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Liang Qichao's Translation: The Making of Modern Chinese Fiction

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Abstract: Late Qing China was a dystopia marked by a series of humiliating defeats. The grim reality of the sudden enervation of the country prompted men of letters to look for ways to revitalize it. Liang Qichao led the intellectuals in this quest and eventually convinced the nation that the most advantageous and effective way was to integrate Western ideas, thoughts, and concepts into Chinese culture and ultimately transform the nation. The most practical thing for him was to introduce Western ideas by translating European and Japanese political fiction. This paper presents Liang's argument for the real formative power of fiction, as well as his own accomplishment in writing the first modern Chinese political fiction. The latter introduced a new concept of fiction, a new narrative mode, and expands the possible subject range of this new form of fiction. Moreover, Liang enriched the Chinese language with more than 140 loanwords directly borrowed from Japanese. Neologisms such as "government," "economy," "liberty," "finance," "socialism," "human rights," and the like, became much-needed "cultural capital," without which China would still remain a very traditional country with relatively conservative cultural concepts, still trapped in the dream of becoming a modern country.

Keywords: Liang Qichao; fiction translation; modern Chinese fiction; transformation

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1. Two Translation Waves of Modernizing Chinese Culture and Fiction

The period from the late Qing Dynasty to the early Republic of China (1840–1911) marked a crucial turning point in translation led by Yan Fu, Liang Qichao, Lin Shu and others. The period was crucial not simply because it let in a profuse influx of Western learning through translation, but also because it was a time that ushered in an age of modern translation that most exemplified the progress of modern Chinese culture and fiction. In addition to such terms in science as physics, chemistry, engine, etc., hundreds of key terms from politics, government, sociology, economics, philosophy, and culture were translated into Chinese, which essentially helped to transform pre-modern China from a tradition-ridden dystopia to a modern nation. The imperial Qing government



initiated the first wave as it was urged by intellectuals and alarmed by a deadening defeat in the Second Opium War by Britain and France (1856–1860). The defeat occasioned serious discussions of how to lift China from its weakness and restore national pride. After many rounds of fiercely heated debate between the conservatives of traditional Chinese culture represented by Wo Ren, the master instructor of Emperor Daoguang before he was enthroned, and the reformists represented by Li Hongzhang and some returnees from Japan, the US and Europe represented by Feng Guifen, both sides agreed that learning from the West, known as the Westernization Movement (1861–1895), would be the most advantageous and effective way to save China and make China powerful again.

Endorsed by the Qing government, both the traditionalists and reformists agreed on the principle of launching the West-learning campaign, which was “upholding the Chinese essence for introducing Western technology of utility.” This principle implied that Chinese culture and its social institutions should remain a solid foundation for introducing useful technology. Another implication was that as long as China advanced its technological capability, China would become stronger with no need to modernize its culture.

Besides, a clear strategy was developed as well, known as “mastering foreign technology and beating them at their own game.” Specifically, the strategy meant to speedily acquire Western technology to augment China’s firepower, modernize its weaponry, and ultimately build a powerful navy to challenge the world powers. A strong navy was the government’s and everybody’s priority and ultimate goal because most people attributed China’s loss to Britain and France to their strong navies. With the principle laid down, and the strategy set, the Qing government quickly implemented its plan of setting up several translation bureaus to import Western applied science and the most useful technology. Before long, several arsenals and shipbuilding dockyards were constructed and put into operation. Soon, books like *Manual of the Steam Engine*, *Pocket-book of Practical Rules for the Proportions for the Modern Engines*, *Algebra*, *Fluxions*, *Principles and Applications of Chemistry*, *Physiology*, and *Mathematical Physics* were translated into Chinese. One instance might be sufficient to indicate the magnitude and productivity of the nation-wide translation endeavor: John Fryer, a British gentleman, employed in the Jiangnan Arsenal Translation Bureau, with his team, translated 129 Western books of science, applied science, and warfare within some twenty years (cf. Li Yu 2012). What the movement achieved was inspiring: By the time the Sino-Japanese War (1894–1895) broke out, according to Qi Shouhua, China had built a navy “with some 20 warships, big and small, mostly imported from Germany,” which “was among the biggest in tonnage in Asia and indeed in the world at the time” (2012: 18).

Most ironically, such a navy, believed by many as invincible, was completely destroyed by the Japanese navy in 1895. Apparently, the unexpected conquest by Japan was the most crushing and disgraceful since Japan had always been held in Chinese consciousness as China’s inferior. The consequence of this defeat was the ensuing ignominious concessions on the part of China and a gradual dismemberment of China by the Western powers. Surely, this is the bleakest period in Chinese history, ostensibly marked with a cluster of humiliating defeat in the battlefield, diplomacy, trade, and on negotiation tables. The dire reality pushed men of letters to impulsively explore real reasons for China’s sudden enervation and look for other ways to revitalize the nation.

According to Qi Shouhua, after many rounds of heated discussion and debate, two root causes were identified accountable for China’s sudden degeneracy: “China had lost over and over again not just because it was technologically behind, but more importantly, it was because its culture and its social institutions were repressive” (2012: 31). It is indisputably true that Chinese culture was “repressive,” but it continued and remained that way for several thousands of years. In fact, Chinese culture, as found by Kang Youwei, Liang Qichao, Lu Xun,

Chen Duxiu, and many others, was not merely “repressive,” but also unfit for the modern age and needed a jumpstart or makeover because it drained off its steam (cf. Loe Ou-fan Lee 1973). The urgency of modernizing Chinese culture was palpable in most intellectual writing then, but it was Liang Qichao who, barely one year after the complete destruction of the Chinese fleet, co-founded and edited the *Current Affairs* (*Shiwu Bao*), the very first magazine solely run by Chinese. The purpose of launching this magazine was to satisfy Liang’s need to publish his written advocacy for reforming Chinese culture. In the very first and ensuing issues, Liang published in installment his influential “A General Discussion of Reform” (*Bianfa Tongyi*). Powerful in words, forceful in logic, rational in reasoning, and inspiring in common sense, this polemic essay in chapters bespoke for many and justified his call for a bold reform of Chinese culture. Besides, Liang boldly proposed concrete plans in reforming the official examination system, and the education system so that women and children would be entitled to formal education.

Of special interest, and pertinent to this paper, is Chapter Seven of “A General Discussion of Reform,” which has the title of “On Translation of Books.” It is mainly in this chapter that Liang significantly differs from the exponents of the Westernization Movement, and brushed off the guiding principle of “upholding Chinese essence for introducing Western technology of utility,” because the principle was meant to keep the feudal system intact. The devastating loss to Japan proved that advanced technology alone would not be enough to save China. Therefore, Liang argued that the real strength of the Western countries lied in their culture and education system. He traced the source of the strength of Western countries to their translation of Greek and Roman classics, and concluded: “The enormous benefit of such translations on their cultures is as visible today as ever” (Qtd. in Meng and Li 2005: 39). To our knowledge, many of his contemporary men of letters were pushing for reforming Chinese culture, but Liang was the first to suggest that Chinese culture was no better than Western culture and even inferior at that time. Therefore, he called for the massive translation of Western books in social sciences, and fiction in particular, so that new ideas would be naturally let into Chinese culture.

The favorable response to Liang’s call for translation of foreign books in social sciences and fiction started the second wave of translation. The intellectual circle was so enthusiastically committed to Liang’s grand project of cultural reform that they published more translated fiction than their own works of literature a few years thereafter (cf. Taromoto Teruo 2012). So why fiction? What power did Liang see in fiction pertinent to his noble campaign of cultural and sociopolitical reforms? It is understandable to push for a translation campaign of books in social sciences, as the first wave of merely introducing applied technology failed to rescue China from its overall weakness. The hard lesson learned from the defeat by Japan was that, as David Pollard comments, China also needed to learn more about “the ground in which science was rooted; how the Westerners organized their society, what drove them as individuals, what kind of men and women they strove to be” (Pollard 2012: 7).

No matter how well the Westerners organized their society, how great they built their national character, and how advanced their science and technology, it would always come to the question: what culture there was in the West that built “the kind of men and women” as they really were? Pollard’s comment touches on two keywords in Liang’s polemic essay: culture and people.

Liang saw both Chinese culture and people need to go through a metamorphosis to be modern and hoped that his translation project would serve his twofold purposes. Presumably, the transference of knowledge in social science would transact changes in language, literature, politics, education, etc., and eventually, bring about noticeable changes in Chinese culture.

Even if we agree that Liang’s strategy to reform Chinese culture by way of translation is understandable and



feasible, his goal of “renovating” Chinese people would seem too bold and idealistic at first glance. The question was how and by what. Surely, no miracles would be obtained to re-populate China with a new species, as Liang’s mentor Kang Youwei suggested in his *Utopia* (He began writing it in 1894 and published much later). Liang was convinced that the transference of Western ideas through the translation of foreign fiction would be a surer way to enlighten the mass and, ultimately, to change the nation, because fiction, compared to works of political, philosophical, and sociological in nature, could be more feasible to common people. The logic is that in-somuch as new ideas could be integrated into Chinese language and literature, Chinese culture would be changed, and by and by, people as cultural beings would be eventually changed.

To renew the Chinese people by way of modernizing its culture through translation was sensible and practical, but it would take decades to see the effect. What Liang needed to enlighten the people at that time was a powerful panacea that would have an instant effect. Liang thought of fiction during his short exile in Japan and believed that fiction would be the most powerful and expedient way to touch people in their feelings and to influence people in their mindset, worldview, perceptions and conceptions. He was so enthusiastic about what fiction would do to people that he elevated fiction to a height that was hardly imagined in the history of Chinese literature and culture. He thus tried to convince the nation of the power of fiction in his influential 1902 article “On the Relationship between Fiction and the Control of the Public”:

To have a nation of new people, we must transform our fiction. To establish new moral standards, we must produce new fiction; to reform our religion, we must produce new fiction; to reform our political system, we must produce new fiction; to set new manners and customs, we must produce new fiction; to re-energize academics, we must produce new fiction, and even to have new people, and to cultivate people’s new character, we must produce new fiction. The reason for all these is that fiction has an incredible power that shapes people. (Liang 1989a: 6)

Is this an irresponsible exaggeration? Or merely a linguistic sensation-mongering? Not at all for Liang at the time. As Qi Shouhua states, Liang saw fiction “as a vital force in shaping people’s consciousness and character and went so far as to call it ‘the soul of a nation’” (2012: 38). Fiction differs from non-fiction in that it, in addition to providing information and a well of knowledge about other people and their customs, gives readers an opportunity to know how other people perceive the world, interact with other people, and know how to deal with ethical issues and relations. Reading foreign fiction is to look at and understand the world defined on unfamiliar terms and through their perspectives. In fiction, themes like conflict, passion, hypocrisy, nobility, lust, humility, honesty, hatred, so on and so forth, usually condensed in a linear timeframe, are presented all at once before the readers, a privilege for the readers to “get” into the characters’ minds and the whole process of happenings.

Liang knew that reading fiction is fundamentally a process of psychological growth and a process of interaction with other cultures. As Karlheinz Spitzl states in “Fiction as Catalyst,” fiction appeals to the readers and able “to move us-and to stir our imagination. For this reason, they can add to a more complex and comprehensive understanding of our lives and actions” (2014: 364). Fiction as a mode of art has an aesthetic power that touches the readers in their feelings and situates the readers in a fictional world of differences which evokes a search for the sense of self. This dynamics of the “as if” or, in Susan Bassnett’s term, the “in-betweenness in fiction (2002: 10),” chances the reader a constant movement between languages and cultures and likely prompts a mental deterritorialization. The virtual space of emotional, ethical, and cognitive interactions attests to the sha-

ping power of fiction. This might be what Liang had in mind when he made the above assertion.

Liang Qichao, known as the “mind of modern China, the pragmatic paradigmatic thinker who visualized China’s place in a new world order of nation–states” (Lovell 2006: 12), and an ardent reformer, firmly believed that introducing Western thinking through translating fiction would be the best way to renovate the nation. In pursuance of his noble goal of enlightenment, he discontinued trying his brilliant hand in rendering philosophical and political texts into Chinese, but focused on translating Western and Japanese fiction for the ordinary reading public in order to incur steady changes in people. Liang’s mentor Kang Youwei was sure of the transformative power of fiction as long as people began to read it:

Those who can barely read may not read the Classics, but they all read fiction. Hence, the Classics may not be able to teach them, but fiction will. Orthodox history may not affect them, but fiction will. The works of philosophers may not enlighten them, but fiction will. The laws may not regulate them, but fiction will. (1989: 13)

In order to reach the largest readership in the most user–friendly way, Liang chose the vernacular Chinese as the appropriate linguistic medium in his fiction translation because most people then were semi–illiterate in the sense that reading classical Chinese would be a mission impossible. Julia Lovell offers her idea of Liang’s use of the vernacular in his translation, “Liang... seized upon vernacular literature, and fiction in particular, as the key to national salvation, on the grounds of its broad popularity and their perception of the role it had played in strengthening national consciousness in the West and Japan (2006:13). The most practical reason for his choice might be that it would provide him with an opportunity to “make” new words and terms as there were no equivalents in the classical stock. In terms of social and technological development, China experienced a sort of anachronism, furling a translator into such a baffling situation that such common terms as economy, government, and politics were not in the Chinese vocabulary.

It is of much truth that Liang, as an ardent social and political reformer, captured most of the academic interest and effort, which overshadows him as a translator. De facto, Liang was an excellent translator and theorist. Reviewing and re–evaluation of his abundant translation are overdue, as he left us with a rich legacy of translating a large number of philosophical works by Western and Japanese authors, and some well–known fiction and poems.

For instance, he translated Jules Verne’s *Two Years of Vacation*, which was retitled in Chinese, meaning *Fifteen Little Heroes*, a classical Japanese political fiction *Kajin no Kigu* (*The Adventure of a Beauty*), *The Last Days of the Earth*, *The Ghost of Russia in the Palace*, and “Cain” and “The Isles of Greece,” two poems from Byron’s *Don Juan*. Though small in number, Liang’s literary translation exerted profound influences on the making of modern Chinese fiction in regard to the concept, range of subject matter, and narrative mode of fiction. The tremendous century–long popularity of Byron and his poem *The Isles of Greece* in China is deeply indebted to Liang’s translation (cf. Ni and Tang 2003). The Chinese versions of *Kajin no Kigu* and *Two Years of Vacation*, both being popular political fiction, are on the elite list of the most influential 100 translated works that helped modernize Chinese culture (cf. Zou 1996). For a few decades, with the unyielding effort of Liang, Lu Xun, Lin Shu, and many others, translation dominated the cultural arena, and nearly 2,500 books were translated and published (cf. Teruo 1998). These translations introduced foreign “texts that constitute cultural capital” (Bassnett and Lefevere 1998: 1), with which people were able to gain access to the domain of cultural interac-



tion on a global scale.

The surge of translated fiction in the late 19th century and early 20th century created an opportunity for a modern transformation of Chinese fiction. According to Chen Pingyuan, “The influx of foreign fiction and the changes it activated in the intrinsic structure of Chinese literature are the driving force for the development of Chinese fiction in the 20th century. It is safe to assert that without the active introduction of foreign fiction since the late Qing, the Chinese counterpart could not have made this complete metamorphosis” (2005: 24). Chen’s view of a “complete metamorphosis” implies the birth of a new type of fiction in the early years of the 20th century, and recognizes an indebtedness to Liang’s advocacy for and introduction of foreign fiction. The huge influx of Western fiction enhanced the transformative process of modern Chinese fiction, forged a link between the past and the future, and forced a change in the concept, types, narrative modes, and mode of expression of classical Chinese fiction.

2. A New Concept of Fiction

It should be noted that China did have fiction before the modern times, although traditional poetics ranked it the lowest of all genres because it was despised by Confucian scholars as “nothing but a cluster of hearsay and home-brewed anecdotes,” and something “too vulgar for real gentlemen to try hands on” (Ban 1962: 45). More than two thousand years later, one of the modern ardent reformers Chen Duxia was so sick of classical Chinese literature that he called for a “literary revolution:”

To overthrow the painted, powdered and obsequious literature of the aristocratic few, and to create the plain, simple, and expressive literature of the people; To overthrow the stereotyped and over-ornamental literature of classicism, and to create the fresh and sincere literature of realism; To overthrow the pedantic, unintelligible, and obscurantist literature of the hermit and recluse, and to create the plain-speaking literature of the society in general. (260–261)

However, by the early 20th century, fiction was no longer on the margin; instead, it moved to the center and soon became the most popular genre of literature. The suddenly elevated status of fiction should be accredited to Liang’s advocacy after the Hundred Day’s Reform when he called for the introduction of political fiction to enlighten the nation. In the “Preface” to *The Adventure of a Beauty* (later retitled “The Preface to Political Fiction Translation”), after a brief discussion of the general instructional value, Liang enthusiastically turned to argue for the power and charisma of political fiction:

During the revolutionary times in different European countries, prominent scholars and people with lofty ideals oftentimes relied on the genre of fiction to write about their own experiences, long-cherished sentiments, and political ideas. No sooner than the publications of their books, people of all walks – soldiers, ordinary people, dropouts, small pupils, peasants, craftsmen, cart drivers, grooms, women, and kids, grabbed a copy and read them through. Public opinions changed as a result. The political advancements in America, Britain, Germany, France, Australia, Italy, and Japan should be ascribed to the popularity of political fiction. An English gentleman said that fiction is the soul of a nation. Doesn’t it make any sense? Of course! Nothing is better said! (Liang 1989b: 34–35)

What astonished the nation here was the implied role fiction played in European politics, as “prominent scholars and people with lofty ideals” even dared to write fiction, and the humble fiction could be even considered “the soul of a nation.” As it was known, writing fiction was almost taboo for the Confucian men of letters after Confucianism was made the official doctrine in the Han Dynasty. What was ironic with fiction in traditional China was that the self-claimed “real” Confucian men of letters might read fiction in private, but could never think of writing one because nothing would be quicker to demean oneself than writing fiction. Etymologically, fiction in Chinese is *xiaoshuo*, literally meaning small talk or gossip. Hu Yinglin, a Ming Dynasty poet and scholar, extols the author of *The Outlaws of the Marsh* for his ability to empower the Chinese language, but at the same time, laments the author for the irretrievable waste of his time and talent. Hu was greatly perplexed, “I always felt sorry for the author. How could he waste his talent on such abject stuff?” (Qtd. in Huang 1990: 152).

In the hope of extirpating such an outworn concept ingrained in the prevailing attitude toward fiction, Liang deliberately made a contrast between Chinese fiction and its foreign counterpart: fiction in other cultures holds a respectable place and created by eminent scholars and people with great minds, while fiction in China was considered stuff created by people with vulgar taste. Liang confirmed to the reader that foreign fiction expresses the authors’ “political ideals” so as to enhance “political advancement,” while its Chinese cousin cultivates taste of corruption and fans up erotic feelings, hence accountable for “much of the ills plaguing China” (Qi 2012: 38). His strong language and sharp contrast resulted in a drastic change of the traditional poetics on fiction in the late Qing.

Liang’s overemphasis of the importance of political fiction should be ascribed to his discrete insight in revealing the potentials of this subgenre. He believed that fiction possessed the key to enlighten the people and save the nation. So sure of the power of fiction, he thus persuaded his readers in his “On the Relation between Fiction and the Control of the Public,” “To renew its citizens, a nation should start with renewing its fiction; to renew its ethics, religions, politics, customs, academics, and even personalities and characters, a nation must renew its fiction. Why? Fiction generates an irresistible power to reshape humanity” (Liang 1989b: 6).

Surely, Liang assigned a strong moral agency to fiction because it fitted in perfectly with his grand project of people-renewal. Before the Hundred Day’s Reform, in his “A General Discussion of Reform: The Education of Children,” Liang oddly placed fiction in the same category as vocabulary and grammar books and argued that special slangs should be even included in such books so as to stun people of their vulgarity. His purpose, however, was to persuade people to cultivate their ethical integrity and stay away from being mean by purging off their depravity. Later on, especially after the Hundred Day’s Reform, Liang’s discovery of the ultimate political function of fiction led him to contend that fiction is “the best genre of literature (Liang 1989a: 7).”

Although Liang’s “best-genre” judgment sounded more like a slogan, it drew a huge amount of debate over the functionality of fiction after its publication. The best about the debate was that it undermined the traditional conception of fiction, and cleared away the fallacies and myths around it as weeds were taken out from the lawn. The debate, as might be expected by Liang, elevated the status of fiction to such an envious height that it finally occupied the central spot usually taken by poetry and prose in Chinese history of literature.

To fan up the sensation for political fiction, Liang published his rendition of *The Adventure of a Beauty*, a Japanese fiction full of political implications and patriotic spirit. What attracted Liang in this fiction was its unique plot, which developed around such political ideals as resistance to feudal autocracy, struggle for national inde-



pendence, prosperity, democracy and freedom. Fiction that could address these social and political issues never appeared in China. In contrast, what Chinese writers and readers were used to knowing as fiction was the one that best-delineated sentiments of loyalty, filial piety, or the melodramatic love never matured before the protagonists killed themselves. The publication of *The Adventure of a Beauty* cleared the eyes of the youth that fiction would be used to express their political concerns about the fate of the nation.

Liang's recognition of the practical value of political fiction was in alignment to the traditional Chinese poetics of literature in general, and in tune with his own literary concept that literature should have a social role to play. Reading political fiction actually activated and then strengthened the classical concept he acquired along the way, a long-cherished concept that literature should instruct with moral values. As Wang Xiangyuan notes in "A Comparative Study of Chinese and Japanese Enlightenment Movements and the Political Fiction," "Liang, as his literary response to the times, simply replaced literature with fiction as the venue for instruction, and replaced feudal morals with the modern bourgeois enlightenment thinking" (1995: 113). As illustrated by the history of fiction, Liang's introduction of political fiction undermined "the traditional Chinese concept of fiction" (Xia 1991: 219), and "shook the traditional order of literature, provided valid social reasons for transforming Chinese fiction, and made it possible that the transformation of Chinese fiction went hand in hand with China's modernization process" (Fang 2003: 23).

3. The Expansion of the Range of Subjects

Classical Chinese fiction mainly developed around plots about romances between scholars and beauties, stories about immortals and ghosts, great deeds of upright officials, heroic feats of swordsmen, and unsurpassed achievements of the nobles. Obviously, its range of content was limited, but in the late 19th and early 20th century, political, scientific and detective plots were added to fiction under the influence of foreign literature. The fantastic transformation has much to accredit to Liang's introduction and promotion of political and science fiction. He not only coined the term political fiction in his 1898 article "The Preface to Political Fiction Translation," but was also the earliest theoretical advocate of Chinese political fiction, and the first practitioner in translating and writing political fiction. His *The Future of New China* is ostensibly political as the title suggests.

This type of fiction is deliberately explored to express one's political claims, a suitable venue for the talented dissidents to deliver their concerns about the fate of the nation. As Japanese scholar Saigo Nobutsuna (1978: 231) notes, "Political fiction in Japan is usually built around legends, fantasies, comments, and polemic arguments, voiced in impassionate tone." In *The Adventure of a Beauty*, the protagonist, a chivalrous traveler, spends many pages narrating his family background blended with his political ideals in a conversational manner. Similarly, the third chapter of *The Future of New China* devotes about twenty pages to a political debate over the vision of a new China. According to Liang in his "On Freedom," the creation of this fiction purported to "speak for the author, and deliver the author's political claims through characters, hence, its difference from other types of fiction" (1936a: 42). He further articulated its stylistic difference in "Reflection on *The Future of New China*," "It looks like fiction but not in essence, reads like unofficial history but not in factuality, similar to a treatise but only in form. The author normally packs in the plot legal issues, regulations, speeches, and polemic ponderings, an oddity hard to categorize" (Liang 1936b: 2).

Although a "nondescript" and "insipid" to his literary taste, Liang still devoted himself to translating and writing political fiction "day and night" (1936b: 1) because it served his moral and political agendas to effec-

tively present his political ideals. Following his suit, a number of scholars began translating this type of fiction. As a result, most of the well-known European political fictions had their Chinese versions, and some were adapted into plays. Such was the sensation of political fiction for a time in the late Qing that many Chinese young men tried their hands creating similar works, and “thanks to the enthusiastic advocacy of Liang Qichao, a heat wave of political fiction swept across the landscape of China at the time. Altogether, between the year 1898 and the year 1911...1,145 titles of political fiction were published, about two thirds of which were translations” (Qi 2012:39). So, the native creation of this genre would amount to 381 titles. The major ones were *The Roaring Lions* by Chen Tianhua, *Free Marriage* by Zhang Zhaotong, *Heroines in East Europe* by Luo Pu, *The Soul of Rousseau* by Huai Ren and *The Future World* by Chun Fan.

In addition to enlarging the subject matter of fiction in early modern China, Liang spearheaded the drive for science fiction, a type of fiction coming along with the quick development of modern natural science in the West, but rarely known to Chinese readers at the time. In surveying the history of science fiction translation in China, we came to the fact that Liang translated two out of the four published from 1900 to 1902. His versions were published in the then-popular *The Xinmin Series Newspaper* and *New Fiction*. Though not the first science fiction translator in China, Liang was by all means the most influential with his two translations. For example, inspired by Liang’s translation, Lu Xun joined hand with Liang promoting this type of fiction by translating *From the Earth to the Moon*. Before long, a large number of science fiction books were created by Chinese writers, such as *Mr. Tan, the New Conch* by Xu Nianci in 1905, *A Living Bag* by Zhi Ming in 1905, *Accounts of a Utopia* by Xaoran Yusheng in 1906, *The End of the World* by Bao Xiaotian in 1908, *The Dark World* by Yang Tianyi in 1911, etc.

Furthermore, even the introduction of the genre of detective fiction should be accredited to Liang, as he published the earliest Chinese versions of four Sherlock Holmes stories in *Current Affairs*. The huge number of subscriptions (over 17,000) spoke for the popularity and influence of the journal. Excited with the popularity of the journal, Liang stated, “No other journals or newspapers are close to us in sight. The whole country is eager to get a copy of it as people look for a spring to quell their unbearable thirst” (Liang 1999: 477). The publication of Doyle in a tremendously popular journal undoubtedly undermined the narrow conception of fiction in early modern China again.

4. The Expansion of Narrative Modes

An influx of translated literary works prompted the change of narrative modes in Chinese fiction during the period from the late Qing to the early Republic of China, as narrators were no longer limited to the first-person, and the time frame in fiction was no longer set in its natural order as events happened. The overwhelming paradigm of narrative mode in classical China was the third person, an almost unbreakable legacy from the long story-telling tradition and classical chapter-fiction. For many centuries, the overwhelming mode prevented other modes from developing. It was only after the wide circulation of translated literary works that Chinese writers began adopting first-person narration techniques. As for the time frame, writers of classical Chinese fiction seldom rearranged stories in complicated plots, a tradition delimiting writers to break the natural time of occurrences. In fact, common narrative modes like flashback, internal analepsis, or external analepsis were hardly known to Chinese writers before Liang.

It is generally believed that Liang was the first writer who adopted the flash-forward narration in his *The Fu-*



ture of *New China*, which opens with a great celebration in 1962 of the Reform Movement, sixty years later than the year it was written. On this special occasion, the President of the National Association of Educators, Dr. Kong Juemin, delivers a speech on the history of China in the recent sixty years. Then it moves the time back, narrating a debate between Huang Keqiang and Li Qubing, two main characters, over the fate of China, and their travel in Lvshun sixty years before. Three months prior to the release of the fiction, Liang published his “Afterword” to the book in *The Xinmin Series Newspaper*, “It starts with the Boxer Movement, and narrates occurrences fifty years in the future. The plot twists in a fantastic flashback mode, the events presented in the style of historical narrative, realistic, and life-like as if narrated by a real person of his experienced reality” (Qtd. in Chen 1989: 199–200). Chen Pingyuan (2003: 43) believes, “Its flashback opening reminds readers of the Japanese political fiction *Plum in the Snow*, and the American utopian fiction *Looking Backward*.”

However, it would be more likely that Liang was inspired by the flashback mode explored by Jules Verne in *Two Years of Vacation* he translated. Prior to his creation of *The Future of New China*, Liang noticed the unique and exciting beginning in *Two Years of Vacation*, which starts with the narration of the roaring sea and the 15 teenagers’ struggling in it, but the cause of their wretched fate is only revealed in the third chapter. Liang admired this mode of narration to the utmost, as he commented after the first print of his translation:

The book reveals a profound message in a grand plot design. The readers will know that I am not exaggerating once taking a glance at it. The story can start from anywhere of the event, putting the readers in curiosity, and wondering for causes for the happening. This type of beginning illustrates the height and magnitude of the Western narration. (1999: 5664)

Nine months after the publication of the above “Afterword,” his *The Future of New China* with an astonishing flashback plot started to be serialized in *New Fiction*. Liang’s indebtedness to Verne was self-evident. Xia Xi-aohong suspects that Liang, used to classical Chinese fiction narrative mode, “would inevitably feel excited once exposed to a different mode. It is only natural for Liang to imitate it out of enormous admiration; hence, the birth of the flashback narration in *The Future of New China*” (Xia 1991: 66).

Other translators in the late Qing shared their admiration of this mode as well. For instance, Zhou Guisheng, a translator and fiction writer, passionately reminds the reader of the impact of the flashback narration in *The Sculptor’s Daughter*, “This book opens so abruptly with a dialogue between a father and his daughter that one experiences such an excitement as if a gift unexpectedly dropped down before one’s eyes from the blue sky, or fireworks set off, suddenly lighting up the sky” (Qtd. in Chen Pingyuan 1989: 94). Lin Shu, an influential translator, states his amazement at the opening of *Sherlock Holmes*, “It starts with the revelation of the identity of the killer, but his motive was only exposed in the second half of the book, full of twists, surprises, and suspensions between pages, all brilliant preparations for the final revelation and solution. Readers are kept in curiosity from the beginning to the end by the life-like powerful presentation” (Chen Pingyuan 1989: 329). Such appreciation of the modern flashback enlightens the reader, but it was Liang Qichao who first applied the mode in his fiction, only enthusiastically followed up by the late Qing writers. Thanks to Liang’s artful application of it, before long, all narrative modes began to appear in modern Chinese fiction.

5. The Transformation of the Medium of Literary Presentation

A quick review of the history of world literature would signify a fact that different ages create their prevailing types of literature; hence we are lucky to have the age of epics, the age of poetry, the age of drama, and the age of fiction. This fact also proves that literature is essentially an art of words. If we are to believe that what language is to literature is just like what sound to music, then the prevailing Chinese misconception of the importance of content and narration must be cleared, because either content or narration must be realized in suitable language as the time dictates. By the same logic, modern Chinese fiction must develop its appropriate form of the Chinese language to delineate the complicated modern experience for the simple reason that classical Chinese fails in this regard. Also, the expansion of the thematic content and the introduction of new narrative modes for fiction writing require a new medium of expression to reflect the dynamic relationship between content and form, and to convey the new lived experiences in that chaotic period.

Numerous writers were aware of the incompetence of the classical Chinese, but it was Zhou Zuoren who illustrates the necessity of substituting it with modern Chinese, based on the vernacular form and hugely enriched with the newly translated terms from essentially Western texts. Zhou imagined a scenario in *The Origin of New Chinese Literature*, where classical Chinese even failed as a medium of daily communication, “For example, a friend in Shanghai got sick. No sooner than we received the telegraph informing of his illness, we headed for the East Train Station, and got to Tianjin by train, then headed southward by ship and arrived in Shanghai on the third day” (1934: 61).

The simple message is conveyed, and the urgency of the event is realized. However, everything would be effortlessly overturned without the help of the introduction of new terms through translation. Zhou continues:

But if classical Chinese were used to describe the event, it would pose a real challenge since there are no words for the telegraph in the classical language stock. ... The word ‘letter’ is a close substitute, but it misses the sense of urgency. Still, ‘East Train Station’ cannot be expressed. ... The trouble doesn’t end here; there are no words in classical Chinese for ‘train,’ ‘ship,’ and other nouns involved here. Therefore, in narrating this event, the ‘elegant’ classical Chinese is not only insufficient to convey the exact meaning, but also commits a sort of anachronism. (1934: 61)

This simple fictional incident attests to the insurmountable challenge one has with classical Chinese and proves its failure to delineate modern situations and events and its inability to express modern feelings and ideas.

Not only writers encountered this linguistic dead end, but also translators. The latter felt more frustrated since they had to find ways to get over such difficult linguistic situations. In fact, with the translation campaign in its full swing from the pre-modern time on, translators were the first cohort of people to beware of the crucial importance of a new type of Chinese language. For example, the renowned Yan Fu often came across Western terms and concepts untranslatable because he couldn’t find their equivalents. His strategy was to add notes, re-write, or delete so as to present the main message of the original. Yan’s frustration was acutely shared by Liang, but the latter found a different but workable solution to get out of the embarrassing situation by translating foreign terminology and conceptual words, if possible, into vernacular Chinese, a burgeoning form ready to replace the classical for writing. If there was no ready vernacular phrases or terms, Liang frequently took stock of his knowl-



edge of Japanese for help. According to Li Yunbo, the loanwords from Japanese in the modern Chinese language amount to 142, and all but one were directly borrowed by Liang, as the two languages shared numerous words, identical in spelling and meaning. Liang's borrowing covers nearly all fields of modern social sciences and even fields of hard science (Li Yunbo 2006: 70–71). Everyday words or phrases like ethics, reform, revolution, sociology, human rights, rationality, state, law, bank, magazine, profit, competition, physics, chemistry, the rule of law, trade, private, incentive, innovation, train, the federal government, transportation, finance, budget, space, philosophy, socialism, communism, so on and so forth, were all introduced by Liang from the Japanese language. Even the modern Chinese term “literature” was borrowed from Japanese (cf. Li Yunbo 2006).

Not only did Liang enrich modern Chinese with those conceptual words, with which people articulate their opinions and ideas about their social and political life, he also made use of them in his fiction. In the opening paragraph of his *The Future of New China*, the reader encounters such new loanwords as “Gregorian calendar,” “people,” “grand celebration,” “conference,” “government,” “representative,” “diplomat,” “ally,” “warship,” “chancellor,” and the like. They were all transported from the Japanese language (Liang 2018: 2).

The use of these new words enhanced Liang to present his message in grammar and syntax “alien” to the readers, but plain and easy to understand. Surprisingly, the “foreignness” of his semi-classical and semi-vernacular Chinese with new Western terms exerts “a special charm” (Xia 2004: 206) and serves as a sample for other writers, who “imitated it as a fashion” (Xia 2004: 206). In this sense, those new concept-words soon became the inevitable “cultural capital” for all modern Chinese writers, with which they were able to produce entirely different modern texts (Bassnett and Lefevere 1998: 1). The joint effort in popularizing this newly developed writing style cleared the way for more new conceptual words to enter the vernacular and finally transformed the classical Chinese language to be a modern one. In this sense, Liang's borrowing of Japanese words not only enriched Chinese vocabulary but more essentially “introduced a whole set of modern Western democratic systems of thinking by a new and expressive style that conveys new ethos. The new style is a new discourse that not only helps to disseminate new ideas so as to make them the seeds for a new cultural concept or a plan for reform but also makes it more accessible to readers to develop a new world look and a new way of thinking. Ultimately, the introduction and style accelerated the transformation of the process of Chinese culture” (Zhou 1995: 73).

It is necessary to add that there exists relativity between the birth of a new type of short stories in the late Qing and Liang Qichao, who translated “The Last Days of the Earth” and “The Ghost of Russia in the Palace,” two earliest short stories translated into Chinese. Additionally, Liang also published the Chinese version of “The Divorce Sickness,” “The Case of a Missing Daughter” in *New Fiction*. His preference for short stories opened a new phase for the development of modern Chinese short stories.

As a special medium of cultural exchange, Liang's and others' translation of literary works provided a vital link that enabled different cultures to interact. Liang's translated works and his own creative writing brought forth the change of the traditional concept of fiction in regard to its function, range of content, narrative mode, techniques of presentation, and the medium of expression. His borrowing of Western terms and conceptual words via Japanese helped break the linguistic structures of the classical Chinese language and quickened the disintegration and demise of the traditional writing system. For example, the best-known modern Chinese writer Lu Xun adopted the fledgling vernacular Chinese in creating his most influential “A Madman's Diary.” In this sense, we believe that Liang's translation, especially those loanwords, has become modern China's “cultural capital,” an invaluable asset to the process and progress of modernizing Chinese culture and literature, and to a certain degree, to what China is today.

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Exploring Academic Achievement of the International Students from Southeast Asia: A Case Study from SUNY Albany

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Abstract: Researches on individuals' English language proficiency and its impacts on the academic achievement of the international students need to be taken into account. Based on a case study with mixed-method, this article conducted questionnaire survey and interview among the participants who are studying in SUNY Albany, a state university in the northeast of the U.S. The participants are international students who come from English outer circle and expanding circle countries of Southeast Asia. The findings show that there is significant correlation between age and length of learning English; there exists correlation between improving English language proficiency via language training course and it is beneficial to get scholarship; English language proficiency and academic achievement is not always clear; studying abroad in the U.S. does not necessarily lead to the improvement of the international students' second language acquisition; English language proficiency has correlation with one's future job and career development.

Keywords: case study; mixed-method approach; English language proficiency; academic achievement

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1. Introduction

This current study attempts to explore the factors that impact the participants' academic achievement. The role of a case study with mixed-method approach is considered, with quantitative data analysis plus qualitative interview in this research. The seminal studies are the work of Gall, Gall, and Borg (2003), referred to case study as a type of research design and analysis most widely used approach to research in education, the relevant studies could be found in Nunan (1992), Merriam (1998), Norton (2000), Cho & Bridgeman (2012), Geide-Stevenson (2018), Neumann, Padden, and McDonough (2019), Yang, Helen and Farley (2019), Farley et al. (2019). Most of the previous case studies involving are conducted via the method of quantitative data analysis. This case study employed a mixed-method approach with the participants in data analysis and interview conducted in March 2017 in SUNY Albany, data analysis on the close-ended questions in the questionnaires with



Likert 6 scales; then an in-depth interview with the participants were recorded and transcribed, with an attempt to mix the quantitative and qualitative methods, as the extant questionnaire consists of the questions, to substantiate mostly by the interview data, in exploring the factors impacting on the international students' academic achievement from Southeast Asian countries who study abroad in the U.S. According to Kirkpatrick's classification of English in the Southeast Asia (2010), 40% of the participants are from Outer Circle countries of Singapore, and 30% from the Philippines; 30% participants are from Expanding Circle countries, among them, 10% are from Vietnam, Laos and Cambodia respectively. As for the researches on international students' intercultural communication, relevant studies could be found in Tomasz, Zofia et al. (2020), in Joy (2020), and in Nina (2020). As for the acculturation, relevant studies could be found in Berry (2005), Rachel & Nigar. (2011), Andre, Fons et al (2020), Isabel, Cecilio et al (2020). In the current research, we examine the factors affecting the academic achievement of international students in the American university sector, in an attempt to identify the relation between English language proficiency and individual students' academic achievement. We make a contribution to the field by applying mixed-method to analyze the data and understand both the positive and negative outcomes of studying abroad in a broader context, shed additional lights on international students' overseas experience.

2. Literature Review

It is generally accepted that Study Abroad (SA) provides a special opportunity of immersion in a target culture and a target language, which enable the second language learners to improve their language abilities and intercultural sensitivities. SA has thus far been investigated by scholars interested in foreign language education with a view to building a theory of SLA in immersion contexts. Bevis (2002) and Harrison (2002) hold that international students are not only a valuable financial asset to universities in developed countries, they are individuals who also enrich these countries with their diverse heritage and perspectives, thus, serving to increase cultural awareness and appreciation. Segalowitz & Freed (2004), Isabelli-García (2006), Martinsen (2010), Martinsen et al (2010) explored that openness to new cultures and willingness to communicate with them has been proven to be of great value to L2 acquisition leading to significant L2 gains during SA. Related to the studies involving intercultural competence and L2 acquisition in the context of study abroad programmes, Tomasz, Zofia et al. (2020) explain the role of intercultural competence in relation to other variables both linguistic (proficiency level, input and output opportunities) and non-linguistic (age, aptitude, motivation, willingness to communicate, and personality). Baker-Smemoe et al (2014) and Marijuan & Sanz (2018) suggest that intercultural competence is the strongest predictor of L2 gains during study abroad. Related to the studies of international students' acculturation, Berry (2005) defined that acculturation is the process of change that takes place as a result of two or more cultures coming into contact. Rachel & Nigar (2011) found that the international student literature provides support for some aspects of the acculturation models, and explored possible acculturative stressors encountered by international students and proposed intervention program to aid acculturation. Andre, Fons et al (2020) used a sequential exploratory mixed-method design in two studies to investigate acculturation of international students at an Australian university and test how these factors are related to psychological and sociocultural outcomes.

Related to the case studies involving could be found in Neumann, Padden, and McDonough (2019), which explores the relation between language scores and the academic performance of undergraduate students during the

first year of study; Yang, Helen and Farley (2019) quantifies the impact of language on the performance of international accounting students from a cognitive load theory perspective; Farley et al. (2019) makes the comparison of Chinese and Western English language proficiency measures in transnational business degrees; Geide-Stevenson (2018) found that English proficiency positively impacts academic performance, but at a declining rate; Cho & Bridgeman (2012) studied the relationship of TOEFL scores to academic performance from American universities; Gu and Maley (2008) conducted a survey on Chinese students in the UK; Norton (2000) framed her study with multi-case study of five immigrant women's learning English in Canada (from Czechoslovakia, Peru, Poland, and Vietnam). Related to English language proficiency measures, Farley et al. (2019) made an empirical comparison of Chinese and Western English language proficiency measures in transnational business degrees, Chinese national college English language program (CEP), a Western university's English for academic purpose (EAP) language program, a standardized English language proficiency (SELP) test were comparatively analyzed as the measures; Madrazo and Bernardo (2012) revealed that extemporaneous speaking test and essay test were the two proficiency tests which were appropriate for college students in the Philippines.

Most prior studies reviewed on the participants' English language proficiency as a predictor of academic achievement in the primary first year of their study abroad which in turn limited the participants' interaction in English academic surroundings and therefore might have prevented them from immersing into English academic community. Thus more researches are needed to describe multiple cases of participants' performance in English as a medium of instruction environment during regular academic years. Moreover, participants' English language proficiency in English expanding circle countries of Southeast Asia, which in this study is classified as 'English traditionally played no internal role and was taught only as a foreign language' (Kachru, 1986), remain under explored. In order to address the issues mentioned above, case study was designed to explore the undergraduates of different grades, and the participants of different majors from English expanding circle countries in Southeast Asia are included. In this study, besides iBT score, grade GPA is taken as English language proficiency measure to shed additional light on testing how well the participants' English language proficiency is.

3. Methods

3.1 Research objectives

The study involves the collection of both qualitative and quantitative data. The questionnaires were collected from international students from Southeast Asia countries on (i) iBT (English language proficiency test for both undergraduate and postgraduate studies); (ii) Grade GPA (a measure of a student's academic achievement at a college or university, calculated by dividing the total number of grade points received by the total number attempted); and (iii) undergraduate and postgraduate courses. The micro-data from the questionnaires, using a Likert six-point scale (see Appendix I), were designed to elicit participants' reactions to their academic life as a student in the university, and their ability to organize their study and life. To better understand their thoughts on English language proficiency and academic achievement, an in-depth interview was conducted with the participants, and then after transcription from the audio-recordings, the qualitative data was obtained. Open-ended questions (see Appendix II) offered the participants' another opportunity to record more discursive and reflective comments on their opinions and choices. Questions with regard to participants' understanding of the relation between their English language level and their academic achievement were designed to test the influence of English

language on their adaptation to English speaking environment. Thus the mixed–method approach this case study applied yielded the results and provided both quantitative and qualitative basis for evaluation. In order to meet academic ethics, the participants' names are the pseudonyms. The questionnaires and the interviews were all given in English, to facilitate ease of expression; both the researcher and the assistant were ready for answering the participants' questions. To date, the questionnaires have been collected from the international students in an American university in the northeast of the States. The following in–depth interview included the same international students (including both undergraduate and postgraduate students). Two groups of students (divided by the English outer and expanding circle countries) from the questionnaire sample were analyzed and found they were different in English language proficiency (iBT, grade GPA), studying abroad experiences, learning motivations and attitudes etc.

3.2 *English circle countries and iBT*

Among the participants who joined in the survey, there are four international students from Singapore, three from the Philippines, which according to Kirkpatrick (2010), belong to the English Outer Circle countries where English is the second language (ESL), the national language, and the official language as well. There are international students from the English Expanding Countries, Vietnam, Laos and Cambodia, where English is the Foreign Language (EFL), and a subject which has been taught at school.

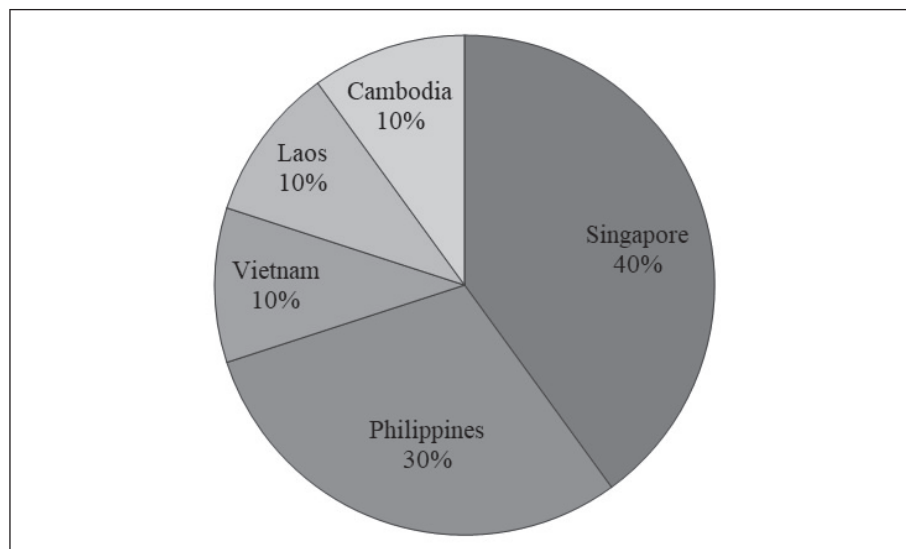


Figure1: Countries where the participants are from

Notes on Figure 1: Different part in this pie chart indicates the percentage of the countries where international students are from in the survey.

Source: Own elaboration.

iBT is the internet–based TOEFL designed by ETS, the leading English–language test for study, immigration and work. TOEFL scores are accepted by more than 10,000 universities and other institutions in over 150 countries, and it's also the basic requirement of admission both for undergraduate and postgraduate in the university which I conducted this survey. When asked to identify their language pre–qualification before being international students, specifically their iBT scores, which considered to be the index of the participants' English proficiency level, and they said that they learned academic English training courses at least for 1 year. The following

Figure 2 is a bar graph indicating their iBT score before admission.

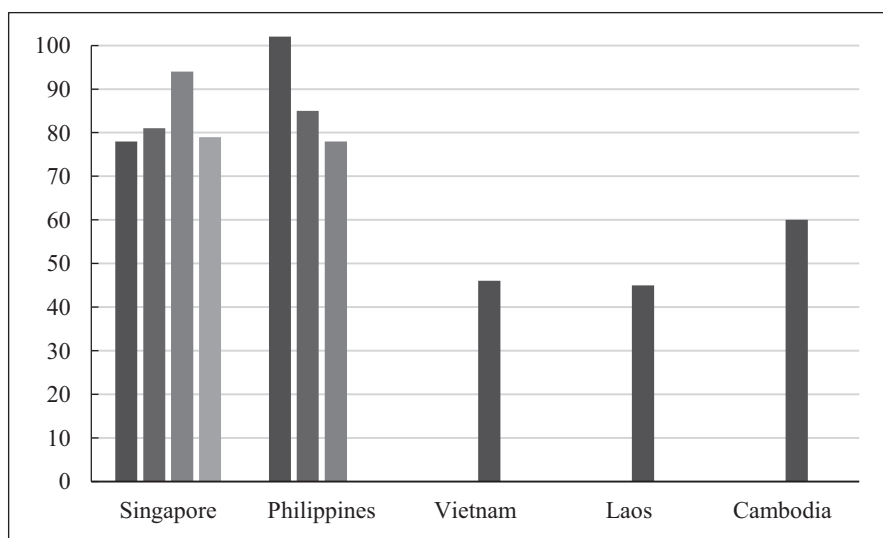


Figure2: iBT scores of the participants from different countries in Southeast Asia

Source: Own elaboration.

Figure 2 presents the relationship between the countries where the participants are from and the iBT scores they have provided in the admission. As it is clearly shown in this bar graph, the iBT scores of the four participants from Singapore are 78, 81, 94, 79 respectively; that of from the Philippines are 102, 85, 78 respectively; and the iBT scores of the participant from Vietnam is 46, from Laos is 45, and from Cambodia is 60. In other words, the iBT scores of the participants from English outer circle countries like Singapore and the Philippines are much higher than that of from English expanding circle countries like Vietnam, Laos and Cambodia, the former French colony in which English is a foreign language. Specifically, as indicated in Figure 2, the maximum of iBT scores of the participants is from the Philippines, as there are still sectors of Philippine society who advocate an English-only policy in education (Madrazo and Bernardo, 2012), although bilingual education policy has been implemented for four decades. The participants who are both Singapore and the Philippines got comparatively higher iBT scores, and the results can be interpreted as being consistent with the bilingual language policy that these two countries have applied for nearly half century.

3.3 Research questions

Accordingly, the following research questions guide this study:

1. Is there significant relation between age and time of studying English?
2. Could studying abroad improve the participants' English proficiency, thus help them to get scholarship?
3. Is the effect of English on academic performance correlated with the use of English in future career?
4. Is there significant relation between studying abroad in the US and improvement of one's English language level?
5. What's the relation between English language proficiency and academic achievement?

3.4 Participants

The participants of the study are the international students who have studied at least over two years at different majors in the US, such as Communication Arts, Marketing Management, Psychology, International Audi-



ting, Business Management, Information Technology, International Studies, and Political Science. Analysis of questionnaire data reveals the relationship between English language proficiency and their academic achievement, and the impact of English on their future career. For the purpose of this study, according to Educational Testing Services (ETS), “English language proficiency” is a critical concept which has been defined as the by the ability of students to use the English language to make and communicate meaning in spoken and written contexts while completing their university studies, usually for the admissions cycle, most of the universities is accepting both the Test of English as a Foreign Language (TOEFL), internet-Based TOEFL (iBT) and the International English Language Testing System (IELTS) as indicators of English-language proficiency. To ensure this requirement, participants were selected based on the period of time spent studying abroad in either English-speaking contexts, or contexts in which education was provided solely in English instruction. Given that all participants had spent at least 2 years abroad, the majority in English-speaking countries, or studying in the school where English is regarded as the medium of instruction (EMI), all participants were fully able to communicate in English and preferred speaking in English to the researcher (a professor at the university).

3.5 Mixed-method approach

In this section, methods (mixed method approach) and research instruments (questionnaire and interview) are displayed. This case study employed a mixed-method approach, with quantitative study method in analyzing data, and qualitative case study of interviewing the participants. Denzin and Lincoln (2005a:4) holds that “qualitative research involves the studied use and collection of a variety of empirical materials, case study; personal experience; introspection and interviews...”. During the sampling procedures, Dornyei and Taguchi (2013) defined the sample is “the group of people whom researchers actually examine and the population is the group of people whom the survey is about”. That is to say, the target populations of a study consist of all the people to whom the survey’s findings are to be applied or generalized. In this case study, in order to select a truly representative sample, the effective method is to combine stratified random sampling with convenience sampling. On the one hand, the population is the international students from Southeast Asia who have studied abroad in SUNY Albany, and the actual sample involved two groups according to the classification of English concentric circles (Kachru, 1986), that is, English outer circle and expanding circle countries. And a random sample of a proportionate size was selected from each group to take part in this survey, as “random sampling is based entirely on chance rather than on any extraneous or subjective factors” (Dornyei & Taguchi, 2013:61). On the other hand, due to the criterion of convenience, sample selection in this study took accessibility and availability into consideration, as there was a routine weekly activity held in the Southeast Asian community.

In accordance with the study design, a simple questionnaire consisting of the closed-answer questions were emailed to the participants, accompanied by an interview afterwards. Although strictly lacking statistical validity, the completed questionnaires received in return not only provide the first feedback concerning the subject of the study, but also offer some fundamental indications concerning the approach of the project as a whole that will help to refine the orientation of its next phase---the in-depth interview. With an attempt to fill gaps and provide a detailed examination the relation between the English language proficiency and academic achievement, and its impacts on the participants’ future career and development, mainly focused on English users from the Outer circle countries and the Expanding circle countries in the English as a native language (ENL) context. The results of this case study will be used only for research purpose; they do not have to write their name on it, their personal opinion and sincere answer are highly appreciated.

3.6 Data collection

As Mackey and Gass (2005) said that data collection often includes a number of instruments and techniques, such as interview (for enquiring) and questionnaires (especially for surveying a group from whom cases are selected). Data collection decisions depend on what the researcher plans to do with the data. To elucidate the relation between English language proficiency and academic achievement, the standards of English language proficiency classified by the school of English Studies of the University of Nottingham, UK (Dornyei & Taguchi, 2013), is applied in the 6 levels of rating one's overall proficiency in English. In this case study, data collection involved two instruments: a close-ended questionnaire with Likert 6 rating scales and an in-depth interview afterwards. Since Yin (2003a:87) holds that applying multiple sources of data ensures the researchers to "corroborate and augment evidence from other sources". Sequentially, participants were provided with the questionnaire and were asked to make their choices on each item from the 6 scales, which present how much the participants agree or disagree the statements by simply circling a number from 1–6, and do not leave out any items. Example is the on the following.

Strong Disagree	Disagree	Slightly Disagree	Slightly Agree	Agree	Strongly Agree
1	2	3	4	5	6

(Example) If you strongly agree with the following statement, write this: 1 2 3 4 5 6

Table 1: Data Collection

	Age	Time of studying English	Studying abroad could improve my English language proficiency	English language proficiency is needed when study abroad	Impact on academic achievement	Language training courses improve English language proficiency	Helpful in getting scholarship	Difficult to learn English	How much my future work depends on English	iBT
Age	1									
Time of Studying English	0.841 **	1								
Studying abroad could improve my English language proficiency	-0.053	-0.174	1							
English language proficiency is needed when studying abroad	0.189	-0.085	0.582	1						
Impact on academic achievement	-0.017	-0.057	0.145	0.429	1					



	Age	Time of studying English	Studying abroad could improve my English language proficiency	English language proficiency is needed when study abroad	Impact on academic achievement	Language training courses improve English language proficiency	Helpful in getting scholarship	Difficult to learn English	How much my future work depends on English	iBT
Language training courses improve English language proficiency	-0.177	-0.179	0.667 *	0.327	0.491	1				
Helpful in getting scholarship	0.129	0.292	0.748 *	0.535	-0.089	0.102	1			
Difficult to learn English	0.305	0.420	-0.430	-0.563	-0.845 * *	-0.645 *	-0.264	1		
How much my future work depends on English	0.034	-0.074	0.429	0.717 *	0.842 * *	0.464	0.175	-0.738 *	1	
iBT	-0.156	-0.132	0.152	0.260	0.688 *	0.674 *	-0.116	-0.697 *	0.391	1

Notes on Table 1:

* * denotes significant at the 1% level, indicates very significant correlation

* denotes significant at the 5% level, indicates significant correlation

Source: Own elaboration

Interview is another research instrument for data collection. Gillham (2008) holds that semi-structured interviews are conducted to accompany questionnaire results to gain a better understanding of what the numerical responses actually mean. Centering on the research questions, the appendix II with 10 open-ended questions is designed for interview, and the participants are required to answer the following questions with their point of views. The design for interview aims to make an inductive data analysis, together with the appendix I questionnaire for quantitative data analysis, to make a better understanding with the participants thoughts on the relevant research topic. The in-depth interview was conducted face-to-face, and recorded by the assistant researcher with mobile-phone, then transcribed afterwards.

4. Findings and Discussions

Mixed with quantitative data analysis of the close-ended questionnaire items with Likert 6 rating scales from Table 1, and inductive and interpretive analysis from the questions in the in-depth interview, this case study explores the English language proficiency in relation to the participants' academy and future career, and the findings show that: 1. There is significant correlation between age and length of learning English. 2. There exists correlation between improving English language proficiency via language training course and it's beneficial to get scholarship. 3. The relation between English language proficiency and academic achievement is not always clear. 4. Studying abroad in the US does not necessarily lead to the improvement of English. 5. English proficiency has significant correlation with one's future job and career development. Among the relations observed in Table 2 and

the participants' responses to the questions in interview, this article stresses the relations with the detail analysis on the following points.

Firstly and foremost, from Table 1, it is clear that the quantitative data analysis shows that there is significant correlation between age and time of studying English, that is to say, for the participants in this case, the earlier age to study the English language, the longer time to study in the US, the higher level of their English proficiency is. Besides, in the in-depth interview, in response to the question "How long have you been studying English?", 70 percent of the respondents, all of who were from the English outer circle countries of Singapore and the Philippines, said that they have been learning English since 3 years old when they were in the kindergarten, therefore, when they study abroad in the American university as a freshman, it is at least 15 years that they have learned English; Furthermore, all of them judge their English language proficiency as "Upper Intermediate level and over" in the Nottingham standards, which described as the following:

Being able to converse about general matters of daily life and topics of one's speciality and grasp the gist of lectures and broadcasts, and be able to read high-level materials such as newspapers and write about personal ideas.

While 30 percent of the participants, who were from English expanding circle countries said that they started to learn English from junior middle school, they have learned English for six years before they studies abroad in the States. In response to the question "Are you satisfied with your English language proficiency? What degree of English language learning fluency do you hope to achieve? What can or will you do to attain this goal?" in the interview, the participant who is from Laos said he was in Intermediate level according to the standards of the University of Nottingham, which is described as "being able to converse about general matters of daily life, able to read general materials related to daily life write simple passages", although he has been in the States for 3 years, the first 2 years has been spent in the English language training courses that the university designed.

Secondly, evidence from the questionnaire survey supports that the participants' English language proficiency is helpful in getting scholarship, as among the positive choices, sixty-seven percent of the questionnaire respondents are "Strongly agree", thirty-three per cent are "Agree". This reflects the fact that the international students from Southeast Asia, especially the participants from Singapore and the Philippines, in which English is the official language, can fully use their human capital attributes, as English language is a key aspect of cultural capital proposed by Bourdieu (1986), which refers to the different forms of knowledge, values, language and meanings that individuals come to possess through their everyday living in specific social contexts (Swann et.al, 2004:68). With certain types of language being more highly valued than others, the English language is regarded as the most valuable capital in the language repertoire of the international students studying abroad in the US. Greater fluency in the English language is expected to enhance academic capacity in advance study abroad among international students. Moreover, the high level of the English proficiency ensures the international students to get high scores in the courses, and straight A helps them to be in a better position to obtain scholarship of all levels. In the interview, all the participants gave positive answers to the questions "In your personal opinion, is learning English important to your academic life? In what aspects?", besides, they gave their answers with mentioning about English and their grade GPA. Koh, a sophomore who was from Singapore, her response was typical, she conveyed her mind:



I believed that learning English well really does great help in getting higher scores in the required courses, since we study abroad in English-medium instruction university of the States, accordingly, high English language proficiency will lead to our higher grade GPA.

The respondents' answers are consistent with some other analyses such as the relevant research conducted by Neumann, Padden, and McDonough (2019), Geide-Stevenson (2018), who respectively found the correlation between language scores and the academic performance and found that English proficiency positively impacts academic achievement, but at a declining rate.

Thirdly, the results indicated that the relation between the participants' English language proficiency and their academic achievement is not always clear. This finding is inconsistent with the previous researches showing the correlations between English proficiency and academic performance in international students (Poyrazli, Arbona, Bullington, & Pisecco, 2001; Stoyhoff, 1997; Zhang & Brunton, 2007). Additionally, a qualitative study by Trice (2003) examining the perceptions of 27 academic staff (professors, department chairs, and deans) highlighted that staff members felt that English proficiency was the main challenge for international students, and stated that this could affect students' academic performance. The third finding of the study is also contrary to Geide-Stevenson's (2018) data analysis which the results indicate that English proficiency affects academic performance; while it is consistent with some researchers' studies (Cho & Bridgeman 2012, Wait & Gressel 2009) which the results show there is no relation between the learners' English language proficiency and their academic achievement. However, it goes without saying that, more factors should be taken into account when it comes to the participants' academic achievement, in addition to their English language proficiency, such as the subjective factors like backgrounds and aspirations the participants, their sentiment motivation, learning attitude, the real relationship between peer students and the relationship between teachers and learners etc. According to Gu and Maley (2008:229):

Especially the influential factor of the cultural blinkers, which may screen out the importance of the individual personality of learners should not be ignored.

Besides, Gu and Schweisfurth (2006:54) hold that:

Factors such as the identities and motivations of the learners and the power relationships between them and their teachers were also significant issues in considering the relation between learners' English proficiency and their academic achievement.

Moreover, Geide-Stevenson (2018) argued that the type of achievement variable considered, thus highlighting a more nuanced result than expected. International students are required to provide their latest iBT score before the admission. There was a significant correlation between iBT score and the impact of English on academic achievement. And the degree of difficulty in English learning is significantly correlated with iBT score. That is to say, the higher iBT scores the participants have got, the higher level of their English language proficiency is, the higher scores they will attain in the course they have taken each semester. Take the course description of Linguistic Anthropology of a university in the Northeastern US as an example, the final score of the course depends on formative assessment, which requires large sum of academic reading, writing an essay with relevant theories,

and participating class discussion and presenting personal opinion and remarks on the certain topics, therefore, it is no doubt that English language proficiency is extremely necessary in the students' academic achievement.

Fourthly, the quantitative data analysis in Table 1 shows that studying abroad in the US does not necessarily lead to the improvement of one's English, which surpassed the initial conception or even reversed what we have expected. A common belief is that studying abroad in an English inner circle country like the US provides unparalleled opportunity of immersion in a target culture and a target language, thus it is generally accepted that the international students learners will end up with improved linguistic abilities. This finding is consistent with Tomasz, Zofia, Aleksandra et al. (2020) study which holds that:

learners in formal instruction (FI), study abroad (SA), or immersion contexts display various linguistic outcomes which seem to be related to individual differences between them rather than the learning situation. It is those individual differences that should therefore be studied in relation to different L2 acquisition contexts. The picture of an average sojourner is not as clear as might be expected and further SLA research is needed to help us better understand the relationship between SA and L2 acquisition.

It is interesting in finding out which factors seem to lead to the irrelevance. In the following in-depth interview, the participants' responses to the questions varied. To answer the questions of "Why are you studying abroad in the US? Do you think studying abroad in the English inner circle country like the US could improve your English? What are your goals and how do you think English will help you achieve these goals?", six out of ten participants enunciated their point of view that studying abroad in the States does not necessarily mean that their English level will improve automatically, although facts that were self-evident are that international students whose native language is not English were completely immersing in English-speaking environment, as far as improvement of one's English language level is concerned, it depends on individuals' will, ambition, or one's vision and mission, and how much efforts they would spend on improving it. Anyhow, all the participants in this case agreed that overseas study did benefit greatly to their academic life, in this regard, much relevant to the research of Furnham (2004: 18) which holds that:

...for many students the overseas experience is enormously beneficial and can shape their outlook for the rest of their lives.

Ma, a Freshman who was from the Philippines, Tim and Tan, who were junior and senior from Singapore, three participants from the English outer circle countries, their respondents in the interview also show the same thing, what they conveyed their points of view are the following marked with A, B, C:

A. Studying abroad in the States was one of our most profound life experiences, leaving us very positively disposed.

B. It is the first semester of my third year in this university, studying abroad in the US has broadened my horizon, especially when I gradually have adapted to the academic environment which critical thinking are more valued.

C. I have been studied abroad in this American university for four years, my classmates are from different countries all over the world, it would be one of my academic resources, since I want to have advanced study



in Europe after graduation.

However, 40 percent of the respondents who were from the English expanding circle countries elucidated that they suffered from learning shock, which greatly prevented them from adapting to the new learning environment in the States, let alone improving their English level which was the basic need for academy. Nakang, a freshman who is from Cambodia, complained that:

My concern is to figure out what the teachers deliver in the class, but it is hard for me to follow them, as the teaching method and classroom activities were totally different from what I have experienced for more than ten years at home.

This is in the similar vein with Gu & Maley (2009) who believed that unpleasant feelings can be intensified thus impose a deeper strain on learners. Actually speaking, due to the insufficient language ability, maladjustment to the different teaching and learning model, traditional Asian value of not making public speech in order to avoid showing off may hinder the students from Southeast Asia to participate actively in the academic activities, specifically when the learners were exposed to English only surroundings. Thus, it does not necessarily mean that studying abroad in the US could improve of the participants' English, although they are not mutually exclusive, it depends on individuals; most of the participants agree that studying abroad benefit for their academic life though.

Last but not the least, Table 1 revealed that English language proficiency has significant correlation with one's future job and career development. As high English language proficiency helps to get information about job opportunities and earnings, and to transmit information about their skills to employers. The participants who aspire to get better jobs, progress at work, become more socially successful by achieving a high level proficiency in English; there are reasons to believe that language proficiency and schooling are complementary inputs of the earnings-generating process. Language skills are more likely to represent a valuable asset in occupations that require higher levels of formal education. This intuition is supported by the fact that returns to language knowledge tend to be higher in high-skill occupations (Berman et al. 2003). Moreover, schooling has a large impact on life opportunities, social mobility and labor market outcomes. Given that poor language skills are likely to hamper such opportunity; stronger effects from language proficiency among the highly educated may be expected. Therefore, the significance of English proficiency is obvious, fluent English as a working language provides the participants with better job opportunities. In response to the question "To what extent do you think your English language proficiency affects your future career and development?" in the interview, nine out of ten participants' answers could be summarized as "Very important", as the English language proficiency is regarded as one of the significant capitals in the labor market for human resources, international talents with high English language proficiency are dominant and promising in the post description, thus there is significant correlation with one's future job and career development. The only participant who holds that "It does not really matter whether my English is good or not, because after graduation I will be back Cambodia for family business". Moreover, exposure to American education model with active participation of seminar and classroom discussion are highly appreciated for years, such academic value as to the focus of teaching may well occur when the international students from Southeast Asian countries, especially those who were from English expanding circle countries like Vietnam, Laos and Cambodia, have transcended from a culture where the educational tradition is textbook focused and teacher-

centered to a culture where the educational environment encourages students to independently explore their personal interests in learning, public speaking skills plus fluent spoken English, with different accents though, enable the international students to be self-confident in expressing their minds in the public workplace, thus would qualify the potential talents in the international labor market and improve international competitiveness. It is consistent with Gu and Maley's (2008:236), which revealed that:

Three key aspects of improvement could be found after surveying the academic adaptation and development of the Chinese learners in the UK: (1) improved linguistic competence; (2) increased self-confidence and more involvement in class interaction; and (3) a stronger sense of independence in learning.

On the whole, both quantitative data analysis from the questionnaire and qualitative analysis from the interview in this casestudy, and the other previous studies conducted from different perspectives via different methods, has provided sufficient and positive responses in the relation between English language proficiency and the respondents' future career and development.

5. Conclusion

The current case study was undertaken precisely to verify the topic question that whether the participants' English language proficiency affects their academic achievement or not, and the results of the study support its negative answer to this question. The results can be interpreted as being consistent with some previous studies relevant. With statistical procedures and in-depth interview, this case study applies the mixed methods which enable us to study the intricate correlation of the variables conducted. Based on the data collected from the questionnaires and interview questions, much attention has been paid on exploring the four research questions at the very beginning of the research design. As indicated in the results and discussions, the answers to the research questions have been shown. In the research design, what we assume that the English language proficiency may benefit for studying abroad in Inner Circle country of the U.S., while suspecting that a lack of academic qualifications may greatly hamper the academic attainment of the international students have both greatly motivated the study.

But it is regrettable that I was unable to document the participants' longer-term trajectory as the international students of English as a Second Language (ESL) and English as a Foreign Language (EFL), because the study, was not long enough to do so, as I stayed in the States as a senior visiting scholar only for two years. Given that there are currently a few studies on the relation between participants' English language proficiency and their academic achievement, it is important to conduct this case study that explores the processes in an EMI university of the US, which provides a very rich context within which such explorations can be undertaken as international students are from both English outer circle countries and English expanding circle countries in Southeast Asia. In any case, with its limitations notwithstanding, this case study contributes a small step towards better understanding the theory and practice of English language proficiency and academic achievement of the international students studying abroad in the US. However, more linguistic and non-linguistic variables such as input and output opportunities, proficiency level, acculturation and intercultural competence should be covered to explore this topic, complete assessment of the relevant study should involve more participants in the mixed-method case study. Further research has been conducting with the international students from Southeast Asia who study abroad in the EMI universities in Southern China, with the perspectives of adaptation approach, the biographical approach,



and the motivation approach.

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Appendix 1

Questionnaire for data analysis

Dear international students, we would like to ask you to help us by participating in this survey, to better understand your thoughts on English language proficiency and academic attainment as an international student in the U. S. Respondents are assure of the anonymity, so you do not have to write your name on it; and the information you provide will be used solely for this research, your personal opinion and sincere answer are highly appreciated. Thank you very much for your help.

Part I: Please provide the following information by ticking in the box or writing your response in the space so that we can have a better understanding about the participants.

1. Male Female
2. Nationality: _____
3. You are from: English Outer Circle country English Expanding Country
4. Your age: _____
5. Have you spent a longer period (at least 3 months) in English-speaking countries (traveling or studying) ?
a. Yes b. No
6. What's your grade?

- a. Freshman b. Sophomore c. Junior d. Senior
7. What's your academic discipline?
- a. Business b. Education c. Engineering d. Medicine e. Science
- f. Anthropology g. History h. Sociology i. Media and Mass Communications
- j. Law k. the others
8. How long have you been here for an international student?
- a. Approximately one year b. Less than one year c. More than one year
9. Please identify your language pre-qualification before being an international student?
- a. _____ Years of English Language Training
- b. English Proficiency Certificate; iBT or IELTS
- c. Test Score of iBT / IELTS _____
10. Are you majoring in English in the university of the US?
- a. Yes b. No
11. Please rate your current overall proficiency in English by ticking one.
- a. Upper intermediate level and over
- b. Intermediate level Lower intermediate level
- c. Post-beginner level
- d. Beginner level

Part II. In the following 10 questions, please tell us how much you agree or disagree the statements by simply circling a number from 1–6, and do not leave out any items.

Strong Disagree	Disagree	Slightly Disagree	Slightly Agree	Agree	Strongly Agree
1	2	3	4	5	6

1. Studying abroad could improve my English. (1 2 3 4 5 6)
2. Studying English can be important to me as I need it in my study abroad (1 2 3 4 5 6)
3. Studying English can be important to me as it will be helpful to get a good job in my future. (1 2 3 4 5 6)
4. A low level of English language proficiency hampers my academic attainment. (1 2 3 4 5 6)
5. A high level of English language proficiency benefits my study abroad in the USA. (1 2 3 4 5 6)
6. Attending language lessons will improve my English language proficiency. (1 2 3 4 5 6)
7. Studying English is important to me in order to get a scholarship. (1 2 3 4 5 6)
8. Compared with my classmates, I think I study English relatively harder. (1 2 3 4 5 6)
9. Whenever I think of my future career, I imagine myself using English. (1 2 3 4 5 6)
10. Actively participating in the academic activities will help in my academic capacity. (1 2 3 4 5 6)

Appendix II

Interview for inductive data analysis

The open-ended questions are designed for interview. Please answer the following questions with your point of views.

1. How long have you been studying English?
2. How much time, effort, and/or financial resources have you invested in learning English before you study abroad in the States?
3. Please describe your English language learning experience home and abroad.

4. Are you satisfied with your English language proficiency?
5. What degree of English language learning fluency do you hope to achieve? What can or will you do to attain this goal?"
6. Why are you studying abroad in the US? Do you think studying abroad in the English inner circle country like the US could improve your English?
7. What are your goals of studying abroad in the States? And how do you think English will help you achieve these goals?
8. In your personal opinion, is learning English important to your academic life? In what aspects?
9. Do you think your English language proficiency affects your academic achievement?
10. To what extent do you think your English language proficiency affects your future career and development?

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Human, Cyborg, and Subjectivity in *Good Hunting*: A Posthuman Deconstructive Perspective

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Abstract: In the era of the postmodern new technological revolution, interwoven relationships between humans and technology, humans and environment, humans and non-human beings are highly debated in academia. *Good Hunting*, a fiction written by multiple Hugo winner American Chinese Ken Liu, is a combination of postmodern steampunk and old Chinese folklore. It approaches literary sophistication by presenting binaries such as East and West, agricultural civilization and industrial civilization, misogyny and feminism, colonialism and anti-colonialism, and human beings and cyborgs. Interpreting *Good Hunting* as a posthuman literary text based on the aforementioned juxtaposed binaries, this paper probes into the relations among human beings, cyborgs, and subjectivity through a deconstructive perspective by analyzing how protagonists “Yan” and “Liang” lost and reconstructed their subjectivity through cyborgs in a posthuman context and how technology becomes the accomplice of capital in the postmodern society.

Keywords: anthropocentrism; cyborg; *Good Hunting*; posthumanism; subjectivity

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1. Introduction

Topics regarding the supremacy of human subjectivity and human exceptionalism have prevailed in the literary field since the Renaissance. The humanism cognition of anthropocentrism is challenged by posthumanism in the postmodern society where man is no longer the center of all theoretical and practical concerns. Ever since the accelerated development of technology, life science, and ontological epistemology, the trend of posthumanism has emerged in the field of social science and humanities in the late twentieth century. It emphasizes “decentering/defamiliarization of human subjectivity” in literary approaches, perspectives, and methodologies.

Given the overarching posthuman claims, many posthuman theorists have made their analyses of the dissolution of “subject/subjectivity” in humanism. In her monograph *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (1999), Donna Haraway has elaborated the struggle of different types of “posthuman” coevolving with intelligent machines. She also illustrated how information lost its body, how technology constructs a cyborg, and the elimination of cybernetics from humanistic subjects. Later on, Cary Wolf published *What is Posthumanism?* (2010) and systematically answered the questions involved in bioethics, cog-

nitive science, and animal ethics. Dora Haraway praised Wolf's book as "an original, thoroughly argued, fundamental redefinition and refocusing of posthumanism" (upress.umn.edu). Francesca Ferrando in her essay "The Party of the Anthropocene: Post-humanism, Environmentalism, and the Post-anthropocentric Paradigm Shift" emphasizes that the Anthropocene and the actual ecological collapse are only the symptoms in a posthuman world. From an environmental point of view, in order not to compromise our future, she calls for a post-Anthropocentric turn that "the Anthropocene shall thus be addressed, together with sustainable forms of producing (less), recycling and co-existing with other species, with a socio-political and cultural shift" (Ferrando 2014: 170). From Rosi Braidotti's point of view, posthuman helps us make sense of our multiple identities in the ongoing processes of becoming-subject in our fast-changing times. She maintains that we are becoming knowing subjects in a posthuman society, and the proper study of the humanities is no longer 'man', "we need to focus our collective efforts upon the projects of defining what 'we' could become as a species and a set of technologically inter-linked material cultures" (2019: 38). In her newly published treatise *Posthuman Knowledge* (2019), she further illustrated the constitution of our subjectivity, the general production of knowledge, and the practice of the academic humanities with her post-colonial and feminist insight.

The literary creations of Chinese American writer Ken Liu (1976-) has drawn much attention since he won the Nebula (2011), Hugo (2012, 2013, and 2015), and World Fantasy Awards (2012). He has also established his literary reputation in China for translating Liu Cixin's best-selling novel *The Three-Body Problem* (2015) from Chinese to English. Most of his artistic writings were dealing with fantasy and science fiction, for instance, *The Paper Menagerie*, *Thoughts and Prayers*, *The Man Who Ended History: A Documentary*, and so on. Among all his translations and original works, *Good Hunting* is inimitable (was adapted into an episode of *Love, Death, and Robots* by the Netflix in 2019) by others in its anti-colonialism undertone and the depiction of the combination of steampunk and the oriental elements.

With an anti-colonial narrative and overtone, *Good Hunting* (2012) sets in the late Qing dynasty in China where oriental agricultural civilization meets Western industrial civilization. The author Ken Liu (1976-), as a Chinese American writer, is an embodiment of mixed cultures and is equipped with a unique perspective on anti-colonial writings. The first half of the story revolves around a "Hulijing"¹ (a shape-shifting feminine fox spirit), a common element in *Strange Stories from a Chinese Studio*, while the second half of the story turns abruptly into a steampunk scene. Ken Liu's imagination of the steampunk Hong Kong is best represented in Netflix's adaptation TV series *Love, Death, and Robots* in 2019. In the story, the emergence of modern industrial civilization (new magic) replaces the traditional agricultural civilization (old magic). In Ken Liu's artistic writing, it is undeniable that the British colonists during the Opium Wartime have brought advanced science and technology to modern China, nevertheless, various humiliations and disasters have impacted and insulted this ancient Oriental country as well.

By interpreting the fiction *Good Hunting* as a posthuman literary text, this paper investigates the relationships among East and West, agricultural civilization and industrial civilization, misogyny and feminism, colonialism and anti-colonialism, and human and cyborg by examining cyborg, subjectivity, and the reconstruction of subjectivity in *Good Hunting* in a posthuman deconstructive manner. Moreover, the discussion of the relationships between humans and technology calls for contemplation on human existence in a posthuman condition.



2. Posthuman Subjectivity Lost in *Good Hunting*

The hierarchy established by the “European white male” as the “logos”, center, and dominant position since the Renaissance is “logocentrism”. It is further developed into “anthropocentrism” that interprets the world in terms of human values and regards human supremacy and human exceptionalism are the key tenets. The notion of anthropocentrism is not rare in the western history of literature and art. Ancient Greek philosopher Protagoras claimed “Man is the measure of all things”, which denotes individual human being is in a subjective position and is the ultimate source of value. Such an anthropocentrism concept can also be found in Leonardo da Vinci’s drawing “the Vitruvian Man”. However, From Nietzsche’s declaration of “the death of God” to Foucault’s (1970) “the death of man” by boldly asserting that “man would be erased, like a face drawn in sand at the edge of the sea” (Foucault 1970: 387). It is such lines and notions as theses that Nietzsche and Foucault came to be described as anti-humanist. Not surprisingly, the conception of anthropocentrism was constantly challenged and questioned in a postmodern society, which leads to a shift of “decentering of human subjectivity” in humanities.

In *Good Hunting*, the protagonist “Liang”, a demon hunter, who encountered a “Hulijing” named “Yan” when he was hunting demons for the first time with his father. Legend had that “Hulijing was a demon who stole hearts” (Liu 2020: 1). However, he allowed Yan to escape when Yan confronted him and explained that human could fall in love with Hulijing without being entranced by magic. Years later, Liang was maintaining a close friendship with Yan when his father died. As China was undergoing the colonized modernization, the magic was fading away and Yan was in difficulty transforming herself back to fox form.

As for a Hulijing like Yan, her magic of transformation from fox to human is threatened under such circumstances. Her fox form is her true form that represents her subjectivity as it is mentioned in the story that “hulijing remained hunters who felt most free in their fox form” (Liu 2020: 5). In the first half of the story, Yan’s subjectivity is the combination of fox and human. However, the old magic of her subjectivity has gradually disappeared due to the invading of foreigners to the ancient land. Here, the western culture represented by industrial civilization is the dominant culture when facing the old Chinese culture represented by agricultural civilization.

It is normally stereotyped that “colonized people are irrational, while Europeans are rational, and the former are barbaric, sensual, and lazy; Europeans are civilized, while the orient is static, and Europeans can be seen as developing and marching ahead” (Zhang 2002: 180). In the story, one English officer has broke Buddha and said cynically to a mandarin when he insisted to build railroads on a temple:

Now we know that it is only an idol made of mud stuffed with straw and covered in cheap paint. This is why you people lost the war to Britain. You warship statues of mud when you should be thinking about building roads from iron and weapons from steel. (Liu 2020: 8)

The image of western colonists is demonstrated by Ken Liu as patronizing, arrogant, and immoral. From what the colonist officer has said in this situation, it is clear that western colonists justify the colonization as civilization evolution and view China as an inferior, exotic oriental country. In their opinion, industrial civilization is superior to agricultural civilization. Yan is losing her “old magic” (true subject) and all she needs to do is to

learn to survive. Meanwhile, Liang is also losing his job as a demon hunter since spirits are fading away in the village. Both Yan and Liang have lost their subjectivity when they are forced to live the way they used to be. They've been marginalized in a world fused with tradition and modern.

"Survival of the fittest" is the motto of the modern world. For the sake of survival, Yan falls into prostitution in Hong Kong. She is trapped in a human form and cannot transform herself into a fox form to hunt. She complains of bitterness, "in this form, what can I do? I don't have claws. I don't have sharp teeth. I can't even run very fast" (Liu 2020: 11). The changing environment drained "old magic" from Yan:

I dream of hunting in this jungle of metal and asphalt, I dream of my true form leaping from beam to ledge to terrace to roof, until I am at the top of this land, until I can growl in the faces of all the men who believe they can own me. (Liu 2020: 12)

This feminist aspirations of Yan dimmed as she was even unable to make ends meet in Hong Kong. Liang is also trying his best to survive in a world of iron roads and steam whistles. Though he turns out to be a skilled mechanic, his life in Hong Kong is filled with discrimination. As a machine designer of a British owned railroad company, he was insulted by the colonizer from time to time. When a colonist officer asked to meet an engineer who repaired the broken governor, he satirized with disdain, "You did not steal the idea from an Englishman? It will certainly be cheaper than hiring a real engineer from England" (Liu 2020: 13). The ridicule undertone of the colonizer damaged Liang's pride. However, Liang submitted to humiliation to survive. In short, once a technology becomes the accomplice of capital, it may cause the alienation of human beings, the "disenchantment" (Max Weber) of culture, and the loss of human subjectivity. The "old magic" leaving Yan and Liang as Hong Kong was colonized, meanwhile, Yan and Liang lost their power of discourse. Therefore, both of them are urged to rethink their subjectivity constructiveness and means of survival in a new world were all powered by steam and technology.

3. Cyborg and Subjectivity Reconstruction in *Good Hunting*

It is Dora Haraway's article "A Cyborg Manifesto" (1985) that introduced the concept of cyborg by maintaining that "by the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism — in short, cyborgs" (Haraway 1985: 121). she rejects the rigid boundaries that separating "human" from "animal" and "human" from "machine". Just as what Haraway mentioned, "contemporary science fiction is full of cyborgs—creatures simultaneously animal and machine, who populate worlds ambiguously natural and crafted" (Haraway 1985: 122) In *Good Hunting*, Yan is the perfect embodiment of a cyborg when she is transformed by a British businessman into half human and half machine in Hong Kong. In the power mechanism constructed by the colonists, Yan was deprived of its status as a subject and became an object.

The beauty of technology is real, though this kind of romance has an insulting undertone. The cyborg becomes Yan's ontology. As the last section mentioned, Liang is leaving his hometown to Hong Kong to make his living, while Yan has difficulty in transforming back to her fox form and hunt. "In this new age of steam and e-



lectricity, in this great metropolis, except for those who live on the Peak, is anyone still in their true form?" Yan's philosophical question suggested that a hierarchical society where everyone is forced to alter their true subjectivity to conform to people in the highest hierarchy. Yan was once been taught by her mom to like human things, food, clothes, folk opera, old stories. Yet her mom never depended on those human things and always turned into her true fox form and hunt. Time has changed as technology (the new magic) developed rapidly. Yan was drugged and forcibly subjected to a surgery that transformed her organic body into a machine by an English Governor for his twisted perversion. "I had a choice; let him keep on changing me to suit him, or he could remove the legs and throw me out on the street. Who would believe a legless Chinese whore? I wanted to survive. So I swallowed the pain and let him continue" (Ken Liu, 15). At this point, she could not bear the hurt and humiliation anymore, she killed the governor and returns to Liang asking for help.

Yan reconstructed her subjectivity by reconstructing her Cyborg fox form and hunting the oppressor in Hong Kong. Liang replaced and upgraded Yan's mechanical body with a flexible chrome fox body that most resembled her true form. She could be transformed and upgraded like any other cyborgforms, however, she stuck to her fox form, which she deemed as her true subject form and true identity. With Ling's skill, she completely transformed her half cyborg body into a robotic Hulijing. In terms of Yan's subject body, from a Hulijing (half-fox and half-human) to human and finally, to a robotic Hulijing (half-fox and half-machine), she was sent free and found her "old magic" with a hybrid cyborg body. It is a cross-cultural and cross-identity experience. As it is delivered in the story, "the old magic was back but changed; not fur and flesh, but metal and fire" (Liu 2020; 16). Here, the metal and fire are empowering Yan as a cyborg.

Liang reconstructed his subjectivity by making good use of his mechanic skills and became the guardian of Hong Kong. Just like Yan, he lost his true identity as a demon hunter and was forced to adapt to an industrial world as an engineer to survive. When Yan asked for his help, he hesitated at first and replied "I have a good job I want to keep" (Liu 2020; 13). He experienced modernization, but only technical modernization. It is until Yan had revealed her cyborg body to him, did he realize how they were decentered and marginalized on their land. The alliance of Liang and Yan makes them both into forces whose oppressors should fear. What worth noting is that Liang seemed to be in control of technology, but in fact, the technology was in control of him because a solid Colonial Empire is the backstop of that technology.

Apart from Yan and Liang's subjectivity, Ken Liu's narration of the story is also worth noting. For instance, he maintains the Chinese pinyin narrative of "hulijing" instead of the English narration of "fox spirit". Traditional Chinese pinyin narrations such as "Fengshui", "Qingming", "Qi", "Li", and "Yulan", which defamiliarize and estrange western narrations to a certain extent. This designed nostalgic narration have deliberately challenged the western narration.

Yan, to some extent, symbolizes China during the Opium War. Before the late Qing dynasty, Yan had always owned "old magic", which resembles the rich and fascinating culture of ancient China. Whereas, in modern times, "She" (here represents both China and Yan) was transformed by the advanced technology of the British colonists, who praised their behavior as "progress". "She" was under the colonizer's gaze and was forced to adapt and survive in an industrialization world. As "old magic" gradually disappeared, "She" was abused, transformed, and lost her voices. Learned from the mistreatment, "She" finally made good use of modern technology ("new magic") to transform herself and regain her strength and discourse power.

Admittedly, technology is related to alienation in the capitalist environment, but it needs to be emphasized that the root of technological alienation is not the technology itself. Technology is merely a tool and means to meet human beings' needs and liberate human beings, and it is the capitalist mode of production that makes technology become the "accomplice of capital". In other words, technology can be a tool for the oppressed to break their chains, if it is used well. It is exactly what the two protagonists of *Good Hunting* are trying to do when they facing the alienated world.

4. Conclusion

Good Hunting as a combination of traditional Chinese folklore and scientific fiction extends into the imagined future and seamlessly connects with "Cyborg" and "steampunk", constituting a new myth in the posthuman context. It merges tradition and future, East and West, agricultural civilization and industrial civilization, misogyny and feminism, colonialism and anti-colonialism, and human and cyborg, narrating the modernization process of eastern civilization in the form of science fiction fable. Under the impact of the western modernization tide, the eastern world, which was originally full of mysticism, was forced to start modernization. The demon hunter Liang and Hulijing Yan in *Good Hunting* have never forgotten their pursuit of freedom and their subjectivity, so they did not get completely lost in the trend of alienated posthuman society, and finally stood up to fight against the oppressors.

In postmodern society, the posthumanism trend has become one of the academic discourses, displaying its rich ideological connotation and interpretations in the fields of literature, sociology, history, philosophy, and ethics. Interpreting Ken Liu's *Good Hunting* in the context of posthumanism and postcolonialism, it not only reveals the anxiety and existential crisis of human beings on their status in a posthuman condition, but also provides us with a new way of contemplation on the relationships among technology, environment, and human beings.

Note:

1 "Hulijing" in Chinese folklore represents an evil feminine spirit that haunting males with its magic tricks. It often appears in *Strange Stories from a Chinese Studio*, and it is usually depicted as an antagonist who is good at bewitching men by transforming from a fox into a beautiful lady.

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A Study of Arthur Waley's *The Nine Songs* from the Perspective of the Translator's Subjectivity

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Abstract: *The Nine Songs: A Study of Shamanism in Ancient China* by Arthur Waley is a combination of translation and research of *Jiuge*, a collection of ancient Chinese poems created by Qu Yuan. As literary translation is a subjective process, this study aims to analyze *The Nine Songs* from the perspective of translator's subjectivity. It probes into the performance of the translator's subjectivity in the translation process and expounds subjective factors, such as translators' cultural positions, translation intentions, aesthetic views, etc., which will exert much influence on the translator's choice of the source-text, translation strategies and methods. It reveals that the translator's personal and socio-cultural interpretation will filter the language, context and style of the source text.

Keywords: translator's subjectivity; Arthur Waley; *The Nine Songs*

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1. Introduction

Speaking of Qu Yuan, it is inevitable for us to talk about *Chuci*, an anthology of poems created by this great poet and his disciples or later imitators. It is considered as the origin of Chinese poetry. In view of the great significance of *Chuci*, a lot of translators, either domestic or overseas, devote themselves to translating it. So far, there have been as many as fifteen translation versions of *Chuci*, and the study of *Chuci* translation has also achieved fruitful results.

As a constituent part of *Chuci*, *Jiuge* is very special and unique. It is highly related to the original shamanism in the ancient Chu State. Wang Yi once said that people living in the south of Chu State around the Yuan and Xiang River believed in the ghost, so it is a custom for them to sing and dance during the sacrifice ceremony. When he was exiled to the south, Qu Yuan imitated these songs sung in the sacrifice ceremony and created the work *Jiuge*. The images of the ghosts which Qu Yuan invented in *Jiuge* reflect the original shamanism (Huang Shouqi and Mei Tongsheng 1984). *Jiuge* is full of romanticism with abundant imaginations, magnificent sentiments, colorful scenes, lively rhythms and delicate language, all of which form its impressive and affecting strength. Qu Yuan used the local folk songs as a basis to compose his own work to express his sorrow and longing for the sovereign. In 1955, Arthur Waley published the first cover-to-cover translation of *Jiuge* titled *The Nine Songs: A Study of Shamanism in Ancient China*, a great breakthrough in the study and translation of *Chuci* in the Western world.



2. Translator's Subjectivity

What is "subjectivity"? Subjectivity refers to the essential characteristics shown in objective activities. Specifically, subjectivity is the externalization of the essence of the subject in the objective activities. The subject rebuilds influences and controls objects actively. On the other hand, subjectivity is the unity of the activity and passivity, which is manifested in the dependence of human beings on objects and the conditionality of the object to human (Wei Xiaoping 1998). In *A Dictionary of Translation Studies* edited by Fang Mengzhi, the concept is as follows: a translator's subjectivity is his subjective initiative which is also known as the translators' essential characteristic and manifested in translation activities (Fang Mengzhi 2003). According to Xu Jun, the translator's subjectivity is the conscious personality and creative consciousness shown in the process of translation. The existence and the intensity of a translator's subjectivity will influence the whole translation progress as well as the translation result that is the value of the translation (Xu Jun 2003).

The translator is an important element in translation progress. Their translation purposes, translation strategies, translation activities and translation competence will greatly influence the translation result. As an individual, the translator has independent thinking, cultural standpoints and values. His or her subjectivity and initiative are often displayed in choosing source texts, deciding translation strategy, solving translation problems and pursuing translation purpose. Therefore, the translator has a vital influence on the translation process and results. As a group, translators bear responsibility for promoting the course of human culture by introducing source language culture and enriching the target language culture.

The translation process is a significant stage of translation activity, in which the translator's subjectivity is particularly prominent. Taking literary translation as an example, a translator at least has three literary identities in the translation process: reader, interpreter and author (re-creator). At first, as a reader, translators need to arouse their own emotions and inspire their imagination and aesthetics, which embodies a blank spot in understanding the work. Through adjusting their forecast, the translator can achieve a fusion with the work, and the fusion is the premise of constructing the meaning of the work fully. Secondly, as an interpreter, translators need to relate their literature taste and critical thinking. Only in this way can the translator explore the connotation and implication of the work and then analyze the literary value and social meaning of it (Gao Ning 1997). Then as a re-creator, translators need to focus on how to reproduce the information and language style of the original text.

A translator always decides what to translate and how to translate based on the cultural needs in their opinion. Translation provides an opportunity for the meeting of two cultures, and it is a process of negotiation of two cultures. Of course, the translator plays an intermediary role in the process. However, it does not mean that the translator is culturally neutral. Their cultural orientation inevitably influences their decision on choosing source texts and translation strategy, which is considered to identify with the mainstream culture of the target language or emphasize the current ideology and literary concept. On the other hand, the influence of making choices may be regarded as overthrowing the current literary concept and pattern so as to attain the goal of reformation. Whether identifying or overthrowing, the translator's choice of the source text and translation strategy is a way to manifest the cultural awareness of the target language.

Although the translator's subjectivity can be manifested in the translation process and in the translator's awareness towards target language culture and target readers, it is restricted by many factors, such as the translator's pre-culture structure, bilingual and bicultural competence, as well as the original author.

In conclusion, the manifestation of the translator's subjectivity is influenced and limited by different elements which are closely related. The investigation of these elements could help translators in translating more successfully. Translators could take advantages of these restrictive elements, making them beneficial to their translation and manifest their subjectivity actively and properly. Only in this way can translators produce high-quality translations.

2.1 *Translator's subjectivity manifested in Waley's text-selection*

The process of translation is, in some way, a process of making decisions. The translator's choice runs through the whole translation process. When encountering different cultures and literary works, a translator may have different attitudes and standpoints, they decide "what to translate" and "how to translate". Of course, "what to translate" is the primary question faced by the translators. A genuine translator is not always a passive task receiver who only mechanically takes up a translation assignment. The decisions of "what to translate" depend on the translator's interests, intention and language understanding, etc. That is to say, the choice may be the result of the translator's personal interests, the purpose of his translating activities, his language ability, and so on. Therefore, the decision of "what to translate" is the first manifestation of the translator's subjectivity. As a creative translator, Waley's personal characters, such as his aesthetic preference, his life experience and his motivation for translation, are reflected in his selection of SL texts. The translation is often regarded as a way for a translator to express himself, and Waley's initial choice or decision duly determines his final translation product and manifest his subjectivity.

The great Chinese translator Fu Lei thinks, "To choose original texts is just like making friends. Some simply cannot go with me well, so I will not force myself to make friends with them" (cf. Chen Fukang 1992). Of course, Waley goes well with *Jiuge*, and that is why he chooses and then translates it and the foremost reason for this harmonious relationship is Waley's deeply fondness and profound understanding of *Jiuge*. Another famous literary translator and writer Tuan also has his own principle in choosing source-text for translating, "Firstly, it must be the first-rate poems which are recognized by the literary criticism or the contemporary public voice; secondly, it must happen to be my favorite which could touch my soul at the same time. Choosing the first-rate work is to introduce the best foreign poetry to Chinese readers and try to bring virtues to China, and choosing what I like is to make sure that I would do better in translating it" (Xu Jun 2002). From these remarks, we can definitely tell the importance of translator's taste in choosing SL texts.

Waley is one of the most outstanding sinologists in the 20th century in the United Kingdom, for his persistent research spirit and his abundant and pluralistic research results. Waley tries to introduce various kinds of Chinese poetry to English readers and makes them understand the multiple styles of it. From Waley's translation of Chinese classics such as *The Book of Songs*, *The Analects of Confucius*, it is concluded that the ancient culture Waley got to is all orthodox cultural notions from the Confucian school. However, Waley observed the culture different from the traditional Confucian culture in Qu Yuan's work of *Jiuge* (Waley later translated it into *The Nine Songs*). With its characteristic form, multiple connotations and florid style, *Jiuge* gains a significant position in the history of literature development. Through analysis, besides its literary value, Waley discovers the multiple connotations of *Jiuge* from the perspective of culture. He tries to explore the source and the spread of Chinese ancient shaman culture by studying *Jiuge*, which is full of grand scenes in which the deity and the shaman meet each other and have complicated feelings between them. All of these attract Waley's attention, but it is the shaman culture in this book that concerns him most.



Waley's interest in *Jiuge* is also influenced by French sinologist Marcel Granet (1884–1940), who first put forward the question what is the essence of shaman culture. When Granet did his doctorate at the University of Paris, he focused on investigating ancient Chinese cultures, such as the social pattern, marriage system, traditions and religious beliefs in Chinese federal society. Granet's question on the essence of shaman culture had incredibly aroused Waley's interest in ancient Chinese shaman culture, so he determined to find out the answer to the question, which Granet brought forward yet did not give a clear explanation. Waley thought it was his duty as a sinologist to explore this and present a full picture of China to western readers. In addition, at that time, Waley already got great achievements in sinology and was familiar with the history of Chinese literature. Undoubtedly, the significant religious value came into Waley's notice. Under this circumstance, it is natural for him to translate *Jiuge* to expand his own horizon, perfect his ideological system, and satisfy his interests and curiosity.

However, as we turn to Waley's translation *The Nine Songs*, we easily find out that Waley did not translate the whole eleven pieces of *Jiuge* but only nine. The foremost reason why he did that would trace back to the original because in the academic fields, the constituent pieces of the original *Jiuge* are controversial. Scholars' views on this are diverse. Some claim *Jiuge* has nine pieces that is why it is called *Jiuge*, but others argue the number of Nine is just the imaginary number which means plenty, and it has no relationship with the title of *Jiuge* (Xu Zhixiao 1991). Facing this confusing situation, Waley had to figure out his own way to solve this problem. In Waley's translation, he omitted *Guoshang* and only gave a brief translation of *Lihun* without any comments like other pieces. However, what he did is not for the purpose of making his translation consistent with the title *The Nine Songs*. He held his own opinion on these two works.

First of all, Waley thinks, "Appended to *The Nine Songs* are a *Hymn to the Fallen* (to warriors fallen in battle), and also a sort of envoi, making eleven pieces in all. But the last two did not, I think, form part of the original series" (Waley 1955). In addition, *Guoshang* (Waley once translated it into *Battle*) is Waley's earliest translation of *Chuci*, which was collected in his poetry anthology *Chinese Poems* (Francis 1968), and published in 1916 at his own expense. Therefore, Waley did not repeat it in *The Nine Songs*. As regards *Lihun*, Waley thinks it is intended to be sung at the end of the ceremony, so he only appends the brief translation without any explanation (Waley 1955).

Secondly, after reading *Guoshang* and *Lihun*, Waley claims from the point of coherence that these two do not belong to the original *Jiuge*. They may be attached to *Jiuge* by some later scholars.

Last but not least, the main subject of Waley's *The Nine Songs* is the study of shaman culture in ancient China. Waley takes *Jiuge* as the essential material for his shaman culture research. He tends to explore the origin, development and spread of Chinese shaman culture by analyzing the work of *Jiuge*. However, we can see *Guoshang* and *Lihun*, the former is the hymn for dead warriors, and the latter is the indication of the end of the official ceremony. Therefore, they have nothing to do with the shaman culture. In this sense, it is reasonable for Waley to omit these two pieces. Waley does it on purpose to emphasize the subject of *The Nine Songs*. Although it is not so authorized, Waley's solution wisely settles the argument on the constituent pieces of *Jiuge*, which has perplexed many scholars for a long time. It also injects fresh vigor into the research of *Chuci* (Zhang Minhui 2007).

2.2 *Translator's subjectivity manifested in Waley's views on poetry translation*

It is known that ancient Chinese poetry is a kind of special literary production, which brings a great challenge to the people who want to translate it. This tough work causes a heated dispute among the translators. Those who adhere to maintaining the rhyme of the source text think that the translator should take into full consideration

of the formal beauty. However, those who prefer to translate ancient Chinese poetry into free verse hold that the efforts should be made to reveal the true essence of poetry rather than the rhyme, the rigid use of which is likely to hinder the natural rendering of the meanings and the translation should cater to the aesthetic taste of the modern reader (Yan Xuejun 2005). Xu once said that it is not enough to translate the metrical poetry into the free verse was too inadequate because even the free-verse translation could totally present the meaning, the emotion and the imagery of the original poem, it could not convey the incontrovertible charming of the classic poetry (Xu Yuan-chong 1984). On the contrary, the Free Verse School represented by Weng Xianliang holds that the translation of Chinese classic poetry should not be restricted by the phonology of the Chinese language. Meaning is the most important factor in translation, and it is difficult to take account of meaning as well as form at the same time. As long as the meaning of the original poem is fully reproduced, it is not necessary to imitate the form of the original.

In the matter of poetry translation, Arthur Waley prefers free verse, and he rarely uses rhyme in his translation. He thinks, when translating Chinese classic poetry, translators may pay much attention to reconstruct the same rhyme as the original poem, but sometimes the translation of rhyme will weaken the conveyance of the meaning. Waley's poetry translation theory is somewhat like the Free Verse School's, but they are not exactly the same because Waley's free verse is not presented randomly. He cares about the music mode and creates a new way to reproduce the metrical pattern of the original, which is called the Sprung Rhythm (Li Bingmei 2009). Waley believes that in this way, even without using rhyme, the flame of the original poetry can still be exhibited in his translation.

Although Waley is a great sinologist and poet, he seldom writes about himself. His thoughts and views on translation, especially on poetry translation, are scattered mostly in the prefaces or appendixes of his works. However, these scattered and unsystematic views have a great influence on poetry translation. Not until in the year 1958, Waley wrote an article named "Note on Translation" was the complete exposition of Waley's scattered views on translation gathered together. These notes on translation deal principally with orientalism, based on Waley's own experience in this field.

It is known that Waley has translated a lot of classic Chinese poems, and many of them have been canonized in the western world. It is worth mentioning that some of Waley's poetry translations have been collected in the English poetry anthology, together with poems of some famous poets, such as Percy Bysshe Shelley, William Wordsworth and Eliot. Why Waley become such a hit in the field of Chinese classic poetry translation? Of course, his hard work contributes a lot, but his profound understanding of Chinese poetry is also very vital. In the ancient Chinese book called Shangshu, there is a famous saying, "詩言志", which means that poetry is used to express people's feelings and it is the presentation of the inward world. Chinese poetry is very implicit because the poets don't express their feelings directly but often resort to objective things. There is no doubt that every Chinese poem will express the certain feeling of the poet, for example, homesick, sad and confused. Poet would like to release his or her opinions on society, life as well as human beings. Anyway, feeling ranks top in Chinese poetry, and Waley realized this point. He once said in *Far East*, there exceedingly rare exit texts in which only logical meaning but not feeling and the appeal, even in philosophical texts, has always been to emotion rather than logic. As he has this view in mind, at the beginning of the article "Notes on Translation", Waley says, "Different kinds of translation are needed for different purposes. If one is translating a legal document, all one needs to do is to convey the meaning, but if one is translating literature, one has to convey feeling as well as grammatical sense." (Morris 1970). In other words, Waley thinks the author puts his or her feelings such as pit-



y, delight, ecstasy into the original and that these feelings must be expressed by way of using rhythm and emphasis or choosing the exact words by the author. Therefore, the translator must feel what the author feels rather than simply give a series of dictionary meanings which is not being faithful. The emphasis on feelings in Chinese poetry translation has become Waley's guiding principle, therefore what he cares most about in translating is how to catch the essence of a poem and to turn it into an English one.

Besides feeling, one of the vital elements in ancient Chinese poetry is imagery. It can be said that the most conspicuous feature of European poetry is its preoccupation with love. This is apparent not only in the actual "love poem", but also in all kinds of poetry (Morris 1970). However, Chinese poetry mainly deals with concrete and particular things which one can touch and see but not abstract conceptions such as beauty and love. When someone translates Chinese poetry, it is not proper for them to ignore the imagery, which plays a crucial part in the original. Realizing this point, Waley attaches great importance to dealing with images in Chinese poetry. In the introduction to *A Hundred and Seventy Chinese Poems*, Waley says, "Above all, considering imagery to be the soul of poetry, I have avoided either adding images of my own or suppressing those of the original." (Waley 1941).

In addition, the sense of music is also important in Waley's poetry translation. After a comparative study of the Chinese and English systems of versification, Waley realizes that the tonal system of Chinese, especially the flat and deflected tones, can hardly be transplanted into English (Morris 1970). He admits that rhyme is used frequently in Chinese poetry, and sometimes even the same rhyme runs through the whole poetry, but it is impossible to reconstruct the same rhyming effect in English, for the English language has much less rhyme. Even though Waley knows the above differences between the Chinese and English, he still attempts to reproduce the metrical pattern of the original poetry. He applies a rhythm pattern called Sprung Rhythm to his Chinese poetry translation but does not commit himself to replicate Chinese verse forms. This unusual way brings him great success. In the next part, the author would like to illustrate Waley's creation in Chinese poetry translation.

After reading the bibliography of Waley, it is known that he didn't get a formal college education, and his Chinese was self-taught. This legendary man had never been to China before, but he was titled "China Hand". However, Waley was doubted by some people in whether he could handle the metrical pattern of Chinese poetry, for he had no experience in studying or living in China. But to someone's surprise, this "dumb sinologist" gained a high reputation in studying Chinese poetry phonology. He once wrote an article titled "Notes on Chinese Prosody", which specialized in discussing the phonological problems of Chinese poetry. In this article, he systematically introduced the tonal patterns in classical tones and the development of meter in verse. He also divided Chinese poetry into Modern Style and Old Style. According to Waley, the importance in "Modern Style" is the arrangement of tones, while the "Old Style" usually disregards the tones. However, the distinction is not absolute (Morris 1970). In a word, Waley got abundant knowledge of Chinese poetry and the Chinese language. As Alexander Fraser Tytler said, in view that a translator may be enabled to give a complete transcript of the ideas of the original work, it is indispensably necessary that he should have a perfect knowledge of the language of the original and a competent acquaintance with the subject of which it treats (Lefevere 2004). Waley is precisely the one.

There are two principal approaches to the translation of poetry: the imitative and the re-creative (Zhao Xiner 1981). Of these approaches, the first is more exacting and restrictive since it sets itself the task of transferring the foreign original into English with the least possible alteration of metre, rhyme scheme, general balance and order of phrase. But this approach also has a limitation—it's only suitable for rendering two similar languages.

Since Chinese and English belong to different language families, it is impossible to use this approach effectively. According to his abundant knowledge of the differences between the Chinese and English languages, Waley knows the verse-forms in Chinese poetry are somewhat inimitable. Therefore, in Chinese poetry translation, Waley prefers the second approach that is the re-creative approach.

Waley's poetry translation can be called a kind of free verse. But the free verse is not free. To those who want to write a good poem, any form is not free. In other words, the free verse should be created based on certain un-traditional rhythm pattern. Moreover, Waley's free-verse translation is exactly the one because it is based on the rhythm pattern called Sprung Rhythm. But what is Sprung Rhythm? It is a kind of rhythm pattern firstly created by the famous English poet Gerald Manley Hopkins, and it does not follow the foot of an English poem but centers on the stressed syllables, before or after which the unstressed syllables are attached. To be brief, poems with Sprung Rhythm have almost the same or corresponding stressed syllables in each line, and sometimes cesura will be used to gain the correspondence. This slack rhythm pattern is adopted by many modern poets like E.S. Elliot. Although Sprung Rhythm has been widely used, Waley is the first one who applies the Sprung Rhythm in translating Chinese poetry. As early as in 1918, in the preface to *A Hundred and Seventy Chinese Poems*, Waley explained the principle he basically followed in translating Chinese poetry was making one stress to correspond one Chinese character, and this method is evolved from Sprung Rhythm (Zhao Yiheng 2003). In the course of Waley's academic life, he carries out an experiment in Chinese poetry translation based on the Sprung Rhythm.

Using stress rhythm instead of rhyme and regular foot, Waley succeeds in Chinese poetry translation. But why does Waley choose this way to translate Chinese poetry? There are some reasons. One reason is the enormous differences between the Chinese and English systems of versification. Compared with Chinese, rhymes in English are so scarce. Each language has its inherent mode of expression (Pym 2007). Sometimes the same rhyme runs through a whole Chinese poem, but it is impossible to find the rhymes in English and produce similar rhyme effects. Another reason is that in Waley's opinion, the translation of rhythm necessarily weakens the conveyance of meaning. If one uses rhyme, he or she can hardly make sure not to sacrifice sense to sound, and the result is that their translation may go far away from the original. In the introduction to *Translations from the Chinese*, Waley says, "I have not used rhyme, because what is really, in the long run, of most interest to American readers is what the poems say." (Waley 1941). From the above words, it is clearly known that Waley thinks the essence of poetry is content rather than the form, such as rhyme. The last reason for Waley's free-verse translation is the influence of poetics at that time. From the beginning of the 20th century, the western world began a historical trend that worshipped individualism and took the rebel in art. In this circumstance, an inspiring event called New Poetry Movement took place in a literary circle. The most obvious influence of this movement is that free verse gets its position in a literary circle (Zhao Yiheng 2003). Ezra Pound is the representative of the New Poetry Movement, and he is also considered as the "Father of English Free Verse". At that time, Waley had a close relationship with Pound. In a BBC interview in 1963, Waley said he had dinner with Pound and Elliot on Monday evening every week, and during the dinner, poetry and technique of poetry were the main topics (Morris 1970). Influenced by Pound's translation practice, Waley figured out his own way to translate Chinese poetry. His invention of the unique free verse is just the likely result of the dominant poetics of his times. As New Poetry Movement developed, the traditional poetry form was despised. At one time, Waley pointed out that it was peculiar to read Wordsworth's iambic pentameter poetry, and he tried to rewrite it into free verse. From this point, we can get how keen Waley was on free verse.



Although Waley's free-verse translation based on Sprung Rhythm has been widely accepted in the west, it is controversial. At that time, the poet and critic Edward Shanks criticized Waley "That man (Waley) has done more harm to English poetry than anyone else" (Morris 1970). He meant that Waley had encouraged poets to abandon traditional metres and not to use rhyme. However, Shanks' criticism is not reasonable because Waley doesn't advocate giving up certain rules for poetizing and what he really wants to do is to free people's thoughts from the restricted rhyme scheme. Waley's Chinese poetry translation promoted the development of the New Poetry Movement. But the most significant influence of Waley's specific translation is making Chinese poetry widely spread in the western world. Before Waley's translation, many people had translated Chinese poetry, but most of them are professors of oriental studies, and their translations are for academic research, so the general readers may not interest in these versions (Zhong Ling 2003). While Waley's translation without the dreary rhyme scheme is historical and brings vigor to poetry translation, his free-verse translation appeals to people who do not ordinarily read poetry, and it is the main reason for maintaining his translation in fairly steady demand for almost a century.

2.3 *Translator's subjectivity manifested in Waley's translation strategies*

Translation is more than a linguistic behavior. It is also cross-cultural communication. So, the translator's task is not only to convey the literal meaning but also to deliver the cultural information. The famous translation theorist Susan Bassnet says one of the functions of translation is to influence the acceptance and absorption of the norms of the source culture by the target culture (Bassnett 2004). *Jiuge* is the root of ancient Chinese shamanism, and it is full of cultural elements, which is a challenge for translators. Waley uses translation strategy of domestication to deal with the cultural elements in *Jiuge*, which is proved to be a big success.

The translation strategy is somewhat determined by the translator's purpose and the potential readers' expectation horizon, and so on. The final consumer of the translation is the readers, so their aesthetic appreciation and receptivity are the primary elements that the translator should take into account. Waley takes the common people as the potential readers. Thus, he would not advocate the word-to-word translation, which may damage the artistry of the original. Waley's thorough understanding of the original and his confidence to reconstruct it in the target language impel him to adopt a domestication strategy. He once said that after he had thoroughly understood a Chinese or Japanese text, he recast it entirely in supple, idiomatic, vibrant English rather than stick to a phrase-by-phrase or sentence-by-sentence rendering (Morris 1972). Besides that, Lawrence Venuti once said, in view of the cultural trends, it seems inevitable that transparency would become the authoritative discourse for translating, whether the foreign text was literary or scientific-technical (Venuti 2004). Therefore, confronting the cultural elements such as the Xi pattern and the plant name in *Jiuge*, Waley tries his best to make western readers understood. In this case, domestication is a good choice.

As we all know, "Xi" is the symbol of *Chuci*. The position of this character in the sentence is not the same. Some are in the middle and some at the end of each sentence. As the positions are various, their meanings are differing. Wen Yiduo thinks from the perspective of grammar, "Xi" equals the mood word "oh". This is the general meaning of "Xi" in *Chuci*. However, in *Jiuge* "Xi" is in the middle of the sentence, so it is not a word that has the sound but no meaning. On the contrary, "Xi" could replace all kinds of functional word, and it has different meanings in the context. Wen's opinion on the character Xi is accepted by many people, and Waley is one of them. In the appendix of his translation *The Nine Songs*, Waley pointed it out clearly "I have also taken into consideration the principal modern Chinese studies of *The Nine Songs*, such as those of Wen I-to (Wen

Yiduo), Chiang Liang-fu (Jiang Liangfu)……” (Waley 1955) .

Undoubtedly, Waley has inherited Wen's opinion on the meaning of “Xi”. “Xi” has different meanings in *Jiuge*. Someone may argue that in Waley's translation, there is no corresponding word used to translate “Xi”. Not like Xu Yuanchong, he translates “Xi” in the poem into the mood word “oh”. For example, Xu translated “吉日兮辰良, 穆將愉兮上皇” into “Auspicious hour, oh! Of the lucky day! With deep respect, oh! We worship our lord” (Xu Yuanchong 2009). Waley figured out his own way to translate the character “Xi” which in his opinion has different meanings in each sentence. That is to internalize the meaning of “Xi” and reproduce it in the context.

The first sentence from *The Lord of The East* translated by Waley is “There is a glow in the sky; soon he will be rising in the east”. This sentence is the translation of “曦將出兮東方”. Wen Yiduo thinks that “Xi” in this sentence means “from”, which is a functional word to indicate the direction where the sun rises (Wu Guangping 2008). As Waley gets this meaning, he tries to reproduce it in English. However, in the western world, “the sun rises in the east” is a set collection. So Waley translates “出(於)東方” into “be rising in the east” which fits the idiomatic expression in English instead of “from the east”. Although this sentence seems very simple, it is obvious evidence to prove Waley's effort to leave the reader in peace and move the author towards him. This domestication strategy Waley adopted to deal with the cultural elements “Xi” leads him to achieve his translation purpose, which he explained in the introduction of *The Nine Songs*: “my aim here has been to translate and comment upon them in a way that would be useful to students of the history of religion and interesting to the general reader” (Waley 1955). And we can see Waley had basically achieved his goal.

Speaking of *Chuci*, it is inevitable to talk about the plenty of plants, for they are the symbols in this work. Indeed, plants are the main oblation in the sacrifice ceremony and in *Jiuge* there are more than sixteen plants. Waley has already realized the importance of these plants. Meanwhile, he thinks the names of these plants constitute an incredible challenge for the translator, because there was no systematic nomenclature based on structural difference. It happens that one name often covered plants which we should put in quite different categories, and the same name had different meanings in different places and at different times. David Hawkes is considered to be the successor of Waley, who also admits that it is difficult to translate the plants in *Chuci*. He insists that every translator of this book is bound to devote a large part of his time to rendering flower names into English. The problem is twofold. In the first place, many ancient Chinese flower names are no longer identifiable with any certainty. In the second place, even when they are identifiable, the only available equivalent is often a jaw-cracking botanical name which no translator of any literary pretensions whatever could for a moment consider using” (David Hawkes 1959).

However, a great translator should always figure out the proper way to overcome all the difficulties in translation, so does Waley. He does not agree to leave the plant names untranslated, for it is a kind of making scholastic crib. The aim of Waley's translation is to give as far as possible an impression of the literary quality of the original, so he tries to use English words, even if they are only makeshifts. Taking lan (蘭) as an example, Waley translates it into “orchid”. In *The Great Unique*, the sentence “Meats I offer, flavored with basil, on strewn orchids laid” is the translation of “蕙肴蒸兮蘭藉” made by Waley. However, someone discovered that lan was really thoroughwort and it has nothing to do with the orchid family. But lan is the name that modern Chinese botanists used to call orchidaceae, so Waley translates lan into orchid. He said what he pursued is not the scientific equivalence of the names, for the literary translation, unlike the translation of the history of natural science, has to bear artistry (Li Bingmei 2009). “Thoroughwort” is awkward to handle metrically and is not a



word that would convey anything to most readers (Waley 1955). Anyhow, according to plant name translation Waley holds to choose the common word which is easy to understand by the readers instead of those rare terms used in the field of science.

3. Conclusion

As is discussed above, the analysis of Waley's *The Nine Songs* from the perspective of the translator's subjectivity reveals Waley's unique translation style that could enlighten future translators. Waley's translation has greatly promoted Chinese culture in the world, especially Shamanism in ancient China. In the preface of *The Nine Songs*, Waley claims that this book can arouse the interest of students in Shamanism and similar religions. And it is also well worth reading simply as poetry. From these words, we can see that Waley's main purpose is to introduce *Jiuge* to the general readers in the Western world. Due to Waley's efforts, *The Nine Songs* has been widely accepted and praised, and this translation will attract more and more people's attention.

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On Translator's Subjectivity as Exemplified in the Translation of *Shengsi pilao* by Howard Goldblatt

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Abstract: Mo Yan's novels are rooted in ancient Chinese civilization. With rich imagination and unique writing styles, he depicts in them what has happened in the rural and urban areas of China. That he became the first Chinese Nobel Prize winner was largely due to the English translation of his works by Howard Goldblatt, an American translator. This paper aims to analyze H. Goldblatt's subjectivity in his translation *Life and Death Are Wearing Me Out*, and it finds that there are two forms of subjectivity: performance and suppression. On the one hand, Goldblatt has to consider the acceptance of his translation, but on the other hand he has been strongly influenced by his own ideology and poetics. Therefore, basing on Western culture, he has chosen domestication as his main translation strategy and employed other techniques such as deletion, addition, adaptation and annotation. All of the above has shown his subjectivity. In addition, Goldblatt has to take into account opinions of English editors, American publishers and critics. These subjects, to a certain extent, have limited his performance of subjectivity and made him consider other extra-text factors such as the aesthetic orientation of English readers, economic benefits, etc.

Keywords: Howard Goldblatt; *Life and Death Are Wearing Me Out*; translator's subjectivity

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1. Introduction

Mo Yan's works, rooted in ancient Chinese civilization, are showcases of rich, scientific and rigorous imagination. Innovative and unique, his writings have described the actual situation in China's urban and rural areas and enriched the overall landscape of contemporary literature. His works convey rich images, together with magnificent and spectacular symbols, which are extremely attractive for readers. "There appears to be no end to the turns and surprises he can bring to traditional literary techniques." (M. Thomas Inge 2000: 505–506) His novel, *Shengsi pilao* (Eng. *Life and Death Are Wearing Me Out*) has been awarded the 2nd Dream of Red Mansions Award by the Hong Kong Baptist University in 2008, the 17th Fukuoka Asian Culture Award (第17回福岡アジア文化賞) in Japan in 2006, and the Newman Prize for Chinese Literature in the United States in 2009.

Howard Goldblatt, whose Chinese name is Ge Haowen, is a famous American translator and sinologist. His bilingual competence is one of the essential reasons for his success. Xia Zhiqing appraised Howard Goldblatt as "the recognized chief translator of modern and contemporary Chinese literature". (Xia Zhiqing 2004: 63) John Updike wrote in *New Yorker* in 2005: "American translation of contemporary Chinese fiction appears to be the

lonely province of one man, Howard Goldblatt.” Given the success of *Life and Death Are Wearing Me Out*, Howard Goldblatt and his translations have a huge influence on literary translation and cultural communication. Chinese language, for Westerners, is relatively hard to learn, which is bad for spreading Chinese culture. Thanks to translators like Howard Goldblatt, Chinese culture is spread more widely to the rest of the world, helping more people realize its extensiveness and profoundness.

2. Manifestation and Suppression of Translator's Subjectivity in Howard Goldblatt's *Life and Death Are Wearing Me Out*

2.1 *Manifestation of translator's subjectivity*

2.1.1 *The author*

Howard Goldblatt respects the author and the original text and gives priority to fidelity in the process of translation. In his opinion, a translator should be faithful to the author and the text. Therefore, he has compared himself to shrimp and the author to fish, which means that the translator only plays a supporting role in the whole process. In order to be loyal to the author, lots of work has been done by Howard Goldblatt before and during the translating process. He and Mo Yan have exchanged more than a hundred letters and talked innumerable times over the telephone. The purpose of such frequent contact is to perfect the English translations. They often have heated discussion over a phrase or an object with which Howard Goldblatt is unfamiliar. Sometimes, Mo Yan has to call upon his primitive drawing skills to sketch something for him. From this, we can know that Howard Goldblatt is entirely responsible for his translation and has tried his best to get in touch with the author Mo Yan to have a better understanding of some puzzling points in the text.

2.1.2 *Target readers*

“Reader” is a quite important notion in the reception aesthetics theory. Erwin Wolff put forward the concept of “intended reader”, i.e., readers that the author envisioned for his work, while Terry Eagleton mentioned a similar idea, the “implied reader”, which meant that receivers lurked in every creative work. Translation is also a kind of creation. Thus translator must choose appropriate translation strategies to meet the expectation of his or her “intended readers” or “implied readers”, so that his or her translated work can be recognized and plays a very specific role in the local cultural context. The translator exquisitely captures this new cultural information and selects some relevant works to translate, which “provides support for readers with a strong sense of change and prepares more cultural strength for revolution” (Zha Mingjian & Tian Yu 2003: 23). Howard Goldblatt once said that American readers paid more attention to the contemporary developing China. In addition to the articles in the newspaper, they would like to know more about how the litterateurs look at Chinese society. And Americans have a special interest in the works that satirize and criticize the government, and works with a discordant tune. (Luo Yu & Howard Goldblatt 2008: 121) This affects Howard Goldblatt's selection of original work to some extent.

2.1.3 *The translator*

2.1.3.1 *Ideology*

Ideology refers to social and political ideas or world outlooks. Hermans held that ideology “governs the selection, production and reception of translation, together with the way translation is conceptualized at certain moments, provide us with an index of cultural self-definition”. (Theo Hermans 1999: 95) Ideology determines the



basic translation strategies the translator takes, which influences the interpretations of the target text to a great extent. Being the product of certain society and culture, ideology exists simultaneously with their appearance. "Translation, as a cross-language and cross-cultural communication behavior, has been inevitably influenced by ideology at the very beginning." (Wang Dongfeng 2003:17) Translation, as a cross-language and cross-cultural activity, will be involuntarily manipulated by the ideology of the target culture from the very beginning. Literary translation is a kind of cultural activity that will always be influenced by the target culture in ideology, literary concept, literary system, etc. The translator's comprehension and selection of the original works and the reception of the translated text will be influenced by the mainstream ideology. If the translator goes against the mainstream ideology, he will be blamed and lose target readers. Thus, in most cases, translators will follow the dominant ideology. The translation of *Life and Death Are Wearing Me Out* is no exception.

2.1.3.2 Poetics

Lefevere stated that "all writings, whatever their intention, reflect a certain ideology and poetics and as such manipulate literature to function in a given society in a given way" (Lefevere 2010a: preface). Translation poetics also plays an important role in a bigger social system, and the interactive relationship with other literature or semiotic system, whose study object is the relationship between the poetics of the original text and the target text. Poetics is "another concrete factor that determines the translator's strategy in addition to ideology" (Lefevere 2010a: 45). Once the dominant poetics is established, other systems will be prevented from infiltrating. Therefore, when Howard Goldblatt tries to introduce Chinese works to western literary system, he will definitely arouse the response of the western literary system and be affected by it in selecting and translating the original texts. So is the translation of *Life and Death Are Wearing Me Out*. It is not only influenced by the dominant poetics, but also manipulated by translator's personal poetics and aesthetic consciousness.

2.2 Suppression of translator's subjectivity

2.2.1 Editors

An editor means a person who edits or makes changes to documents, which can also refers to other specific roles. For example, editor-at-large is a special kind of journalist; editor-in-chief has final responsibility for a publication's operations and policies; contributing editor refers to a book-publishing or magazine title, sometimes honorary, with a variety of meanings; copy editor, or manuscript editor, makes formatting changes and other improvements to text; literary editor is someone in a newspaper, who deals with reviews or literary criticism. When translating Mo Yan's early works like *Red Sorghum*, *Garlic Ballads* and *The Republic of Wine*, Howard Goldblatt added something that did not exist in the original ones. "While translating *Life and Death Are Wearing Me Out*, he deleted some explicit sexual descriptions" (Shao Lu 2011: 47). As for such situations, the translator should not be blamed for all the adaption and deletion, as Howard Goldblatt once pointed out that "the favorite thing they (editors) like to do is deleting and adapting...Some have been deleted one-tenth, even one-eighth, which is not for me to decide, though I have tried my best to add a little back." (Li Wenjing 2012: 59)

2.2.2 The publisher

The publication of translated works at present is no longer the simple option of the translator, among which the publisher plays an increasingly important role. When selecting the works, the readers first pay attention to the author and the translator, then the publisher. The better the publisher is, the higher the recognition will be. And out of profit, the publisher will come up with all kinds of ways, like advertisement, even speculation, to sell books. For example, the success of *Life and Death Are Wearing Me Out* is owing to the publisher's extraordinary

arrangement to some extent. “Some translated works have not entered the right commercial channels yet, and most of them are published in the research institutions, the university presses and literature organizations. The circulation may only be three or five hundred.” (Mo Yan & Wang Yao 2003: 262) Therefore, the wide spread and great success of Mo Yan’s works not only owes to the unique charm of his original works and the accurate interpretation of the translated ones, but also owes to the substantial support from the publishers. The Arcade Publishing, an independent trade publishing company that started in 1988 in New York, has already published five Mo Yan’s novels, that is, *The Republic of Wine* (2000), *Shifu, You’ll Do Anything for a Laugh* (2001), *Big Breasts and Wide Hips* (2004), *The Garlic Ballads* (2006), *Life and Death Are Wearing Me Out* (2008). Two of Mo Yan’s novels, i.e., *Red Sorghum* and *The Garlic Ballads*, have been recorded in the Penguin modern classic books, which also has a huge influence on the spread of Mo Yan’s works in the West.

2.2.3 Critics

A critic is a professional who communicates their opinions and assessments of various forms of creative work such as art, literature, music, cinema, theater, fashion, architecture and food. It means that critics refer to people who are well accepted and followed owing to their excellent assessments or good reputation. Many professional critics are paid to provide their opinions and comments for magazines, newspapers, televisions and other media. As for critics, there is one person who must be mentioned, that is, John Updike. He highly recommended Howard Goldblatt as the founding editor of *Modern Chinese Literature* and once wrote an article “Bitter Bamboo” to give a brief introduction to two novels from China in 2005. Howard Goldblatt has translated the works of more than twenty Chinese writers, but his exertions here are as nothing compared with those in translating Mo Yan, who sets a groaning table of brutal incident, magic realism, woman worship, nature description, and far-flung metaphor. Amy Tan, an American writer whose works explore a mother–daughter relationship, once predicted that Mo Yan’s voice would find its way into the heart of the American reader, just as Kundera and García Márquez have.

3. Translation Strategies and Skills in Howard Goldblatt’s *Life and Death Are Wearing Me Out*

Translating is the most important part of the whole translation activity, in which the translator’s subjectivity will be fully exerted. When translating, the translator also has other three identities, that is, reader, interpreter and re–creator. As translation is not a simple conversion between two languages but is communication and blending of two cultures. So the translating process will inevitably take on personal subjective color, that is, the manifestation of the translator’s subjectivity, which can be reflected in the selection of translation skills and strategies in translating *Life and Death Are Wearing Me Out*.

3.1 Translation strategies

3.1.1 Domestication

According to Venuti, domestication was “an ethnocentric reduction of the foreign text to the target–language cultural values, bringing the author back home” (Venuti 2005: 20). Marl Shuttleworth and Moira Cowie defined domestication as “a term used by Venuti to describe the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for the TL readers.” (Shuttleworth & Cowie 1997: 43–44) The target–culture–oriented approach can avoid difficulties in understanding different lan-



guages and cultural conflicts. According to Howard Golodblatt, translation should be responsible to the author and original text, but most importantly, the readers (Ji Jin 2009: 46). Thus, as an experienced translator, who knows the expectations of the western readers well, Howard Goldblatt skillfully exerts domestication and regards it as the main translation strategy to best serve the target readers.

Example 1:

我身受酷刑而絕不改悔,掙得了一個硬漢子的名聲。(Mo Yan 2012: 3)

Not a word of repentance escaped my lips though I was tortured cruelly, for which I gained the reputation of an iron man. (Howard Goldblatt 2012: 3)

“硬漢子” is often used to describe someone who is firm and refuses to yield. Howard Golodblatt translated it into “an iron man”, whom the target readers are quite familiar with because of the American film *Iron Man* 2008. Thus the readers can have a vivid image of Ximen Nao. In this way, he perfectly leaves the readers in peace to a feasible extent and moves the author toward them.

Example 2:

我睜開眼睛,看到自己渾身沾著黏液,躺在一頭母驢的腓後。天哪!想不到讀過私塾、識字解文、堂堂的鄉紳西門闊,竟成了一匹四蹄雪白、嘴巴粉嫩的小驢子。(Mo Yan 2012: 8)

I opened my eyes to find that I was covered with a sticky liquid, lying near the birth canal of a female donkey. My god! Who'd have thought that Ximen Nao, a literate, well-educated member of the gentry class, would be reborn as a white-hoofed donkey with floppy, tender lips! (Howard Goldblatt 2012: 9)

It is the time when Ximen Nao is reincarnated as a donkey after his being shot to death. There exist two culture-loaded words, that is, “私塾” and “鄉紳”. “私塾” refers to a private early childhood institution for children in a family or a village in ancient China, while “乡绅” means the government official or intellectual in the village. The target text translates “讀過私塾、識字解文、堂堂的鄉紳” into “a literate, well-educated member of the gentry class”, which objectively presents the readers an educated landlord before his six reincarnations.

Example 3:

接手家業時雖逢亂世,既要應付遊擊隊,又要應付黃皮子,但我的家業還是在幾年內翻番增值…… (Mo Yan 2012: 10)

I had taken over the family business during chaotic times. I had to cope with the guerrillas and the puppet soldiers, but my family property increased... (Howard Goldblatt 2012: 11)

It is rather satiric that, as for the landlord, guerrillas have no differences with the Japanese army and the Collaborationist Chinese Army, who are all the reasons for civil strife and go against landowners. According to the dictionary, “黃皮子” means *Mustela sibirica* (i.e., yellow weasel), but in the source text, it humorously refers to the Japanese army and the Collaborationist Chinese Army in yellow uniforms. The target text vividly translates it into “the puppet soldiers”, which accurately conveys its implication.

3.1.2 Foreignization

Venuti defined foreignization as “an ethno deviant pressure on those (target-language cultural) values to register the linguistic and cultural differences of the foreign text, sending the reader abroad.” (Venuti 2005: 20) It provides the target readers “an alien reading experience” and maintains the foreign linguistic forms and cultures in the translated works (Venuti 2005: 20). Fang Mengzhi regarded foreignization as the translation strategy, which meant to “accommodate the linguistic features of the foreign cultures and take in the foreign way of expressing” (Fang Mengzhi 2013: 3). Sun Zhili advocated foreignization and pointed out that “in the translation, the language can be transformed or even domesticated, but the distinguishing cultural features should not be

changed” (Sun Zhili 2002: 43). In translating *Life and Death Are Wearing Me Out*, Howard Goldblatt exerted the foreignization appropriately to make up for the deficiency of domestication, which well preserved the splendid Chinese cultures.

Example 1:

閻王扔下一塊朱紅色的三角形令牌,用頗不耐煩的腔調說:“牛頭馬面,送他回去吧!”(Mo Yan 2012: 4)

Lord Yama threw down his triangular vermilion symbol of the office and, with what sounded like impatience, commanded: “Ox Head and Horse Face, send him back!” (Howard Goldblatt 2012: 4)

“牛頭馬面” refer to the traditional Chinese soul bringers, which is relatively similar to the images of “the Death” in the West. Therefore, Howard Goldblatt directly translates them into “Ox Head” and “Horse Face”. According to the word “commanded”, it can be known that “Ox Head” and “Horse Face” are the servants of “Lord Yama”.

Example 2:

“媽的,你的腦子裡灌水了嗎? 你的眼睛被禿鷲啄瞎了嗎? 你難道看不見他的身體已經像一根天津衛十八街的大麻花一樣酥焦了嗎?” (Mo Yan 2012: 5)

“What in damnation is your head filled with, water? Has an eagle plucked out your eyes? Can you really not see that his body is as crispy as one of those fried fritters on Tianjin’s Eighteenth Street?” (Howard Goldblatt 2012: 5)

Generally, “麻花” can be translated into “fried dough twist”, which is a bit different from Howard Goldblatt’s “fried fritter”. And “on Tianjin’s Eighteenth Street” only means its producing area and can hardly convey the cultural information and historical origin to the target readers. In fact, “Guifaxiang” 18th Street Fried Dough Twists, together with “Goubuli” Steamed Stuffed Buns and Ear-Hole Fried Cakes, are the three unique delicacies of Tianjin.

Example 3:

走資派陳光第,這個混進黨內的驢販子,反對大躍進,反對三面紅旗,與高密東北鄉頑固地走資本主義道路的單幹戶藍臉結拜兄弟,充當單幹戶的保護傘。(Mo Yan 2012: 133)

Capitalist-roader Chen Guangdi, a donkey trader who wormed his way into the Party, opposed the Great Leap Forward, opposed the Three Red Banners, is a sworn brother to Lan Lian, Northeast Gaomi Township’s independent farmer who stubbornly hews to the Capitalist Road, and acts as the independent farmer’s protective umbrella. (Howard Goldblatt 2012: 157)

This sentence contains six major culture-loaded words, that is, “走資派”, “黨”, “大躍進”, “三面紅旗”, “資本主義道路” and “單幹戶”. The literal translation is used here to maintain its literal meaning without further explanations, as it would cost lots of words and space to give specific meanings to each phrase, which would be likely to reduce the readability of the target text.

3.2 Translation skills

During the translation process, Howard Goldblatt insists on taking the target readers’ acceptability as his overruling standard and sometimes uses similar representations instead of native wording to increase the translated work’s readability. He has employed four significant methods in the translation of *Life and Death Are Wearing Me Out*, namely omission, addition, adaptation, and annotation.



3.2.1 Omission

Taking the readability of the translated work into consideration, Howard Goldblatt fully exerts his translation's subjectivity by rearranging the translated texts and simplifying some special culture-loaded words. Translation is more than just word for word correspondence, and the original texts may have a totally unique culture background that cannot be translated. Therefore, with the permission of the author Mo Yan, Howard Goldblatt deleted some contents in *Life and Death Are Wearing Me Out* to increase its readability and make it reader-friendly. For example, some sentences mentioned in Chapter Three, Book One have been deleted, like “人走時運馬走膘, 兔子落運遭老鷹”, “螃蟹過河隨大溜”, “識時務者為俊傑”.

Example 1:

想不到她竟然有一條那樣好的嗓子, 想不到她竟然能演唱那麼多的樣板戲片段。她唱阿慶嫂的唱段, 我哥就唱郭建光的唱段。她唱李鐵梅的唱段, 我哥就唱李玉和的唱段。他們兩人真是珠聯璧合, 一對金童玉女。(Mo Yan 2012: 163)

That she had a fine voice and knew the music from so many revolutionary operas took everyone by surprise. (Howard Goldblatt 2012: 194)

“阿慶嫂” and “郭建光” are the characters in “Shajiabang”, a classical Beijing Opera, while “李鐵梅” and “李玉和” in “The Red Lantern”. For those who are familiar with model operas, the author's intention is quite clear, that is, to emphasize that Huzhu and Jinlong act in harmony and make a perfect couple. But for those who are not, it would be rather confusing to mention these characters, so the translator deletes them. And according to the context, to be specific, Huzhu makes a hat for Jinlong, and Lan Jiefang admits his infatuated fantasy for Huzhu. We can also see the relationship between Huzhu and Jinlong.

Example 2:

……但一個二十多歲就當了縣級領導幹部的人, 和農村姑娘結婚的可能性幾乎是零, 無論她貌如西施還是色比嬋娟。(Mo Yan 2012: 166)

... but there was no chance that a leading country-level cadre in his twenties would ever actually marry a peasant girl, no matter how pretty or fetching she might be. (Howard Goldblatt 2012: 197)

“西施” and “嬋娟” are famous for their beauty and become a synonym for beauties. However, for target readers, that kind of contextual assumption does not exist. Howard Goldblatt adapts to the cognitive context of the readers and chooses to delete these words and replaces them with “pretty and fetching”, which is semantically equivalent.

Example 3:

刁小三眼睛放出綠光, 牙齒咬得咯咯響, 它說: 豬十六, 古人曰: “出水才看兩腿泥! 咋們騎驢看帳本, 走著瞧! 三十年河東, 三十年河西! 陽光輪著轉, 不會永遠照著你的窩!” (Mo Yan 2012: 247)

Diao Xiaosan's eyes flashed green; his teeth ground noisily. “Pig Sixteen,” he said, “the old saying goes, ‘You don't know your legs are muddy till you step out of the water.’ The river flows east for thirty years and west for thirty years! The sun's rays are on the move. They won't always shine down on your nest!” (Howard Goldblatt 2012: 273–274)

There are four old Chinese sayings in this example. The latter three almost share the same meaning; thus the translator chooses to translate two of them, which avoids the repetition of the same meaning and makes the whole image vivid and clear.

3.2.2 Addition

On account of some specific considerations, Howard Goldblatt skillfully uses the method of omission. How-

ever, he also employs addition to supplement extra information that improves the translated work's readability and removes certain cultural barriers for the target readers. It is almost impossible to be complete fidelity to the original text in the translation process. So Howard Goldblatt makes additions to polish the translation in order to conform to the Westerners' reading habits.

Example 1:

後來我們還與一支踩高蹺的隊伍相遇,他們扮演著唐僧取經的故事,扮孫猴子、豬八戒的都是村子裡的熟人。(Mo Yan 2012: 7)

After that, we encountered a group of men on stilts who were reenacting the travels of the Tang monk Tripitaka on his way to fetch Buddhist scriptures. His disciples, Monkey and Pigsy, were both villagers I knew, and... (Howard Goldblatt 2012: 7-8)

The target text does not give explanations to the background information of Journey to the West, one of the Four Great Classical Novels. But the translator puts the word "disciple" before "Monkey and Pigsy", which declares the relationship between them and the Tang monk Tripitaka.

Example 2:

……舌頭鮮紅、牙齒潔白、目光炯炯有神。(Mo Yan 2012: 7)

Their tongues were bright red, their teeth snowy white, their gleaming eyes like awls. (Howard Goldblatt 2012: 8)

"炯炯有神" is often used to describe people or animals that are very energetic with bright eyes. In the target text, bright eyes are compared to awls, which leads to the same aesthetic and stylistic effect.

Example 3:

她那幾句話通俗易懂又語重心長,她說:當家的,你把她收了吧!肥水不流外人田!(Mo Yan 2012: 12)

... with a comment that was easy to understand and filled with heartfelt sincerity. She said, "Lord of the Manor [that is what she called me], I want you to accept her. Good water must not irrigate other people's fields." (Howard Goldblatt 2012: 14)

"當家的", as well as "當東家的", is a kind of local dialect in rural areas in North China, which is translated into "Lord of the Manor". "That's what she called me" is added to give an explanation for "Lord of the Manor", which reflects his family statue.

3.2.3 Adaptation

Adaptation, which is much different from omission and addition, means that the translator rearranges the original text for some specific purpose or effect instead of just omitting or adding certain information. In *Life and Death Are Wearing Me Out*, the translator rearranges some original sentences or paragraphs to make the translated work much more fluent and acceptable. It should not be recognized as disloyalty to the original work.

Example 1:

那時候我可謂少年得志。(Mo Yan 2012: 9)

Back then I was on top of the world. (Howard Goldblatt 2012: 10)

"少年得志" is a folk adage in the source culture, which means "to think too much of one's success in early days". But if translated in that way, its lingering charm is lost. Therefore, the translator uses "on the top of the world" to express his early success. Though quite different in form from the source text, they share a similar meaning, which is also an acceptable kind of functional equivalence.

Example 2:

民國三十五年春天被我收了房。(Mo Yan 2012: 12)



In the spring of 1946, she became my concubine. (Howard Goldblatt 2012: 14)

“民國” refers to the period from 1912 to 1949, which is also called the Republic of China. According to that, we can know “民國三十五年” is 1946. It is the information with less importance in that part, so the translator does not spare much effort to explain the meaning of “民國”.

Example 3:

幾乎所有的女人在初產時都要呼天搶地,悲慘嚎叫,但我的迎春生養時,產房裡竟然無聲無息。據接生姥姥說,在生產的過程中,迎春的臉上始終掛著神秘的微笑,宛如做著有趣的遊戲,弄得接生婆心裡十分緊張,生怕從她的產道里鑽出妖精。(Mo Yan 2012: 12)

Most women cry out in anguish the first time, but my Yingchun had her babies without making a sound. According to the midwife, she wore a mysterious smile from start to finish, as if having a baby was a form of entertainment. That gave the poor midwife a case of nerves; she was afraid that monsters would come shooting out. (Howard Goldblatt 2012: 14)

“呼天搶地,悲慘嚎叫” expresses the sound effects when pregnant women are giving birth to babies and their psychological factors at that time. The translator simply translates “接生姥姥” into “midwife” without other explanations. “產房裡竟然無聲無息” does not mean the delivery room is totally quiet, but means that Yingchun does not make a sound when she is having her babies. Howard Goldblatt delivers this information correctly. The word “poor” makes the image of the midwife vivid in front of us. The slightly indecent words “從她的產道里” are deleted.

3.2.4 Annotation

Annotation means supplement necessary information with extra notes, which is another translation skill employed by Howard Goldblatt. It can reduce the reading difficulties for readers and express the translator's personal understanding and comments. Howard Goldblatt thinks the notes should better be put in the preface or at the end of the book rather than be inserted into the translation. Therefore, he encloses a list of principal characters and a note on pronunciation at the very beginning of the book to provide some pre-knowledge of work. Just like Howard Goldblatt once said in an interview, “I declare clearly that those names with special meanings need to be translated instead of transliteration, like ‘瞎子阿木’ or ‘瘸子某某’. It will be funny to transliterate them only.” (Li Wenjing 2012: 58–59)

Example 1:

我聽到從高高的大堂上,從那高高大堂上的輝煌燭光裡,傳下來閻王爺幾近調侃的問話:“西門鬧,你還鬧嗎?” (Mo Yan 2012: 3)

Then, from high in the hall above me, somewhere in the brilliant candlelight in the hall above me, somewhere in the brilliant candlelight in the hall above, I heard a mocking question from Lord Yama himself: “Xi-men Nao, whose name means West Gate Riot, is more rioting in your plans?” (Howard Goldblatt 2012: 3)

Ximen Nao, one of the narrative characters in *Life and Death Are Wearing Me Out*, has suffered six reincarnations. Howard Goldblatt uses Pinyin to transliterate his name, together with the annotation “West Gate Riot”, which clearly express both its literary and implied meanings.

Example 2:

第二年初春她就為我生了龍鳳胎,男名西門金龍,女名西門寶鳳…… (Mo Yan 2012: 12)

The following spring she gave birth to a boy and a girl, what they call a dragon and phoenix birth. So we named the boy Ximen Jinlong, or Golden Dragon, and the girl Ximen Baofeng, Precious Phoenix... (Howard Goldblatt 2012: 14)

“龍” and “鳳” have strong cultural meanings, which represents power, honor and luck. In the target context, “dragon” means “evil” and “Phoenix” means “rebirth”. So both Pinyin and annotations need to be used to clarify the meaning.

Example 3:

這兩個女孩,長名互助,幼名合作。(Mo Yan 2012: 17)

The first one out was named Huzhu—Cooperation and her sister was called Hezuo—Collaboration. (Howard Goldblatt 2012: 21)

Names often mean good hope and are used to provide essential clues for the characters’ future development. After new China was founded, people have been following a cooperative road. So the names “互助” and “合作” are not coincidences, but the result of a commercial and agricultural cooperation.

4. Conclusion

Of course, the writer’s overseas reputation faces a major problem, i.e., the necessity of translation. Inevitably, some things may be lost: the specific stylistic rhythms of the original language, denotations and connotations that cannot be carried over into the target language, figures of speech, idiomatic expressions, and cultural-specific symbols – all these a writer can master to create a distinctive literary voice. What can be carried over, however, are many of the things that engaging reading in any language: plot, characterization, dialogue, narrative, and point of view. It is precisely because of Howard Goldblatt’s flexible translation strategies and skills, coupled with his creativity and subjectivity that the translated work *Life and Death Are Wearing Me Out* is widely accepted by the target readers and achieves a great success. The translator’s subjectivity has been manifested in many aspects from selection to translation. The paper studies the translator’s subjectivity in Howard Goldblatt’s translation of *Life and Death Are Wearing Me Out*, and discusses its performance and suppression factors during translation, as well as its translation strategies and skills. As an important factor in translation, the translator’s literary knowledge and writing ability are reflected in his choice of words, his adaptation and other aspects. The translation process is no less than the author’s creative process. In the translation process, Howard Goldblatt gives full play to his imagination and super bilingual ability to create outstanding works that spread Chinese culture to the West. Therefore, when it comes to translation, the translator’s status and subjectivity need to be envisaged.

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A Corpus-based Study of Translator's Prosodic Styles: A Case Study of English Translations of *Lisao* by Yang Xianyi and Xu Yuanchong

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Abstract: Based on M. Baker's model and the translation purposes, the author built phonetically tagged English Translational and Monolingual Corpus of *Lisao* as well as a Chinese-English Vocal Parallel Corpus to conduct a descriptive comparative study of Yang's *Li Sao* and Xu's *Sorrow after Departure* from the prosodic perspective, namely rhythm, stress and rhyme. It is discovered that Yang is prone to adopt iambic meters, presenting clear fluctuations and intensively located stresses in the translation. The rhymes do not closely follow those of the Chinese original, yet they are the products after the translator's own interpretation of the emotional meaning of *Lisao*, indicating his tendency of using domesticating strategy. In addition, there are more rhymes and consonances in Yang's version. Xu's translation is more featured by the sound effect, more akin to the rhythms of Chinese poetry and more intensive in sound variations. Its stresses are sporadic while antithetic, which also takes resemblance to Chinese poems. Besides, there is a high level of foreignization observed in the rhymes, with end rhymes appearing most frequently. The results are closely related to translators' principles.

Keywords: corpus; *Lisao*; translators' style; prosody

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1. Introduction

As a traditional poem, *Lisao* is different from other types of literature in terms of the structure. Paths to studying translations of narrations, dramas and prose cannot always be borrowed for poetry translation studies. The study should, therefore, comprehensively consider poetic features. Poetry translation studies, either on comparative studies or strategies analysis, can never detach from the prosodic aspect which truly tells translators' styles.

Stylistic criticism is the one of the highest levels on losses and gains of literary works (Zhang Meifang 2002), but the subjective comparative studies, without objective data, on the above-mentioned aspect, are less representative, objective and scientific. Therefore, the author, based on phonetically tagged English Translational



and Monolingual Corpora of *Lisao* as well as a Chinese–English Vocal Parallel Corpus, conducted a comparative study involving “quantification + qualification” and “description + interpretation” on two renderings of *Lisao* by Yang Xianyi and Xu Yuanchong respectively. The study, targeting at the prosodic features, analyzes and compares the translations by the two Chinese translators who are renowned for “poetry–for–poetry” translation with knowledge from comparative poetics, descriptive translation studies (DTS) and translators studies to further look into the differences and similarities in their poetry translation styles. Besides, based on statistics, the study also puts forward the hypothesis on translation universals in terms of prosody.

1.1 Prosody related poetry translation studies and corpus building

The number one feature of poetry is prosody (Chen Caiyi 2008). The word similarity in human languages proves the inevitable logical link between the sound and meaning (Dai Wenjing 2016: 218–225). The sound—rhythms and rhymes—are correlated to poetic forms (Cureton 2019: 236–256), and the prosodic representation of the original by translators is both the respect to the original and wielding of their subjectivity. Outside China, there are many scholars who discussed phonological features of poetry: Roman Jakobson (1970), John Robert Ross (1986), Roger Williams Wescott (1983), Keith McCune (1983), Freed H. Al–Hindawi (2016), Richard D. Cureton (2019), Thomas Carper & Derek Attridge (2020). Recent years witnessed descriptive and technological turns in the field of poetry prosodic studies: Kahtan (2018), Laarif (2018), Heftadari (2018); some scholars researched authors’ stylistics through poetic prosody: Mwaihaki (2020); besides, a new height has been reached in prosody studies of poetry translation: Rumena Bužarovska (2019), Vede *et al.* (2020), Clive Scott (2020), Zhang (2020), Amrollah (2020). However, the number of literatures targeting poetry translation with the descriptive paradigm is limited and articles themed on translators’ styles through poetic prosody with the help of a corpus are even more rarely seen. Dai Wenjing (2016) built a vocal corpus to discuss the rhythm allotment and translators’ styles of multiple English renderings to Su Shi’s poetry. Peng Lizhi & Liu Zehai (2019) tagged end rhymes of the Chinese versions of *A Psalm of Life* in order to research the translator’s style. Jiang Shan (2017) built a corpus herself to explore translators’ styles based on two renderings from the rhyming perspective. The studies above do not involve the pre–Qin poetry, nor did they unify rhymes and rhythms.

So the article takes a part of *Lisao* (excerpted from *Chuci* published in 2019 by Zhonghua Book Company) and its two English translations (Yang’s *Li Sao* by Foreign Language Press in 2001; Xu’s *Sorrow after Departure* published by China Foreign Publishing Corporation in 2009) as the target of study and undergoes a quantitative study on them by creating a phonetically tagged English Translational Corpus and Monolingual Corpus of *Lisao* as well as a Chinese–English Vocal Parallel Corpus consisting of native vocal samples from the original text and its according translations in the unit of poetic lines with the help of the software such as Audacity, Praat and Emeditor. After the data collection and comparison, the study refers to *Rhymes of Chuci* (《楚辭韻讀》by Wang Li) and *Rhymes and Types of English Poetry* (《英語詩歌的韻律與類型》) by Chen Caiyi so as to dig out translators’ styles on rhythm, stress and rhyme, after which explanations are also presented.

The tagging process is worth of our attention, which is mainly on the rhyme scheme, rhyme and rhyme location. The article associates the tagging on both rhyme and rhyme scheme, and the latter mainly takes the form of “a, b”, while the former is presented as the K.K. phonetic symbols of the words rhymed, such as <a–aid>, <b–eit>. The rhyme location tagging takes stanzas as units and makes statistics on varieties of it and frequency of each type that appears, and the result is placed after each stanza. Major rhyme locations tagged are alliteration <Alli>, end rhyme <End>, internal rhyme <InR>, assonance <Asso>, consonance <Con>, eye rhyme <EyR>.

The tagging is demonstrated below.

The sun and the moon will not stay, oh! <a-ei>

Spring will give place to autumn cold.<b-ould>

Grass will wither and trees decay, oh! <a-ei>

I fear that beauty will grow old.<b-ould> * <Endx2> * < InRx1> * <Conx1>

Based on such a tagging system, it is known that the rhyme scheme is aabb, there are two end rhymes, one internal rhyme and one consonance, and the rhymes are/ei/, /ould/ in the stanza.

As for the Chinese original, the study, based on the research purpose, tags the text with the help of “Thirty Rhymes of *Chuci*” introduced by Wang Li in *Rhymes of Chuci*, taking each stanza as a unit. For example:

帝高陽之苗裔兮，朕皇考曰伯庸。<jiong>

攝提貞于孟陬兮，惟庚寅吾以降。<heung><associated rhymes of Dong (東) and Dong (冬)><東冬合韻>

The method above is an attempt at English poetry corpora tagging, and it also offers a solid basis for re-searching poetic styles in the study.

2. Prosodic Statistics and Analysis of Yang’s and Xu’s *Lisao*

2.1 Rhythm

According to *Interpretations on Each Section of Lisao* (《離騷節解》) by Zhang Dechun in the Qing Dynasty, the study divided the whole Chinese text into 13 sections (Zhou Jianzhong 2005: 28–37), and this section chooses the first section of *Lisao*: from 帝高陽之苗裔兮 to 來吾道夫先路 and its two translations from the already established Parallel Vocal Corpus to form a new sub-corpus. In order to be more comparable and objective in data analysis, corpus-based translator’s style studies should, apart from collecting translations, “include original texts that have a comparable and analogous relationship in the target language” (Hu Kaibao and Xie Lixin 2017:12–18+128). So, the author, considering the length and genre of the texts chosen for study, also takes John Keats’ *La Belle Dame sans Merci: A Ballad* (excerpt) as the reference. Consequently, the researcher begets 12 sets less-than-10-second Chinese-English parallel vocal corpora recorded by both Chinese and English native speakers after processing and aligning with the help of the software Audacity. Then, Praat is used to conduct a quantitative research on pitch. The author inputs the maximum and minimum pitches of each line into the formula specialized for transferring hertz (Hz) to semitones (St): $St = 12 * \lg(f/fr)/\lg 2$ (fr means frequency reference: 64Hz for male and 55Hz for female) to quantify the pitch, and by the formula of “maximum St – minimum St” the study works out the pitch variation in the four different texts in order to investigate the rhythms. Data are presented in the line chart below for illustrating the variation.

From the figure, it is known that Yang’s pitch variation is similar to that of the English poem, demonstrating the features of the iambic pattern, emphasizing more on ups and downs of the vocal stream. Xu’s rendering is more like the Chinese original, seeing the juxtaposition on the 4th and 5th line, which means the translation is faithful to the Chinese poem in terms of the pitch, and in some parts, Xu’s text is more exaggerating in displaying the poetic rhythm. The result shows that Xu’s translation is more explicit than Yang’s in the rhythm’s aspect, and the former is more influenced by the Chinese original. When compared with *Lisao*, the English poem is more rhythmically fluctuated and this proves English poetry to be more rhythm-oriented.

As the Example 1 shows, Yang’s syllables are hæd / ai / nɑ:t / lɑvd / maɪ / raɪm / ænd / spɜ:rnd / ðə /

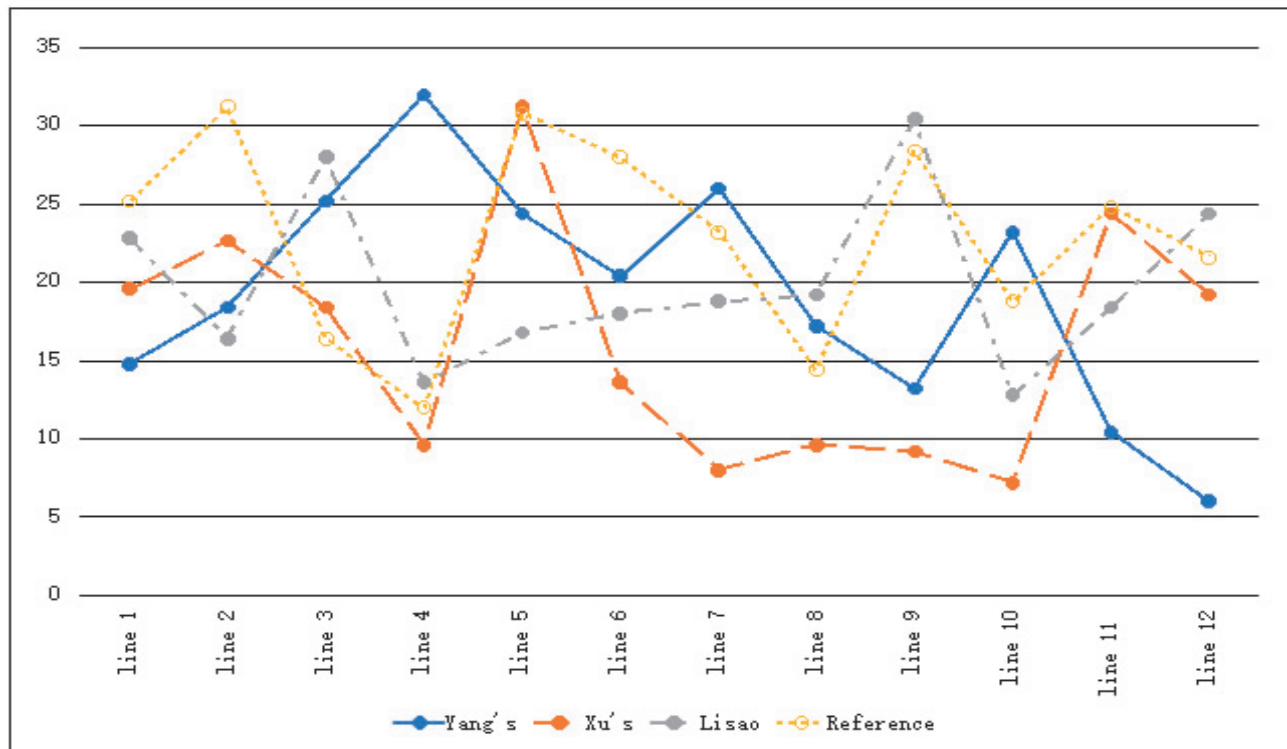


Figure 1: Chart of Pitch Variation Line

varl // wai/ fəd / ai / nɑ:t / həv / tʃeɪndʒd / mai / fɔ:rmər / stail, and Xu's are gɪv / ʌp / ðə / faʊl / wail / jʌŋ / ænd / strɔ:ŋ / ou // wai / wɔ:nt / ju: / mai / lɔ:rd / tʃeɪndʒ / jɔ: / stail / ænd / weɪ, from which it could be told that both translations are prone to use monosyllables in order to better present the poetic structure. However, when it is closely investigated, we discover that Xu's cadence is less clear than the former. The first half of the first line by the two translators are: həd / ai / nɑ:t / /ʌvd (Yang) and gɪv / ʌp / ðə / faʊl (Xu). Evidently, every word in Xu's version carries, without exception, shorter sound, and Yang's work follows the format of long-short-long-short sound. Vowels of the thin class are often seen in Xu's work, and the high-pitched and low-pitched sounds as a pair are not always found in the rhythmic pattern, which results in a less clear fluctuation as the example shows. This phenomenon is supposedly caused by the effect of the SL shining through in cadence, because the rhythm in Chinese poems comes into being by stops rather than ups and downs. However, sonorous vowels like /a:/, /a/, /æ/ are often seen in Yang's work, and they always appear with consonants, which then, altogether, constitute a regular iambic pattern. When it comes to the second sentence, we can tell both Xu's and Yang's translations have roughly 5 meters, and the difference lies in the metrical pattern. Xu's cadence is not as clear as Yang's. The phrase "why won't" is a foot, but in the phrase "you my lord", "you" is on a rising tone, and "my lord", the appositive of "you", will be quickly read through as a falling tone. "Change", the word trailing, is on a rising tone, but "your style and way" is a "falling + amphimacer". To conclude, based on what the poem tries to tell, the metrical pattern of Xu's work in the example below is cadence + amphimacer + trochee + amphimacer. Yang's work has an orderly pattern: Why should | I not | have changed | my for | mer Style, the standard iambic pentameter. It is well-structured and stable in metrical changes. The objectivity of the data obtained in the study is proved from the actual example, and the phonetic paradigm used to research poetry translation is also justified here.



Example 1:

Chinese Original:

不撫壯而棄穢兮，何不改乎此度？

Yang's:

Had I not loved my Rime and spurned the Vile,
Why should I not have changed my former Style?

Xu's:

Give up the foul while young and strong, oh!
Why won't you my lord, change your style and way?

2.2 Stress

English poems are constituted by stressed and unstressed syllables, and this is how the cadence is delivered. Many linguists defined stress and accent. D. Crystal (2011) thought that stress is the word-stress while accent is the stress in the sentence. D. L. Bolinger (1965) differentiated the stressed syllable in words from the tone change in sentences. The study concludes the definition by predecessors and adopts the view: Stress is a semantic requirement and accent is the name of the stressed syllable, and stresses are, more than often, indicated by accents which are the unit of stresses whose indicators are intensities (Nie Zhenzhao 2007: 34–40). Therefore, the study takes the first section of *Lisao*, the corresponding parts of the two translations and John Keats' *La Belle Dame sans Merci: A Ballad (excerpt)* as the cases of study aiming at visualizing the intensity variation (maximum intensity – minimum intensity) and the average number of intensity peaks with Praat. The data are listed in Figure 2 and 3 as Intensity Variation Average Values (IVAV) and Average Number of Peaks (ANP).

According to the intensity variation, *Lisao* sees the highest value whereas the English poem witnesses the lowest, and the two renderings are in between the two extremes. The reason behind must be the fact that Chinese

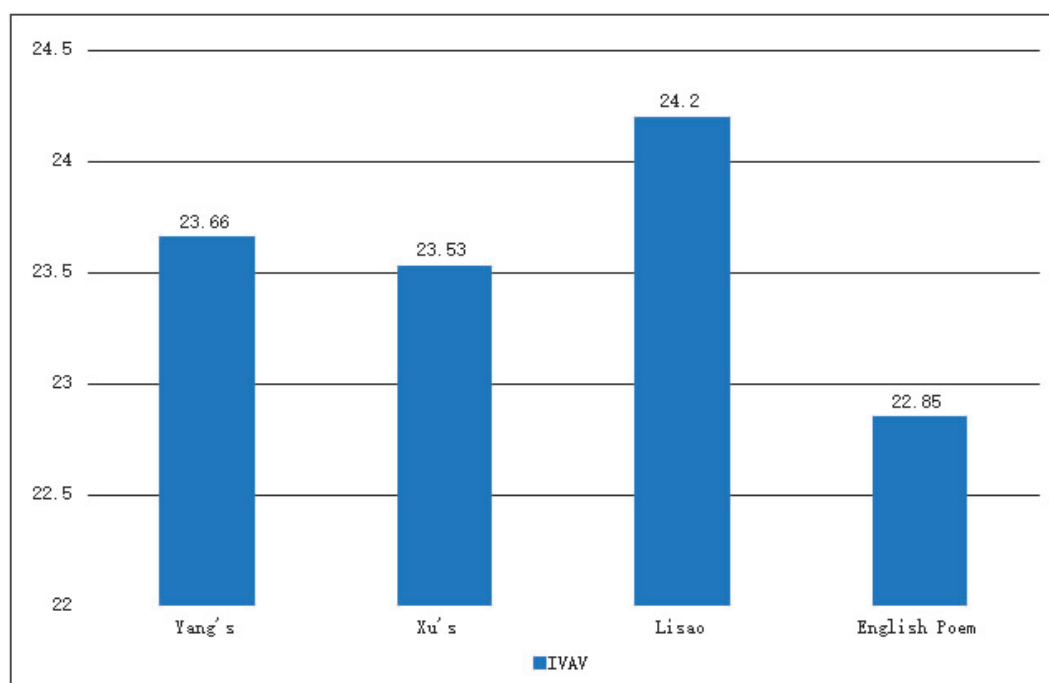


Figure 2: Intensity Variation Average Values

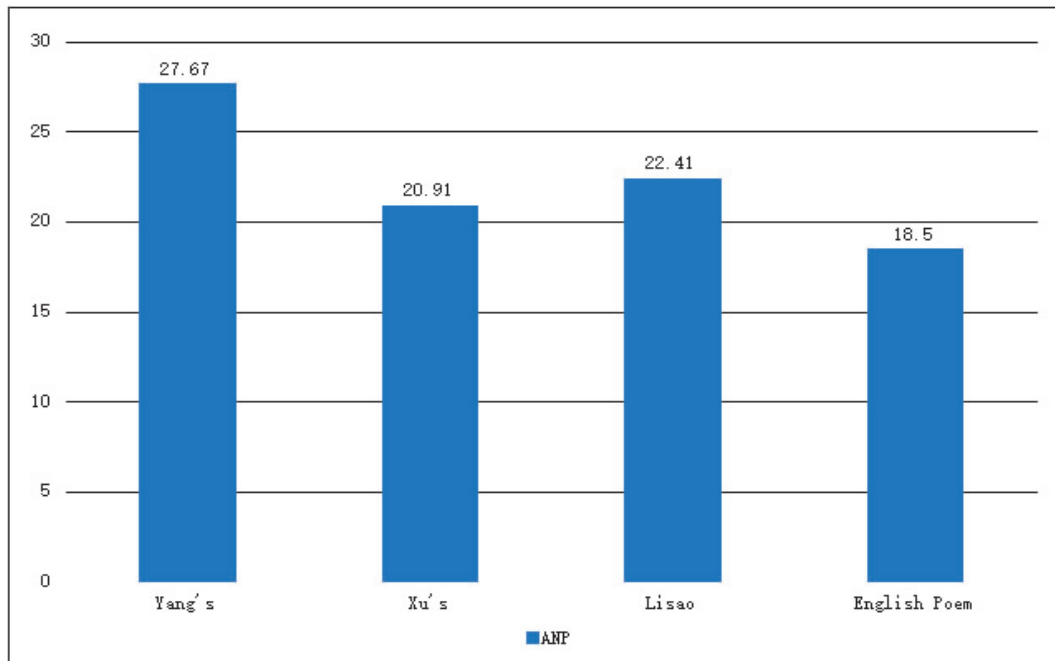


Figure 3: Average Number of Peaks

poems are patterned in level and oblique tones, with every single word stressed while its English counterparts are structured with tones rising and falling as feet. Apart from that, the data difference between translations and both Chinese and English originals indirectly reveals the generalization of translations in cadence.

From the perspective of intensity peak numbers, it is revealed that Yang's stress is the most obvious, which is followed by *Lisao* and Xu's version and the stress of the English poem is the most natural and smooth. That means the explicitation level on stress in Yang's version is higher than that of Xu's and the former features more on poetic cadence. Besides, there are shorter intervals and stops among Yang's stresses. Its flow of the speech is smooth and iamb can be easily discovered. See specifics in Figure 4. The number of Xu's stresses is in between the Chinese and English originals, with less concentrated stress allotment, but it is symmetric, which takes resemblance of the antithesis of Chinese poems. Note that the central stress in every poetic line of Xu's version stands out most and its intervals back and forth are averagely long. See Figure 5 for more details.

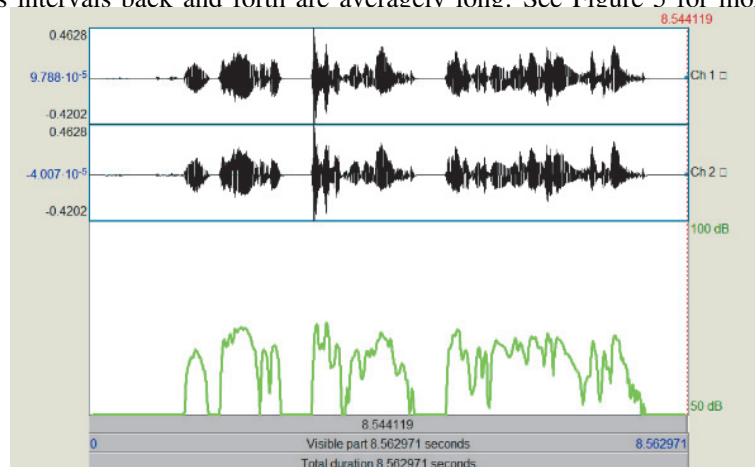


Figure 4: Intensity Diagram of Yang's First Line

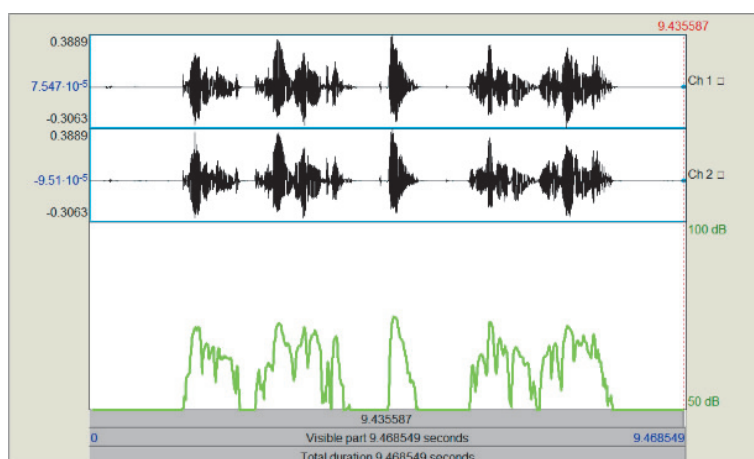


Figure 5: Intensity Diagram of Xu's First Line

The Example 2 demonstrates that Yang's stresses are put on the words "earth, tremities, sought, Bride", while Xu's stresses are seen on "Look, side and oh". In the second line, Yang's version takes "urged, Train, all, Heaven, wide" as the stressed words whereas Xu's stressed ones are "down, circling, sky". From the case, it is clearly revealed that the stress pattern of Yang's version is more casual while that of Xu's work is more antithetical, and it is also obvious that Yang attempts to translate the ST into the structure according to the norm of English poetics, dividing a long word into non-stressed and stressed syllables, which reminds readers of the sound division of "generation" in "When old age shall this generation waste" from *Ode on a Grecian Urn* by John Keats. Xu's rendering is less stable in stresses, with the application of "oh" at the end of the odd line only, by which the poet's sadness or exclamation may, according to the translator, be conveyed.

Example 2:

Chinese Original:

覽相觀于四極兮,周流乎天余乃下。

Yang's:

To Earth's Extremities I sought my Bride,
And urged my Train through all the Heaven wide

Xu's:

I look around from side to side, oh!
Go down after circling the sky,

2.3 Rhyme

"The rhyme scheme is an important factor of sound beauty, and rhymes can make poetic tone and cadence an acoustically aesthetic satisfaction in a harmonious way" (Liu Miqing 2005: 104), and if appropriately deployed in lines, rhymes can, indeed, play a role of rendering the poetic atmosphere and highlighting the image (Ren Xiaofei et al., 2016). There are multiple types of rhymes for different poetic contexts, and various ways of representing the rhymes of the original could tell, to a large extent, translators' subjectivity. Therefore, making statistics on the rhyming of both the Chinese original and its translations can help explore translators' fingerprints. To guarantee the accuracy and objectivity, the author takes "Thirty Rhymes of *Chuci*" in *Rhymes of Chuci* (《楚辭韻讀》) (Wang Li 1980: 1) and rhyme positions as well as schemes of English poetry in *Rhymes and Types of*



English Poetry (《英語詩歌的韻律與類型》) (Chen Caiyi 2008) as references to tag the whole text of *Lisao* and its two English translations so as to capture the rhyme representation of the original and translators' subjectivities. See the previous section for tagging details.

Table 1: *Thirty Rhymes in Chuci* (1980)

之部 ə	職部 ək	蒸部 əng
幽部 u	覺部 uk	冬部 ung
宵部 ɔ	藥部 ɔk	
侯部 o	屋部 ok	東部 ong
魚部 a	鐸部 ak	陽部 ang
支部 e	錫部 ek	耕部 eng
脂部 ei	質部 et	真部 en
微部 əi	物部 ət	文部 ən
歌部 ai	月部 at	元部 an
	緝部 əp	侵部 əm
	盍部 ap	談部 am

Table 2: *Rhyme Positions and Schemes of English Poetry in Rhymes and Types of English Poetry* (2008)

Rhyme Positions	Rhyme Schemes
alliteration	double-line rhyme: aa
end rhyme	alternate rhyme: abab
internal rhyme	envelope rhyme: abba
assonance	chain rhyme: aba bcb cdc
consonance	
eye rhyme	

The study, according to the rhyme scheme, tags the Chinese original and its two translations with one unit including four lines, and by doing so, 93 rhyming units per each text are obtained. What is worth mentioning is that there is one rhyme per rhyming unit in *Lisao*, and two in Yang's and Xu's translations, with the scheme of the former being aabb, and the latter abab. Rhyme scheme uniformity is the consistency of the poetic rhyme scheme, through which the translation's adequacy of the original and translators' preferences on the structural representation could be revealed. The formula is $C = [1 - \text{special rhyming units} / \text{main rhyming units (end rhyme)}] * 100\%$. Through the calculation, Yang's figure is 95.7% and Xu's, 97.8%. Although the two translators are renowned for poetry-for-poetry translation, in *Lisao* translation alone, it is revealed that Xu's version shows a higher level of tendency to represent the rhyme scheme of the Chinese original whose uniformity is 100%.

In the aspect of rhyme positions, the Chinese original has the most end rhymes and sees sporadic consonances as well. The two translations try best to follow *Lisao* in terms of rhyme positions, thus observing the most

end rhymes. Meanwhile, considering the norm of English poetry, the translators apply, on average, two end rhymes in each rhyming unit. Besides, the two translators use assonances, consonances and alliterations to adapt to the poetic features of the TL. In such a sense, we could say that a higher frequency of the rhymes that are specific in English poetry means a higher level of domestication applied in the translation process, and thus the translator is more aware of the TL norm. See rhyme position frequency at Table 3.

Table 3: *Rhyme Position Frequency*

	Alli	EndR	IntR	Asso	Conso	EyeR
Xu's	8	176	21	16	19	1
Yang's	6	171	19	7	41	0

From the statistics, it is evident that the number of rhyme positions in Yang's work, except for end rhymes, is 73, 29.92% of the total. The same parameter in Xu's translation reaches 65 which takes up 26.97%. This means that Yang Xianyi is more conscious of domesticating in terms of rhyming whereas Xu Yuanchong aims at presenting the sound beauty of the Chinese original whose end rhyme accounts for 100% of the total.

Rhyming can transmit artistic conception. High pitches offer an arousing synesthetic sense of beauty; low pitches go well with the poet's sullen mood. A rhyme could be fallen into vowels and consonants, and the pitch, an indicator of poet's emotion, is mainly determined by vowels. Leech (1980) categorized vowels into sonorous, thin and the intermediate ones according to their tones. See Table 4 (Ren Xiaofei et al. 2016). The rhyme system of *Chuci* is different from that of English poetry, but the tones can also be divided into three parts that are high, middle and low according to their pitches. The line of Zheng Bu(蒸部) is comparatively sonorous, the line of Zhi Bu(之部) is low-pitched due to consonants such as /n/, /m/, /ng/ trailing behind, and the line of Zhi Bu(職部) is the intermediate because of plosives such as /k/, /t/, /p/. See Table 1 for more details. Besides, tones of consonants in a rhyme also have certain effects on conveying authors' emotion and mood. Leech (ibid.) also classified English consonants in terms of their hardness and softness. Rhymes in the two lines except for Zhi Bu(之部) in Table 1 are unanimously formed into the structure of "vowel + consonant" which, as a pattern, shares quite the same features as English ones, and thus the author categorizes consonants appearing in *Chuci* basically based on the English classification, as shown in Table 5. Further, the author saves and aligns the rhymes of *Lisao* and two translations to build the *Lisao* Rhyme Corpus by which quantitative studies on vowels and consonants of rhymes on basis of Leech's and Wang Li's classifications are made to probe into the rhyming styles of the two translators. See Table 6 and 7 for more details.

Table 4: *Leech's Vowel Pitch Classification*

Classes	Vowels	Features
Sonorous	/a:/ /a/ /æ/	Low tongue position, wide open mouth, sonorous sound
Intermediate	/u:/ /u/ /a:/	Low tongue position, regular open mouth, sonorous sound
Thin	/i:/ /i/ /e/	Narrow open mouth, thin and clear sound

Table 5: *Consonants of Lisao and English Poetry*

	Soft Consonants			Hard Consonants	
	Soft		Less Soft	Less Hard	Hard
	Nasal	Lateral	Fricative	Affricate	Plosive
English Poetry	/m/, /n/, /ŋ/	/l/, /r/	/v/, /f/, /θ/, /ð/, /ʃ/, /ʒ/, /s/, /z/	/tʃ/, /dʒ/	/p/, /b/, /t/, /d/, /k/, /g/
Chuci	Line of Zheng Bu 蒸部壹列 (ng, n, m)				Line of Zhi Bu 之部壹列 (k, t, p)

Table 6: *Vowel Tones of Rhymes*

	Sonorous	Intermediate	Thin	Total
Yang's	48 (25.8%)	16 (8.6%)	122 (65.59%)	186
Xu's	49 (31.61%)	17 (10.97%)	89 (57.41%)	155
Lisao	195 (68.66%)	39 (13.73%)	50 (17.6%)	284

Note: diphthongs /ai/, /au/ are classified to be sonorous vowels, /ou/ intermediate, and /ei/ thin. The figure only includes rhymes that carry distinct sounding features, and rhymes of the Chinese poem exclude associated rhymes (合韻) and common rhymes (通韻) which are difficult to identify the specific rhyming sound. The rhyme comparison has been made on the end rhyme of both the Chinese original and the two translations.

Table 7: *Consonants Tones of Rhymes*

	Soft Consonants			Hard Consonants	
	Soft		Less Soft	Less Hard	Hard
	Nasal	Lateral	Fricative	Affricate	Plosive
Yang's	57 (21.34%)	51 (19.1%)	48 (17.98%)	4 (1.5%)	107 (40.07%)
Xu's	43 (22.28%)	42 (21.76%)	35 (18.13%)	5 (2.59%)	68 (35.23%)
Lisao	118 (44.19%)	0	0	0	93 (44.07%)

As for vowels, though translations show difference in the three classes, the general proportion follows the sequence of thin>sonorous>intermediate, and that of the Chinese original is sonorous>thin>intermediate. When looking into vowels of the rhyme, we can see Yang's and Xu's works frequently use diphthongs: in the sonorous class, both renderings see the most /ai/, 35 and 38 respectively, and in the thin class, /ei/ often appears, with the numbers of 39, 41 in each text. In *Lisao*, the frequency of the rhymes in Zheng Bu (蒸部) is higher than that of the rest two, and in the class of high-pitched sound, Yu Bu (魚部) has the highest frequency, 59, whereas Zhong Yangbu (中陽部) is the most frequent low-pitched rhyme, 24. The figure shows that, generally, both translations are low-pitched but the Chinese original is high-pitched. The translations do not represent the ST in terms of the vowel in rhymes, rather, simply compensating the tones. In fact, the two translators use many /ei/ to substitute /ang/ in the ST. Comparing the two translations, we know that the sonorous and intermediate vowels of the rhymes in Xu's version account for more percentage, stressing more on the balance between the sonorous and thin tones, and therefore it is quite the same as *Lisao* in such an aspect. Yang's work puts more empha-

sis on vowels in the thin class, showing the trend of transferring the sonorous vowels in the ST as thin ones in the TT.

As for consonants, the percentage of soft consonants in Yang's work is 40.44%, with 44.04% in Xu's and 44.19% in the ST, which means consonants used in Xu's rhymes are highly similar to those in the ST. There is not much difference in nasal sound between the two translations, but Xu is more likely to use lateral sound in rhymes. In English poetry, poets often used fricative to convey their melancholy and sullen emotion, because consonants such as /s/, /z/ are soft and continuous, which can make readers directly feel the author's sigh and indignation. Both translators are able to consciously use words with fricatives according to the content of the ST, and this act could be counted as translators' subjectivity to cater to the poetic norm in the TL. Hard consonants, except for the few affricates affiliated to English words themselves, are all plosives, which generally resembles the ST. What's worth mentioning is that the frequency of Yang's hard consonants is higher than that of Xu's.

As the Example 3 shows, stanza of four lines in the ST has only one rhyme, but the two translations taking four lines as a stanza have two rhymes. In the Chinese original, there is Yu Bu (魚部) featured by /a/, a high-pitched sound. Vowels of Yang's rhymes are /e/ and /ei/, and /ai/ is the rhyming vowel of Xu's version. We found that there are high-pitched vowels in rhymes of both Xu's work and the ST, whereas the two rhymes of Yang's rendering belong to the thin class. Xu prefers to transmit the sound effect of the Chinese poem, but Yang, after digesting the meaning of the stanza: "I come back and forth, hoping to catch up with the steps of the previous kings. You didn't know my loyalty, but rather believed in slanders and took anger out on me", generalizes the poet's sadness over the corrupt society and his indignation at his exile, and thus applies low-pitched words as rhymes to indicate the poetic emotion. As for consonants in the rhymes, /m/ and /n/ in the ST are classified as nasal sounds under the soft class, and there are few consonants in Xu's rendering with the existing ones dominated by soft sounds: /n/, /d/, /r/, whereas many types of consonants are found in Yang's version, featuring less soft and hard sounds: /s/, /t/, /f/, /l/, /m/, /d/. It is known from the actual example that, Yang's rhymes are changeable, and the translator tries to express the poet's emotion through the rhyme. Xu's rhymes are akin to the Chinese poem, demonstrating the trend of rhyme simplification and foreignization.

Example 3:

Chinese Original:

忽奔走以先後兮,及前王之踵武。<miua>

荃不查余之中情兮,反信讒而齎怒。<na><魚部>

Yang's:

Forward and back I hastened in my Quest, <a-est>

Followed the former Kings, and took no Rest. <a-est>

The Rince my true Integrity defamed, <b-feimd>

Gave Ear to Slander, high his Anger flamed; <b-leimd >

Xu's:

I run before it and behind, oh! <a-arnd>

I wish you would follow your sire. <b-arər>

To my loyalty you're unkind, oh! <a-arnd>

You heed slander and burst in fire. <b-arər>



3. Interpretation of the Prosodic Differences Between Yang's and Xu's *Lisao*

Both renderings reach the harmonious level between rhythms and rhymes, and they follow the rule of changing rhymes in every two lines, which would make readers take a pause in acoustic and visual ways, and the short interval would leave them some room to authentically feel the poem for their best reading experience. By achieving so, the translators would make adjustment to present the most valuable and brilliant language (Dang Zhengsheng 2008). Besides, showing rhythms and rhymes by breaking poetic lines into multiple parts can make readers feel the flow of a free strength in the clear and natural cadence (Wu Sijing 1987). In the designing of the poetic structure, two translations follow such a rule, and both serve the readers well in terms of the information conveyance. However, there are differences shown in prosodic features. As illustrated above, the two translators used different diction, sentence structure and rhymes for the sake of transmitting the sound and beyond. The difference really tells the respective principles Yang and Xu follow for translating on the prosodic level.

Andre Lefevere (1992) once stated that there are internal and external factors controlling literary creation and translation: The former one is professionals and the latter patronage. According to existing literatures, two translations in the study are rarely intervened by patronage's ideologies, and rather, poetic pursuits of translators as poets have become an internal factor determining structures, and the translators' respective ways to achieve such a pursuit naturally become their principles. Therefore, investigations into the poetic pursuit of both translators could help to obtain prosodic differences of *Lisao* translations.

Yang has a broad cross-cultural view, good at finding similarities in literatures and cultures from the East and the West. It is examined that in 87 essays of his *Knowledge from Translations* (《译余偶拾》), 25 are related to comparative cultures, and it is known that Yang holds a neutral stance on studying eastern and western cultures and literatures. His attitude towards literary translations will neither be completely ST- nor TT-oriented, and his balance is widely acclaimed by numerous scholars. Yang's balance achieved between the two languages could be counted as "fidelity", which shares the same connotation of the one mentioned by Yan Fu who demands the equality of textual meanings and stresses the scientific spirit pursuing the truth as well. It is certain that there are losses and gains in translating, and Yang's point of view on such a phenomenon is that "when we cannot find something equivalent to the ST, we would sacrifice some meaning of the original, and by no means can we over-stress the creativity, and if we do so, such a translation would be rewriting" (Yang Xianyi cited in Ren Shengming 1993). It could be inferred that Yang Xianyi would seek the equality on linguistic level at the expense of structures, and what he says also means every translation could not trespass the line of being excessively creative, and the product should be based on the ST and meanwhile appeal to the target readers. In Chinese-English poetry translations, situations like Robert Frost's "poetry is what gets lost in translation" would always appear due to the drastically different poetic structures and rhythmic patterns. Therefore, it is shown that Yang Xianyi seeks fidelity on the structural level in a rather flexible way: he neither blindly follows the rhythmic pattern of the ST, nor creates a new way betraying the TL norm, but uses iambic pentameter to replace the level and oblique tones of the original in order to give the recipients the same experience as the Chinese readers when they read *Lisao*. Besides, rhymes in the translation are low-pitched, and this is because the translator knows what the Chinese original implies before substituting the rhymes of high pitches with the low-pitched ones as a compensating strategy for a better expression on the poet's indignant emotion. All in all, Yang Xianyi generally applies domestication in delivering rhymes and rhythms for faithfully representing the Chinese original in terms of contents and emotion.

Xu Yuanchong is renowned for translating poetry and his products are applauded for their beauty in rhymes. Xu's poetry rendering is generally acoustically harmonious, and his *Lisao* translation follows the prosodic structure of the rhyme changing in every two poetic lines as metrical poems in the English world. He yearns to seek the least loss among three factors of content, sound and structure. The translator supposes that the less sacrifice made means the more accurate it would be for transmitting the poetic spirit (Xu Yuanchong 1987). According to this, the loss in translation would be compensated by translators. The article shows that there is not much loss in information in Xu's version, but rather the translator made some creative transfers on poetic rhymes and structures to make up the inevitable loss of the poetic feature. What's different from Yang is that Xu, though translating the poem in the rhyming pattern of English poetry, does not strictly and completely follow the English poetic norms, with many rhymes similar to those in the ST in terms of sound. His theories of beauty in sound and structure emphasize translations' dependence on the SL, and thus the poetic aesthetics of the TL is bound to be less presented. Besides, the translation, to some degree, reflects Xu's concept of "optimizing": to let "domesticating" and "foreignizing" compete in order to optimize translations (Xu Yuanchong 2005). In such a sense, the translation should draw merits of both the SL and TL and this is the reason why the translator chooses to have the translation carry a "mixed" pattern to present the prosodic beauty (Shu Jinyu 2020). According to the two factors stated, we can reasonably draw a conclusion that the rhythmic beauty of the ST should inevitably be shown in his translation and this subsequently leads to his foreignizing strategy on metrical patterns and rhymes.

4. Conclusion

The article builds *Lisao* Chinese-English Vocal Parallel Corpus, and phonetically tagged corpora involving two translations, *Lisao* original and a romantic British poem to conduct a qualitative + quantitative study on Yang's *Li Sao* (2001) and Xu's *Sorrow after Departure* (2009) in terms of their prosodic feature. Based on the data collected, achievements from other fields such as comparative poetics, DTS and translators studies are borrowed for explaining the differences and similarities between the two translators renown for poetry-for-poetry translation on *Lisao* renderings, through which their own styles are further investigated.

The result shows that: Yang's version tends to be more similar to English poetry with more emphasis put on meters and stresses whose distribution is more intensive, and rhymes applied are not on the same page as those in ST, indicating the translator's own interpretation of the emotion of the ST. Prosodically, the version, with more end rhymes and consonances, remains domesticated. Xu's translation stresses more on sound effects, which is more like Chinese poetry, and there is more drastic sound variation discovered in his translation. Stresses are sporadic and symmetrical, carrying some sort of features like antithesis in Chinese poetry, with a higher degree of foreignizing in rhymes.

From the description of the translations, it is discovered that Yang Xianyi has the poetry translation style emphasizing on iamb. Xu's version sees a more foreignized prosody. The reasons behind the difference are closely related to the translators' principles.

What is worth mentioning is that while discussing the translators' styles, the article also, in one way or another, puts forward a hypothesis of translation universals such as "general prosodic features in poetry translations". More contributions are therefore called upon to further falsify or verify this phenomenon.

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The Construction and Application of Online Tourism Translation Corpus for MTI Students

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Abstract: In recent years, the application of online technologies such as Big Data, Cloud Computing and the Internet of Things has correspondingly given rise to smart tourism. The rapid growth of international tourism highlights the importance of tourism translation and relevant translators. Meanwhile, the online corpus is one of powerful platforms than can provide amount of information. Therefore, the author constructs three self-built tourism corpora for the application and exploration of translation, and then makes blueprints for MTI curriculum design, supplies data for researches on tourism translation and designs for the training of the tourism industry to supplement new research directions and methods so as to cultivate MTI students and practice teaching activities in the new era from the perspective of the corpus.

Keywords: MTI; online tourism translation corpus; construction and application

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1. Introduction

The global tourism has been gradually developed in recent times for the impact of the Internet. Tourism enterprises have expanded their commercial point of view and have found a faster way to attract consumers through increasing tourism advertising on the Web (David Giménez Folqués 2015). However, the problem is how to integrate technology with cultural industry. Then, a new research method has to be mentioned, that is, corpus. The corpus is based on Big Data, which can provide a relatively accurate and persuasive data foundation for practical research. Besides, the tourism industry has a large amount of audiences that can provide people a great number of datum. Therefore, the establishment of a tourism corpus has more advantages over other types of corpora.

The rise of China's tourism industry, the enhancement of national foreign policy and the frequency of international exchanges and cooperation have made China's great demand for translators. As Huang Youyi said, "Since the 1980s, postgraduate education in China has been cultivating academic or research-oriented masters or doctors..... The research personnel are gradually saturated, while the demand for practical personnel is rising." (Cao Xinyu 2018) However, few articles on both of domestic tourism corpora and MTI students has been written yet. Therefore, the author constructs three self-built corpora, i.e. Chinese-English/English-Chinese (C-E/



E-C) bilingual parallel corpus, Chinese monolingual corpus and English monolingual tourism corpus, which can provide rich storage for comparative studies between Chinese and English for MTI students. Meanwhile, students and teachers can both make empirical studies of tourism translation and teaching practice to promote high-level and multifaceted domestic corpus research.

According to the language types of collected datum, it can be divided into the monolingual corpus and bilingual/multilingual corpus. The former one just contains texts of a single language and consists of many language examples by native speakers; the latter composes of two or more language texts and has correspondence/parallel form, analogy form and translation form. (Zhu Xiaomin 2011: 32)

2. The Design of Online Tourism Corpora

2.1 *The monolingual corpus project of English and Chinese tourism texts*

Dating back to the late 1950s, the research on monolingual corpus has a long history. M. Baker pointed out that only by taking the relevant source language or target language into consideration the analogy corpus can we analyze the established language patterns in the translated text and explore the essence of translation. (Baker 1995) This research model obviously differs from traditional research method that focuses on exploring the relationship between the source text and the target text. What's more, it marks the formal establishment of the corpus translation research method. (Huang Libo & Zhu Zhiyu 2012) But so far, few academic papers on monolingual corpora of English tourism texts at home and abroad have been written. (Zhu Xiaomin 2011: 32)

Meanwhile, the domestic monolingual corpora are represented by the CCL Chinese corpus of Peking University and the BCC modern Chinese corpus of Beijing Language and Culture University. Both corpora have a capacity of more than fifty billion, including newspapers, literature, microblog, technology, synthesis, ancient Chinese and other fields. However, there is a lack of specific Chinese monolingual corpora and corresponding data support for certain aspects of specific research.

For analogy corpus, it is easy to overlook the value brought by monolingual corpus when people are conducting a research on parallel texts. As far as the research object of this article is concerned, in terms of the cultivation of MTI students, constructing a monolingual corpus of Chinese-English tourism texts can provide them with simulated texts and data, as well as authoritative source language support and target language reference. In terms of teaching practice, a high-quality monolingual corpus can help researchers to illustrate the MTI classroom teaching as a text supplement.

2.2 *The parallel corpus project of Chinese and English tourism texts*

In terms of corpus construction, a number of large-scale and representative bilingual parallel corpora have been built or have been under construction in China, such as the one hundred million Chinese E-C Parallel Corpus developed by Wang Kefei of Beijing Foreign Studies University, the C-E Parallel Corpus of Shakespeare's Dramas developed by Hu Kaibao of Shanghai Jiao Tong University, and the C-E Parallel Corpus of *A Dream in Red Mansions* constructed by Liu Zequan of Yanshan University. These parallel corpora are mainly for language (especially contrastive) researches, translation researches, translation practices, and dictionary compilation services (Xiong Bing 2015: 3). However, as far as China's bilingual parallel tourism corpora are concerned, few of them are used to cultivate MTI translators and to conduct pedagogical research. Therefore, considering phenome-

non, the last and most important corpus here is the C-E bilingual parallel tourism translation corpus. For the cultivation of MTI students, a large amount of data provided by the bilingual parallel corpus can be used to analyze tourism text, and to compare language research and the implementation of MTI's machine-assisted translation.

Looking at the above three corpora currently built for translation research, most of them are mainly literary texts, or feature encyclopedia texts (including various literary and non-literary works), and they combine regional characteristics or target to a certain genre. However, the bilingual specialized corpus is relatively rare. (Li Dechao and Wang Kefei 2010: 47) The establishment of a specialized bilingual corpus is extremely important for current domestic researches and development. Therefore, considering the multidimensionality of student training and the operability of MTI teaching practice, the author believes that the scale of CE monolingual tourism corpus and CE bilingual translation tourism corpus needs to be expanded. After ensuring the standard and authority of the corpus, the creation of a multi-dimensional tourism corpus can integrate tourism translation with MTI practice, provide sufficient data and texts for relevant researches, and actively expand the scope of research.

3. The Construction Process of Online Tourism Translation Corpus

With the renewal and iteration of modern information technology, the increasing data and the high complexity brings out the Big Data (Lu Zhi and Hu Jian 2018). The explosive growth of data has brought not only convenience to the development of corpora, but also challenges. The large amount of input of corpus leads to the corresponding problems in the process of corpus construction. Therefore, the design and editing of corpus can be directly related to the effectiveness and reliability of the research based on a certain corpus. (Kennedy G. 1988)

3.1 *Data collecting*

Since the corpus is divided into a bilingual parallel corpus and a monolingual analog corpus, it should be collected and screened according to the category of the corpus when collecting data.

The monolingual data of English tourism texts are mainly selected from five regions, that is, Asia, Europe, America, Oceania and Africa. The texts are collected through various channels that based on the originals displayed on the local tourism official website. Secondly, they contain resources from well-known websites such as Wikipedia, Lonely Planet, and the British Encyclopedia. In addition, they also select YouTube videos and travel magazines to extract materials. On the one hand, the diversification of corpus source ensures the diversity of the corpus, and on the other hand it ensures the authority of the corpus, laying a good corpus foundation for the establishment of a monolingual corpus of English tourism texts.

The source of the monolingual corpus of Chinese tourism texts is not that complicated. It is based on the 249 5A-level tourist attractions ranked by the Ministry of Tourism and Culture of the People's Republic of China according to the classification of natural and human landscapes. The collection of data is mainly through national tourism official websites, provincial/regional tourism official websites, tourism books officially published by publishing houses, and well-known tourism websites. Due to the rich tourism resources in China, the collection of data is quite convenient. The storage capacity is larger than the monolingual corpus of English tourist texts, which provides good examples for observing language phenomena in tourism texts.

The data collecting of the Chinese-English tourism translation parallel corpus is more difficult than the above two corpora, for the data collected in this paper will be especially used for research purposes. The quality of the translation version in the parallel corpus must be guaranteed. So, corpus collectors need to be qualified with a

Chinese-English bilingual ability. The data in this corpus comes from online electronic texts, published books, official sites of tourist attractions, and bilingual subtitles and audios of travel documentaries produced by authoritative producers, such as *HJEnglish*, *China Daily*, *BBC*, etc.. Most of these bilingual corpora are given priority to the translation version from Chinese into English.

So far, about 100,000 words have been collected in English, about 300,000 words in Chinese, and about 200,000 words in bilingual texts. Since research is a process of continuous development, the storage capacity will not remain unchanged, and will continue to be expanded over time.

3.2 Corpus cleaning

In the process of developing a corpus, the input of a great amount of data will inevitably lead to phenomena such as misplacement, garbled characters, and symbol errors. At this moment, texts need to be cleaned. The corpus cleaning is mainly divided into two parts: text digitization and text organization.

The text digitization is very important to the construction of the corpus, because the text format in the corpus is related to whether the program can run successfully. For this reason, the subject needs to build three corpora with diverse text sources and TXT format. Therefore, the corpus texts in PDF format and HTML format need to be converted into Word format by the Kingsoft format converter, and then be saved in TXT format. However, since none of the videos' subtitles can be collected currently and the video parameters cannot be extracted, the subtitle extraction in the AVI format and WAV format is manually finished.

Although the current software applications are quite mature, it still cannot be 100% accurate. Therefore, the text converted by the software will inevitably have garbled sentences, misplaced words and blank lines. Due to the large amount of texts, the Text Processing Master 8.0 will be used to process the text in batches. The software has many functions, such as deleting all blank lines, adding characters in batches to the first line, processing special characters, etc., which has a very good auxiliary effect on the cleaning of texts. After this, the text will be manually checked, such as text errors, vocabulary spelling and other errors that the software cannot recognize, to ensure that the cleaning of texts can reach a high accuracy.

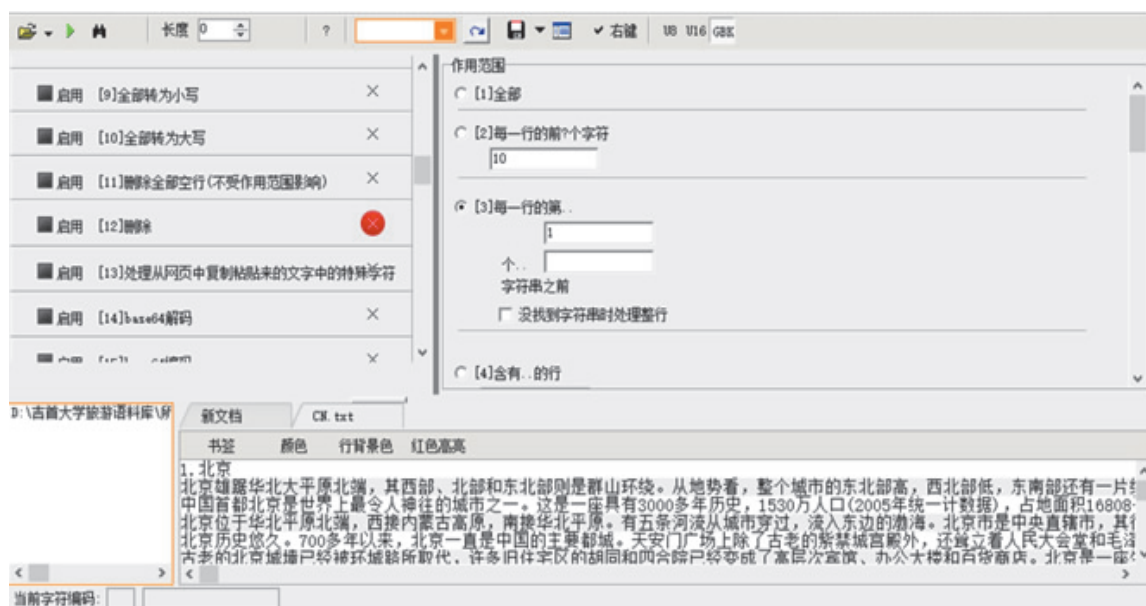


Figure 3.1: The Screenshot of Text Processing Master 8.0

3.3 Corpus tagging

Tagging refers to the division of corpus components (usually parts of speech) to facilitate further retrieval and research. This tagging method is called POS tagging (part-of-speech tagging). (Li Dechao and Wang Kefei 2010: 51). Since this corpus contains bilingual language, it needs to take different methods of tagging for languages. When tagging the English corpus, the text is mainly tagged by CLAWS POS tagger based on the BNC's method of dividing and abbreviating the corpus (such as NN1 for singular nouns and NN2 for plural nouns) (Li Dechao and Wang Kefei 2010: 51). However, since the machine marking cannot achieve 100% accuracy, manual verification is also required.

```
Huangshi_NP0 Village_NP0 Huangshi_NP0 Village_NP0 ,_PUN whose_DTQ original_AJ0
name_NN1 is_VBZ Huangsi_AJ0 village_NN1 ,_PUN is_VBZ also_AV0 called_VVN
Yellow_AJ0 Lion_NN1 Village_NN1 ._SENT -----_PUN
Located_VVN in_PRP the_AT0 middle_NN1 of_PRF the_AT0 Zhangjiajie_NP0
National_AJ0 Forest_NN1 Park_NN1 ,_PUN it_PNP is_VBZ surrounded_VVN by_PRP
cliffs_NN2 and_CJC green_AJ0 jungles_NN2 ._SENT -----_PUN
With_PRP an_AT0 altitude_NN1 of_PRF 1,080_CRD meters_NN2 above_PRP sea_NN1
level_NN1 and_CJC an_AT0 area_NN1 of_PRF about_AV0 16.4_CRD hm2_UNC ,_PUN
Huangshi_NP0 Village_NP0 has_VHZ a_AT0 large_AJ0 number_NN1 of_PRF scenic_AJ0
spots_NN2 such_PRP as_PRP Remaining_AJ0 Piers_NN2 of_PRF the_AT0 Heavenly_AJ0
Bridge_NN1 ,_PUN Natural_AJ0 Fresco_NN1 ,_PUN Front_AJ0 Garden_NN1 ,_PUN
Golden_AJ0 Turtle_NN1 in_PRP the_AT0 Clouds_NP0 Sea_NP0 ,_PUN Conch_NP0 's_POS
Peak_NN1 ,_PUN Flying_AJ0 Cloud_NN1 Cave_NN1 ,_PUN Sealed_AJ0 Book_NN1
Precious_AJ0 Case_NN1 ,_PUN Southern_AJ0 Hearen_NN1 Pillar_NN1 ,_PUN
Souther_NP0 Heaven_NN1 Gate_NN1 ,_PUN Six_CRD Wonders_VVZ Pavilion_NN1 etc_AV0
._SENT -----_PUN
Walking_VVG along_PRP the_AT0 Huangshi_AJ0 Village_NN1 ,_PUN you_PNP will_VM0
feel_VVI the_AT0 mountain_NN1 peaks_NN2 are_VBB below_PRP your_DPS feet_NN2
,_PUN and_CJC all_DT0 the_AT0 peculiar_AJ0 landscapes_NN2 are_VBB within_PRP
your_DPS eyes_NN2 ._SENT -----_PUN
Therefore_AV0 ,_PUN there_EX0 is_VBZ a_AT0 saying_NN1 :_PUN "_PUQ If_CJS
you_PNP went_VVD to_PRP Zhangjiajie_NP0 but_CJC did_VDD n't_XX0 climb_VVI
the_AT0 Huangshi_AJ0 Village_NN1 ,_PUN then_AV0 all_DT0 the_AT0 scenic_AJ0
spots_NN2 you_PNP visited_VVN will_VM0 be_VBI meaningless_AJ0 "_SENT ._PUN
```

Figure 3.2: The Screenshot of English Tagging Software

Compared with general-purpose texts, tourism texts are a special style for specific groups, and their syntax, vocabulary and rhetoric are also unique (Tang Fang and Li Dechao 2016). Therefore, when tagging Chinese texts, the corpus first marks the part-of-speech tagging (including nouns, verbs, prepositions, strings, etc.) on the ICTCLAS platform according to the traditional POS tagging method, and then, it uses corresponding rhetorical means to mark the corpus based on a prominent rhetorical feature in the tourism text. Since there is no ready-made software that can complete this kind of labeling, it is necessary to rely on manual work. In the process of manual review, by studying the phonetic, vocabulary and grammatical characteristics in the text, the rhetorical characteristics contained in the sentence are obtained. Setting the sentence as a unit, specific tags would be made for different rhetorical techniques. This corpus mainly uses autonomous coding: for example, use <SIM> for similes, <PUN> for puns, and <PARA> for parallelism. Although manual coding is a huge project for large-volume texts, once it is completed, these annotations will reveal the differences in rhetorical usage of English and Chinese tourism texts and provide strong evidence for the differences in the aesthetic concepts of the two ethnic groups behind the texts. It is of great benefit to comparative rhetoric and comparative aesthetics research.



Figure 3.3: The Screenshot of Chinese tagging software

前花园

站在黄石寨顶东南俯视左侧，只见数十座石峰构成的幽谷。近处幽谷中凝碧泻翠，花团锦簇。峰顶峰壁，或绿树覆盖，<PARA>或丹岩映日，古松展枝似<SIM>伞，灌木挂壁如<SIM>带。春夏山花鲜艳，万绿丛中朵朵红云；秋冬枫叶流丹，幽壑之间片片彩霞<ANTIT>，酷似一座花园<SIM>。园后，可见腰子寨和袁家界的巨型峭壁，层次分明，渐远渐淡。最远处可见十里画廊的山峦隐约在蓝天中，淡淡一抹，连绵不断。为有别于袁家界之“后花园”，故名“前花园”。

Figure 3.4: The Screenshot of Tagged Text of Chinese Rhetorical Devices

Front Garden

Standing at the southeast top of Huangshi Village and looking at your left, you could see tens of dells made of stone peaks. Looked from near, the dells are dark green with jungles, and red with kinds of flowers. The top of cliff is either covered by green trees or reflected by red rocks; ancient pines stretch their branches like <SIM> holding an umbrella<ANTIT>; the bush is like<SIM> a green belt. In spring and summer, hill flowers are bright-coloured. In autumn and winter, maple leaves are red, and there are rosy clouds in ravine, which looks like<SIM> a big park. In the back of the park, the giant cliffs of Yaozi Village and Yuanjiajie could be seen clearly. In the farthest sight, mountain chain from Ten Li Gallery in the blue sky could be seen. In order to be differentiated from "Back Garden, of Yuanjiajie, it is called "Front Garden".

Figure 3.5: The Screenshot of Tagged Text of English Rhetorical Devices



3.4 Corpus alignment

The main steps involve sentence division and sentence coding. The Chinese in the bilingual tourism translation corpus needs to be divided into five wildcards in word, which are respectively .^p, ? ^p, ! ^p, " ^p and ^p. A better effect of sentence division can be achieved by replacing the five wildcards with the corresponding five punctuation marks. The sentence division of English corpus needs only four wildcards, namely .^p, ? ^p, ! ^p, " ^p, again, just repeat the steps above. Finally, import the text into WordSmith Tool 6.0, click "right click" next to the corpus, and then click "view (Viewer)" to see the text that has been divided into high sentences. Click "Save" to export the text.

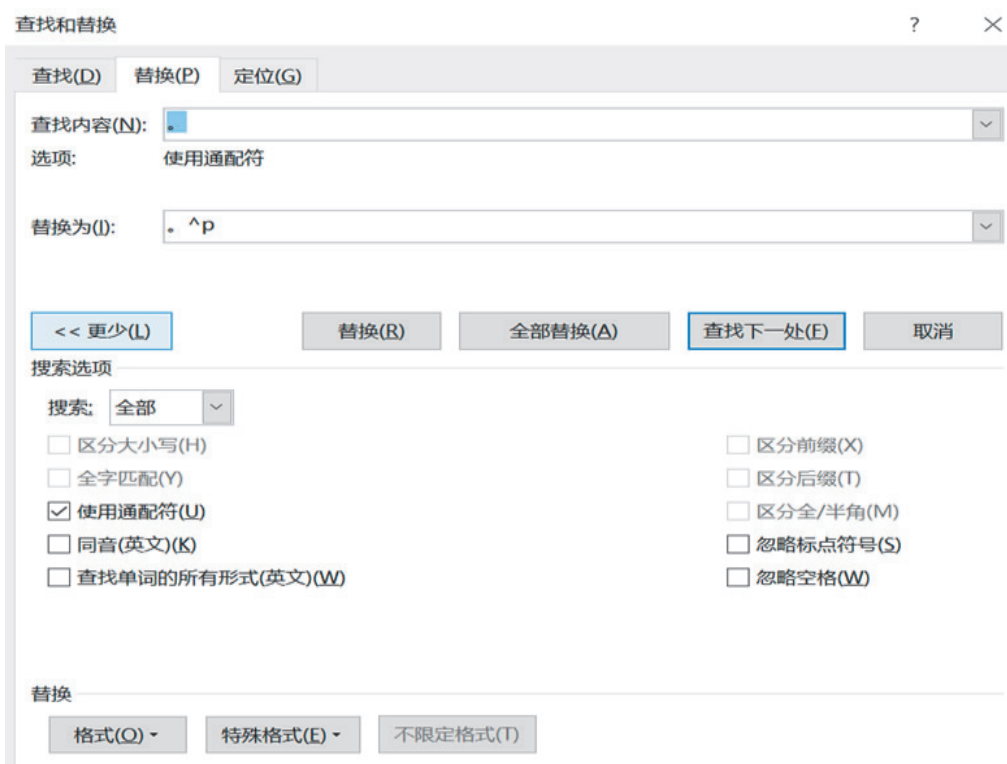


Figure3.6: The Replacement of Wildcard “ .^p ”

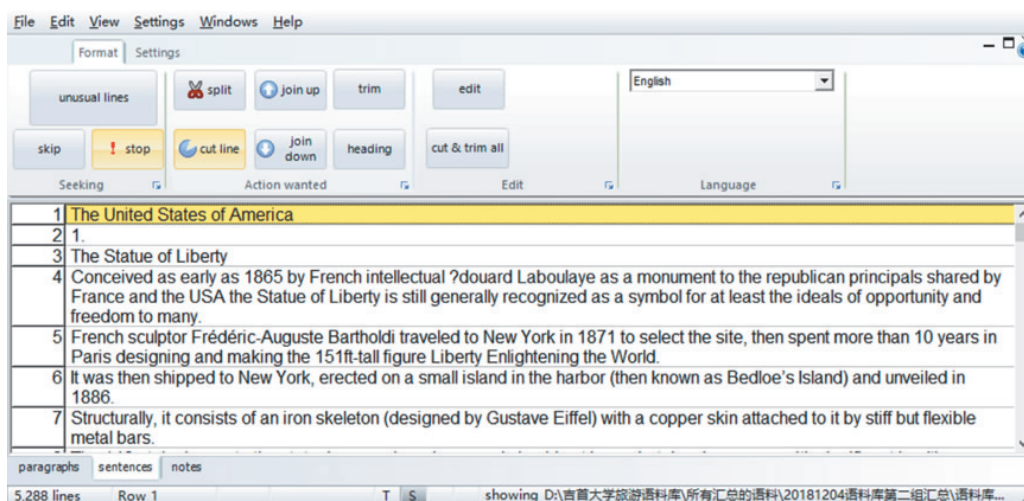


Figure3.7: Sentence Division in English

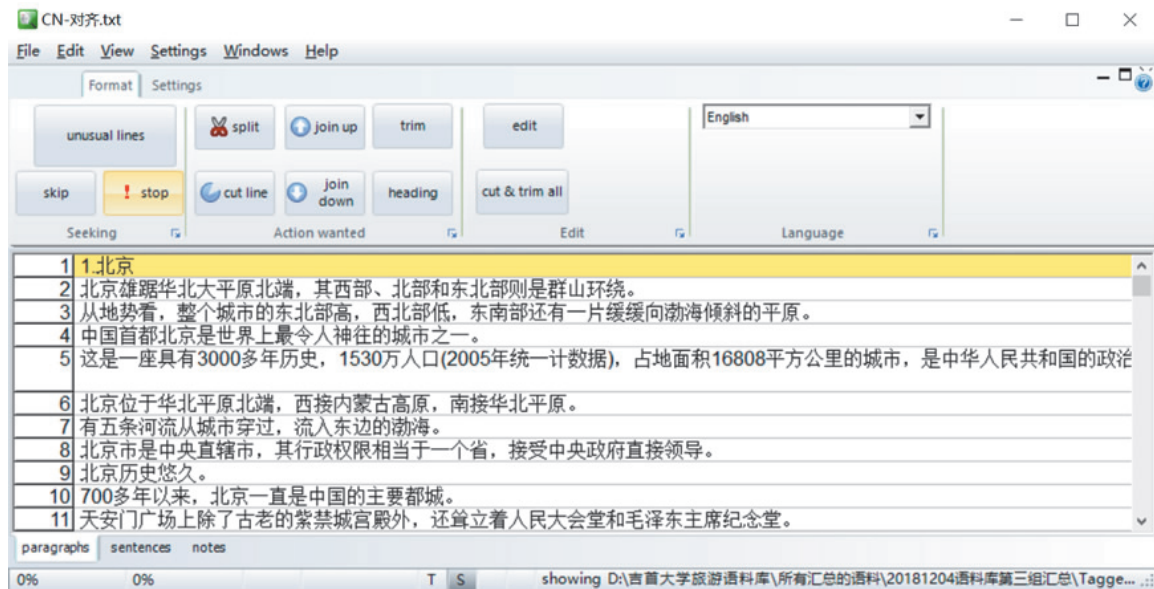


Figure3.8: Sentence Division in Chinese

After the Chinese and English sentence division is completed, the divided version should be imported into the Tmxmall online alignment platform to export the text for the first alignment, and then import the text into the ABBYY Aligner software for secondary alignment. At this time, the accuracy of alignment has basically reached 85%. However, due to the differences between Chinese and English languages and cultures, the translation of tourist texts often does not fully comply with the principle of sentence-to-sentence. It will not be completely corresponding when the texts are imported into ParaConc software. Therefore, researchers need to use sentences as a unit to compare Chinese with English. That is, to add <seg> and </seg> at the beginning and end of the sentence respectively, so that a coded correspondence can be formed. At this point, import the coded text into ParaConc, and the text can be highly aligned.

```
<seg>1.Beijing</seg>
<seg>Lying in the northern part of North China Plain, Beijing is surrounded by
mountains on the west, the north and the northeast.</seg>
<seg>The northeastern part of the city is high while the southwestern part is low
topographically, with a southeastern plain tilted gradually downward to the Bohai
Sea.</seg>
<seg>As the capital of China, Beijing is one of the world' s truly imposing
cities,</seg>
<seg> with a 3,000-year history and 15.3 million people (2005). Covering 16,808
square kilometers in area, it is the political, cultural and economic center of the
People' s Republic.</seg>
<seg>1.北京</seg>
<seg>北京雄踞华北平原北端, 其西部、北部和东北部则是群山环绕。</seg>
<seg>从地势看, 整个城市的东北部高, 西北部低, 东南部还有一片缓缓向渤海倾斜的
平原。</seg>
<seg>中国首都北京是世界上最令人神往的城市之一。</seg>
<seg>这是一座具有3000多年历史, 1530万人口(2005年统一计数据), 占地面积16808
平方公里的城市, 是中华人民共和国的政治、文化和经济中心。</seg>
```

Figure 3.9: Corpus Coding

北京位于华北平原北端，西接内蒙古高原，南接华北平原。	Situated in northeast China, Beijing adjoins the inner Mongolian Highland to the northwest and the Great Northern Plain to the south.
有五条河流从城市穿过，流入东边的渤海。	Five rivers run through the city, connecting it to the eastern Bohai Sea.

Figure3.10: Corpus Alignment

The construction of corpus generally involves four major steps: data collecting, corpus cleaning, corpus tagging, and corpus alignment. In corpus processing, the software has been frequently used. The construction of the tourist corpus in this paper is no exception. However, it is worth mentioning that the rhetorical signs involved in this paper have not been specifically studied. Due to the special nature of the tagging, there is currently no software that can automatically make marks, and it needs to be executed manually. However, the initial realization of this tagging can provide novel data support and new research directions for training of MTI students and teaching practice.

4. The Application of Online Tourism Translation Corpus

Corpus research and English for Specific Purposes (ESP) started almost simultaneously in the late 1950s and early 1960s and developed rapidly in the 1980s. Interdisciplinary and multi-dimensional researches have been studies continuously since the 1990s (Feng Zhengbing and Wang Feng 2016). With the development of the tourism industry, the importance of tourism translation has increased, and tourism translation has gradually bordered on ESP. The combination of corpus and ESP (tourism English) can be used for various researches. This paper intends to analyze the language, culture and modernization phenomena in tourism translation from three aspects: MTI curriculum design, researches on tourism translation and training for the tourism industry.

4.1 MTI curriculum design

Traditional translation teaching mode focuses on the teaching of translation knowledge and skills. Teachers usually play a leading role in the teaching process. Students' learning becomes largely passive. At the same time, the translation examples that students encountered are often limited in number, scattered and isolated in translation textbooks. For translation examples that lack contextual support, the evaluation of translation quality is almost entirely dependent on the intuitive judgment of teachers or students (Xiong Bing 2015: 7). Corpus-based curricula are normal in foreign countries, such as the learner-annotated corpus for a blended EFL reading course (Takeshi Okada 2018), the learner corpora with translation course (María Teresa Sánchez Nieto 2016), corpus in a 300-level Spanish grammar course (Carlos Benavides 2015), corpus-based EAP course for NNS doctoral students (David Lee & John Swales 2005), corpus for British student writing (Hilary Nesi et al. 2004), and so on. While for most practical majors such as MTI, traditional teaching methods cannot fully develop the potentials of students. Therefore, the MTI curriculum needs to be reformed according to the development of time and technology.

The "pedagogic processing" of corpora is a profound reflection on the application of corpus linguistics and language education by many scholars at home and abroad. It includes how to get the corpus into the setting of language syllabus, the compilation of teaching materials, the design of classroom teaching activities, implementation and effect evaluation, etc.. (Gui Shichun et al. 2010) At the same time, online courses represented by MOOCs have provided new ways for innovation and education. It becomes an important subject in the field of ed-

ucation (Liu Bing et al. 2016). Therefore, in order to innovate the MTI teaching practice, corpus-based online MTI curriculum design can be described as the top priority. In view of this, based on the self-built tourism corpus, the following one-way and two-way tourism courses are designed.

4.1.1 The one-way online tourism curriculum design

Online education, like on-site education (face-to-face education), has its own model and method. From the perspective of the communication process and system, online education can be divided into four development stages: one-way online education model, two-way interactive online education model, cooperative learning online education model and development-oriented online education model. One-way education is mainly used by educators to pass information to the educated through several medias. It is an online one-way flow of educational information, with video lectures and lectures. Memoir, micro-video, and thematic web courses (Wang Weijun et al. 2016: 68).

Due to the tendency of one-way teaching, the teaching language in the classroom is usually teacher's language. Therefore, the author uses the Chinese monolingual tourism text corpus as the basis, and further improves MTI students' ability to control their mother tongue through the introduction of scenic spots and text interpretation in a one-way Chinese tourism course. At the same time, the corpus of English monolingual tourism text is extracted into TXT form, which is used as the extracurricular reading text for MTI students to improve reading ability and expand knowledge. In addition, the online teaching platform of university can also review teaching videos, and MTI students can also consolidate their knowledge by watching these videos.

4.1.2 The two-way online tourism translation curriculum design

The two-way interactive online education model is mainly based on the first generation of online education, adding interactive feedback links, considering the learning experience and learning effects of learners, and emphasizing the interactive nature of learning and the use of technology to transmit education and teaching content. At the same time, the design provides feedback with learners and organizes students to carry out exchanges and discussions. At the same time, it contains feedback with learners and organizes students to communicate and discuss. This kind of education model mainly focuses on three-screen courses, MOOCs and open video courses. (Wang Weijun et al. 2016: 69)

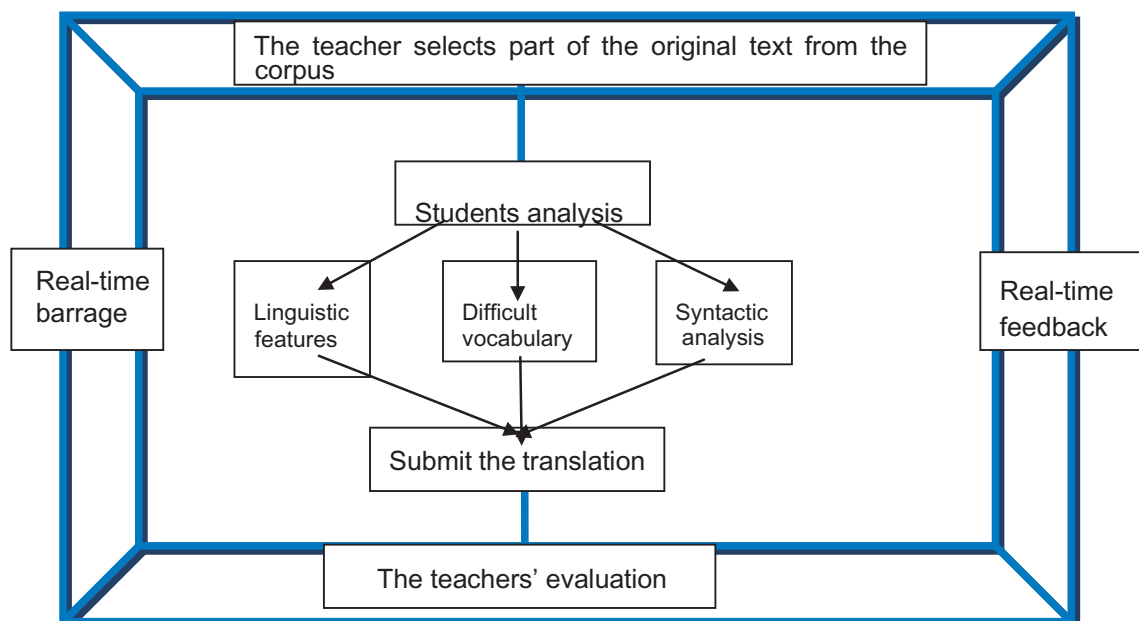


Figure 4.1: Flow Chart of Two-way Interactive Online Course

As shown in the figure above, the design of the tourism translation course adds a real-time barrage function in addition to the test questions, assignments, and learning works included in the conventional two-way interactive education mode. According to the normal functions, MTI students can analyze and translate the original text from the parallel tourism translation corpus by functions in the corpus, such as concordance, clusters, collocates, word list and keyword list. The barrage video originates from a Japanese video website called “niconico”. This website pioneers the technology of real-time commenting by netizens on the video playback page. A large number of comments may suddenly appear on the screen in a certain second and float across the screen like a horizontal version, this type of online comment is called “dàn mù” (dàn mù) by Japanese netizens (Zhang Qingfei, 2014). Currently, barrage videos are mostly used in media fields such as movies and television. However, the potential value of barrage videos in education fields such as distance education and online learning has rarely attracted the attention and exploration of domestic and foreign researchers (Li Haifeng and Wang Wei 2015). For traditional two-way interactive online education, the inability to obtain real-time feedback and interaction from students is a major disadvantage. The addition of real-time barrage enables MTI students to reflect and solve problems in time during the learning process. To a certain extent, the learning efficiency is improved, and the participation initiative of MTI students is enhanced. Compared with other majors, the MTI major emphasizes the active participation of students. Therefore, online teaching based on real-time barrage is more suitable for practical MTI teaching. The teaching content is informative and practical, which further promotes the innovation of MTI teaching.

4.2 *Training for tourism industry*

Based on the corpus, Tim John put forward the concept of Data-driven Learning (DDL) in the 1990s, which set off a wave of corpus application in teaching (Wang Xiaowen and Ge Shili 2015). But teaching is not just limited to the classroom. In this era of big data, corpora can be applied to a wide range of fields depending on the corpus. For example, science and technology translation corpus can be applied to the field of science and technology research and development, and novel translation corpus can be applied to the field of novel compilation. The tourism translation corpus developed in this paper is also oriented to many aspects. Here, the preliminary conception is mainly based on the corpus-based tourism translation workshop and the tourism electronic textbook APP.

4.2.1 *The design of corpus-based tourism translation workshops*

With the strengthening of ties between countries, the requirements for translators have been further increased. The importance of translation workshops is self-evident for translators and MTI students. Regarding the translation workshop, it was first proposed by Gentzler. He believed that the translation workshop was a forum for two or more translators to cooperate in translation activities. Then Li Ming and Zhong Weihe redefined the translation workshop, that is, in the translation workshop, multiple translators work together to complete the same translation task and express their own opinions to seek a common recognized translation version. (Zou Yao *et al.* 2018: 862)

But nowadays the professional ability of translators is no longer limited to a certain aspect. Only a full range of translators can meet the current requirements of the development. In tourism translation, not only translation quality, but also translation speed is required. The use of corpus can greatly improve the translation efficiency of translators. Since the existing high-quality translations, translators can search through the corpus to compare which vocabulary used in the translation is more in line with the context and which sentence structure is more in

line with the needs of the target readers. In view of this, a tourism translation workshop platform suitable for students and teachers can be constructed based on the three self-built tourism corpora. The specific construction is shown in the figure below:

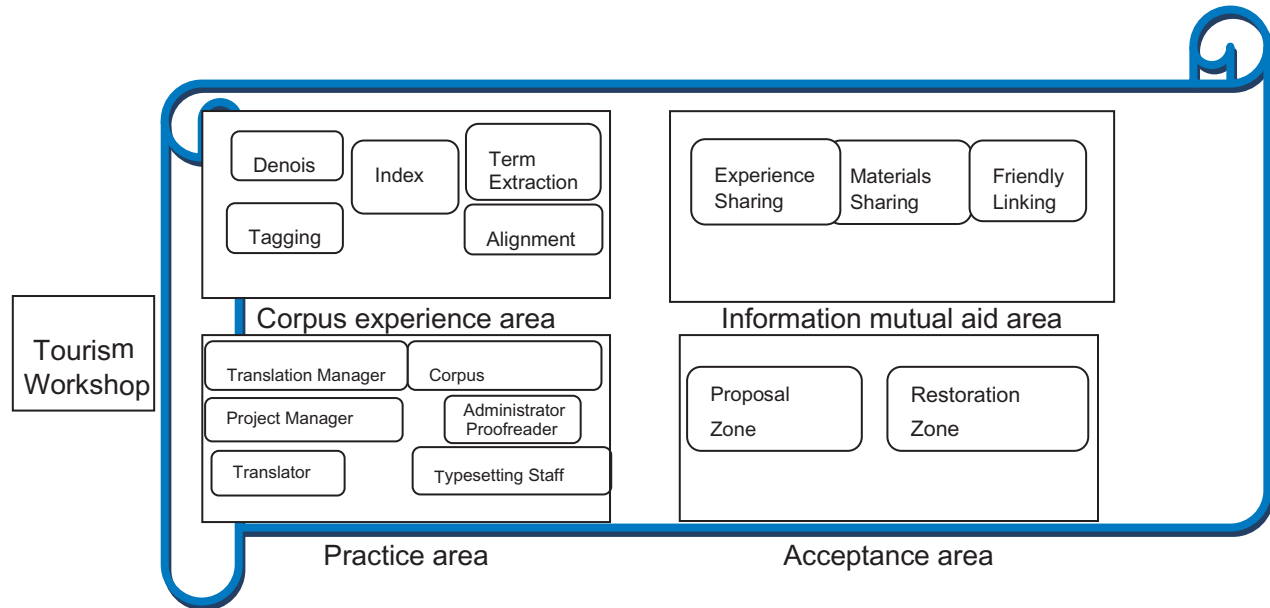


Figure 4.2: *The Floor Plan of the Workshop on Tourism Translation Corpus*

The platform users are divided into three parts: 1) teachers; 2) students; 3) management personnel. In order to ensure the security of the platform, teachers and students use teacher work ID and student ID as login accounts, and management personnel need to register and authenticate according to their ID cards. The platform function currently has four areas, namely the corpus experience area, practice area, information mutual aid area and acceptance area. The corpus experience area is the block where platform personnel can practice denoising, tagging, index, term extraction and alignment, and finally, they can realize the true meaning of corpus-assisted translation. The practice area is mainly based on practical operation, which is mainly divided into the role play of project manager, translation manager, translator, project manager, proofreader, typesetting staff and corpus administrator. Platform personnel can conduct practical exercise according to their own needs and improve themselves during the exercise (Zou Yao *et al.* 2018). The information mutual aid area is relatively simple, in which platform security can share operation and translation experience with each other, as well as translation tools, corpus links and other learning materials. The acceptance area is the area where the management personnel are located. This area collects suggestions and comments from the platform personnel. Based on this, it continues to optimize the platform and fix problems further to improve the tourism translation workshop's operation.

4.2.2 The design of corpus-based travel electronic textbook APP

Textbooks, teachers, and students are the three basic requirements of classroom teaching activities, as well as the three basic elements for teaching quality. They have a decisive, fundamental and substantive impact on teaching activities and teaching quality from different perspectives and levels (Zhang Jiaqi and Cao Dianbo 2019: 39). Traditional textbooks are mainly printing books. With the continuous development of technology, textbooks have different presentation methods. According to their different characteristics, they are mainly divided into printing textbooks, audiovisual textbooks, and electronic textbooks (Zhang Jiaqi and Cao Dianbo 2019: 39). Information Technology (IT) resources and electronic corpus are two integrated tools in the evaluation method.



They are used to identify significant performance changes between learners who have managed such electronic resources and learners who have not (Curado Fuentes A 2004). With the advancement of technology, most of today's electronic textbooks appear in the form of APPs, such as "Standard Japanese" and "Daily English Listening". With its interactive and comprehensive feature, electronic textbook APPs have gradually become the extracurricular learning for today's students. The design of the travel electronic textbook APP must contain a large amount of travel texts, videos, and audios. When collecting the data, in addition to the travel texts, the author also carried out video and audio interception, which provides a solid foundation for the design of the textbook APP.

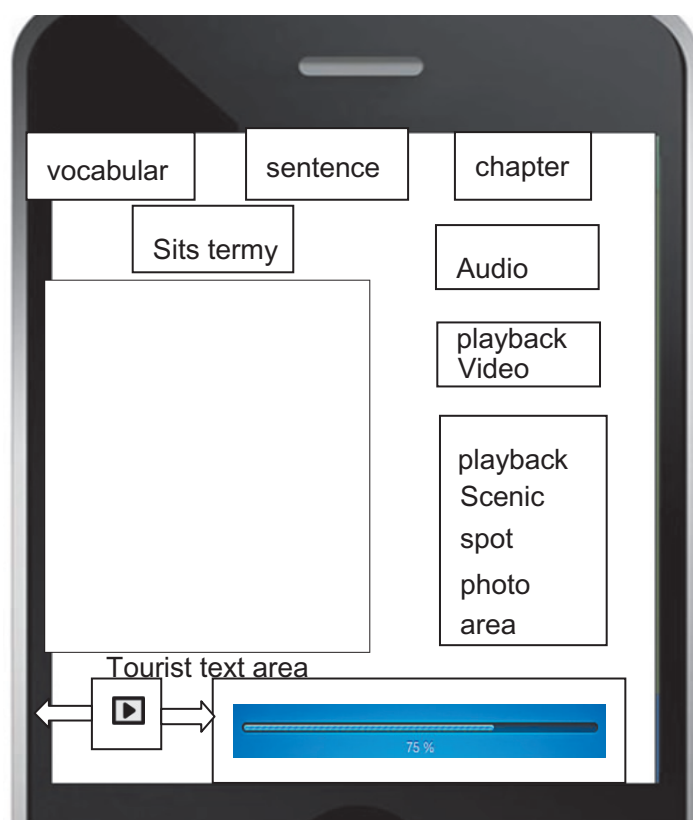


Figure 4.3: *The APP Page of Electronic Tourism Textbook*

Students will inevitably get bored under long-term learning. Therefore, based on the existing vocabulary, sentences and chapter part, the tourist electronic textbook APP has newly added bilingual audio and video links. At the same time, corresponding introduction pictures have been added to the scenic spot photo area. With the assistance of video, audio and pictures, whether it is an interpreter or an MTI major, the boring emotions produced by it can be well alleviated. Video and audio viewing can also exercise the students' audio-visual skills; and the display of pictures can also expand students' knowledge and experience; at the same time, the great convenience of the electronic APP is of great benefit to all MTI students who are still on campus or have graduated.

Whether it's the addition of the "barrage" function in online courses, the creation of terminological database and rhetorical analysis in researches on tourism translation, or the design of translation workshop platforms and APP concepts, these contents and ideas all aim at further promoting the innovative development of classroom teaching practice and cultivating translation talents.



5. Conclusion

With the introduction of corpus methods, translation studies have made remarkable progress in translation theory and application aspects such as translation items, translator style, case-based machine translation, and statistical machine translation. It has also attracted more and more attention from researchers and teachers (Zhu Yubin and Chen Jianlin 2015). Domestic research on corpora has gradually increased, such as English learner corpus (written and spoken), parallel corpus and special English corpus, but corpora on tourism translation texts are rare.

Besides data collecting, corpus cleaning, corpus tagging and corpus alignment, this article focuses on the training of translation talents and the design of teaching practice. However, the design is only the first step. How to effectively integrate the applied research with technology is still a major problem that cannot be solved by the current development. Although there are still some unresolved technical problems in the current research, the three self-built tourism translation corpora, terminological databases, and design blueprints still have important value. They can still lay a good foundation for researches in the future.

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In Search of an Integrated Educational Model for MTI Program Based on SPORTS

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Abstract: MTI program, as a new training model for translation postgraduates, aims to cultivate high-level, practical and professional translators and interpreters. However, there exist some problems in current MTI education and a comprehensive educational model is urgently requested to provide more professionals for the globalization of China. Hence, the concept of “SPORTS” is constructed so as to provide some new perspectives to the research of MTI educational model, and foster more high-level “culture conveys” for the international community.

Keywords: MTI in China; SPORTS; an integrated educational model

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1. Introduction

Master of Translation and Interpreting (MTI) was established in 2007 in China in order to cultivate qualified interpreters and translators who can meet the needs of global economic integration and the enhancement of the country's international competitiveness, as well as the needs of the country's economic, cultural and social development. By 2019, 249 MTI programs had been set up to train talents who are able to translate and interpret between Chinese and other 11 languages, such as English, French, Japanese, Russian, German, Korean, Spanish, Arabic and Thai (Mu Lei 2020). The rapid development of MTI program, however, does not mean that it can really provide enough qualified translators and interpreters for the market. Currently, the Chinese translation market is still lack of high-quality translators and interpreters, especially those who are good at translating or interpreting Chinese into foreign languages. How to solve this issue is one of the concerns of many experts and scholars. Some previous studies on the MTI program have shed much light on its aims, training models, translation techniques, curriculum design, teaching materials, teaching methods, internship, etc., but few of them have constructed a comprehensive educational model for the program. Therefore, it is necessary to reflect on the existing problems of MTI program and then construct a feasible and comprehensive educational model for the program.

2. Problems of Current MTI Education

2.1 *Education principle*

In most cases, professors are the center of MTI education, who analyze successful translation or interpreting texts for students, instruct translation theory to them, and evaluate their translation or interpreting works; while MTI students acclimatize themselves to the instruction of teachers, taking notes and being passive receivers. This reflects the thoughts of traditional education--“Teacher-Centeredness”, which is developed by the German educationalist Johann Friederich Herbart in the 17th century. However, this kind of principle may trigger some severe problems. The most serious one is that it confers a lack of concern upon students’ subjectivity, interests, abilities, needs, and individual development. In addition, since teachers’ dominant role in education, students have less autonomy in their own learning, whose simple work is to memorize and accumulate theoretical knowledge passively from teachers. Lastly, each MTI student is evaluated by the same translation or interpreting task and standardized translation text, thus, producing an unfavorable outcome – students’ enthusiasm and interest about translation or interpreting would be flagging.

2.2 *Education approach*

The traditional lecture-based approach, established commonly in the world at large after 1950s, is primarily perceived as an efficient and direct way to transmit knowledge from teachers to students in class. When it is applied in MTI education, students receive theoretical knowledge from lectures and teachers who demonstrate “ideal” translation texts for the class, which puts a premium on knowledge and “ideal” translation texts. Some critiques have been raised, doubting about the effectiveness of lecture-based approach in MTI education, as it renders students with an enclosed learning environment and students are reduced to passive receivers. In this circumstance, most of the translation and interpreting exercises, textbooks, and other learning materials are not updated constantly, which makes MTI students have a limited view and understanding of the real translation market and leads to the deficiency of mutual communication and cooperation between teachers and students.

2.3 *Education curriculum*

At present, *The Design Scheme of MTI* issued by the Academic Committee of the State Council provides a syllabus (see Figure 1) for MTI program. It consists of three parts: compulsory courses, selective courses and internship. And the total credits amount to 30 points at least. This syllabus attaches importance to professional courses, such as consecutive interpreting, simultaneous interpreting, and non-literary translation. Accordingly, some universities and colleges design practical courses mentioned above, but, such courses mainly focus on the translation or interpreting skills and ignore other professional skills and abilities, such as communication, cooperation, translation efficiency and quality control. Besides, the MTI programs in America, Britain, German, and Korea utilize computer technology to improve translation or interpreting efficiency and quality to a great extent, so do the MTI program in Taiwan and Hong Kong (Li Jimin 2019:109). Unfortunately, such contents are not in the curriculum of most MTI programs in mainland China.

Compulsory Courses	Politics		3 credits
	Chinese language and culture		3 credits
	Translation theory		2 credits
	Preliminary interpreting		2 credits
	Preliminary translation		2 credits
	MT	Literary translation	2 credits
		Non-literary translation	2 credits
	MI	Consecutive interpreting	4 credits
		Simultaneous interpreting	4 credits
Selective Courses	foreign language; translation history; translation appreciation and criticism; cross-cultural communication; contrastive study of Chinese and English; stylistics; international politics and economics; conference interpreting; applied interpreting; sight translation; commercial interpreting; court interpreting; diplomatic interpretation; business translation; legal translation; science and technology translation; media translation; computer-aided translation; English translation of Chinese classics		2 credits
Internship	2 credits		
Total	At least 30 credits		

Figure 1: *The Syllabus of The Design Scheme of MTI*

2.4 Education platform

Experts like Li Changshuan (2006), Miao Ju (2008), Chen Kefang (2009), Mu Lei and Wen Jun (2009) pointed out that the utilization of the Internet and computers brings profits to translation education. Although MTI teachers and students utilize multimedia equipment as frequently as they can in learning and teaching, the majority of them continue to treat computers and Internet as tools which could only download or upload materials, present files, play audio or video. Thus, the learning and teaching behavior still happens in the fixed time and location. On the other hand, some MTI teachers and students make use of technology excessively. Some teachers are overly reliant on Power Point, and reluctant to update their materials. The teaching contents they instruct are outdated. While, as for MTI students, when they launch self-learning activities online, especially those who lack self-discipline, are probably attracted by entertainment contents on the Internet. Such computer-assisted platform triggers problems like time restriction, geographical barrier, outdated information and teaching materials, deficient guidance and self-learning activity after class, less cooperation among students and so on.

2.5 Education management

Education management is not only an inseparable element of social management, but also a kind of educational phenomena. Teachers are indispensable in teaching management. In reality, most MTI teachers work on academic research, and part of them are College English teachers who have not received training on professional translation education (Mu Lei 2020: 94). Attributing to this factor, some of them believe MTI education is equal



to foreign language teaching, and have a stereotype about role of teachers, as “dispenser of knowledge”, “supervisor”, or “assessor”. However, a global investigation demonstrates that foreign language teachers have already raised their awareness of the roles of teachers (see Figure 2, data from Shu Dingfang 2006: 27). According to the chart, about 64.2% of foreign language teachers expect themselves to be “facilitator of learning”, and 53.5% of them would like to act as “source of advice”. By contrast, traditional roles as “source of expertise” (46.4%), and “managing roles” (35.7%), “evaluator” (10.7%) have been obviously moderated. Therefore, the roles that MTI teachers should play needs more emphases.

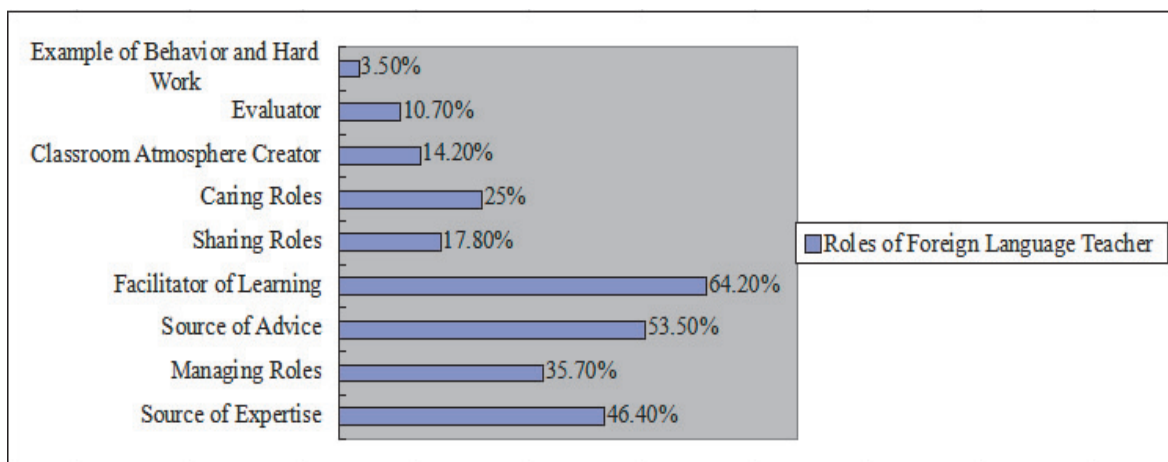


Figure 2: A Global Investigation on Teacher's Role

2.6 Education target

Education target refers to what kind of talents are trained through a series of teaching activities. In regard to the education target of MTI program, the Academic Committee of the State Council sets up a specific target – “producing high-level and practical specialists in translation and interpreting who can meet the needs of China’s political, economic, cultural and social development”. This means that MTI students probably work in translation industry after graduation. However, according to the investigation on the employment of MTI students from 2014 to 2018, in spite of the fact that the average employment rate is high, at about 95%, those who are employed by language service companies or organizations only account for 59.5% (Mu Lei 2020: 92). To some extent, it can be deduced that nearly 40% MTI graduates fail to reach the current MTI education target. Due to this, it is essential to reflect on the current education target set for MTI students.

3. Elaboration and Implementation of “SPORTS”

To solve the problems of current MTI education, a comprehensive educational model needs to be designed for the program. Based on the concept of “Children-Centeredness”, “Teacher-Centeredness”, “Project-Based Learning”, “Computer-Assisted and Web-Based Instruction”, “Constructivism”, “Harmonious Education” and “The Theory of Human All-round Development”, this paper brings up the concept of “SPORTS” and intends to construct a MTI educational model. Literally, “SPORTS” means that MTI students, like athletes, have to practice thousands of times to improve his/her skills. In addition, each letter in “SPORTS” has a specific meaning, which respectively stands for “Student-Centered Principle”, “Project-Based Approach”, “Orienta-

tion-Based Curriculum Design”, “Resources – Integrated Platform”, “Teacher – Guided Management”, and “Sustainability–Orientated Target”. These six aspects are interrelated and compatible (see Figure 3) , and can be seen as an integrated educational model for the MTI program in China.

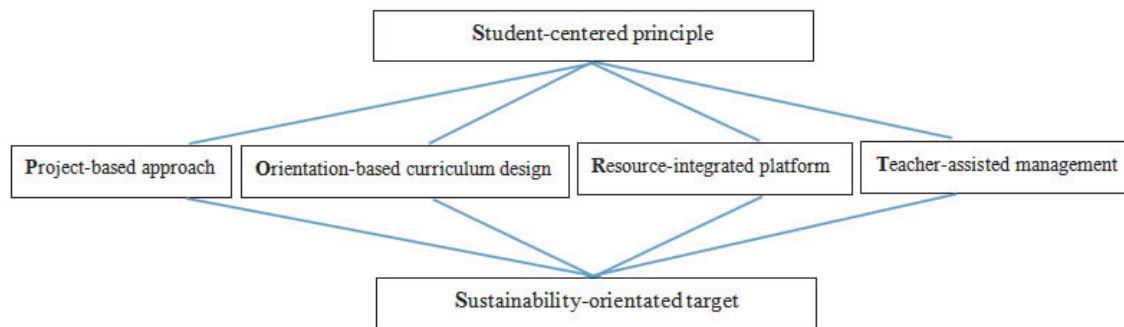


Figure 3: “SPORTS” Model

3.1 Fulfillment of student-centered principle in MTI education

In opposition to teacher-centered principle, student-centered principle places students at the top of the list. The thought of “student-centeredness” can be traced back to ancient Greece, such as “The Socratic Method”, Plato’s “Doctrine of Reminiscence”. This principle underlines the subjectivity of students. Students extricate themselves from “passive receivers” and turn into “active creators”. That is to say, it is students who construct knowledge through autonomous learning and cooperation with others. Besides, each student’s situation, including individual needs, educational background, learning methods and other information, will be given due consideration by teachers, as David Nunan argues, “the notion that different learners have different communicative requirements, and that these ought to be reflected, both in the content of the curriculum (what is taught) and learning processes (how it is taught)” (Nunan 2001: 10). It is a process that students learn gradually how to wield the given power and take charge of their learning eventually.

Under the guidance of student-centered principle, the role of MTI students is altered from four aspects. The initial step is to choose “what is going to learn”. Students, as independent learners, couple with teachers, settle teaching plan and select learning materials which are consistent with their real needs and interests together with them. Meanwhile, mutual support groups among students are founded to help MTI students, especially junior ones, to select the most suitable teaching contents. By virtue of the cooperation with teachers and students, MTI students gain more autonomy in the learning process and become the decider of their learning contents. In the second place, “how to instruct effectively” is another key point waiting to be converted. It is time for students to design and organize a wide range of learning activities by themselves according to their interests and learning methods, such as attending online courses regularly (e.g. Coursera, Udacity, and edX), discussing translation and interpreting tasks with classmates, joining in “subtitle groups” (people who add Chinese subtitles to update foreign language TV shows), watching videos about simultaneous or consecutive interpreting, organizing their research panel and so forth. In addition to the above two strategies, the time spent on learning and teaching is not confined to “school timetable”. The time available to study also includes students’ spare time, and with less or no supervision of teachers, MTI students still have consciousness to learn, read, explore, think, research, and practice. Making students supervise themselves and managing their own time allow them to realize the significance and necessity of studying individually and cooperatively. The last step is “how to assess students” in each

semester. MTI students are evaluated respectively based on their specialty. Different tasks, tests, questions, and projects are designed to examine the learning outcomes of students, and teachers assess their performance during translating or interpreting process, not mainly based on final works or scores. Besides, MTI students are encouraged to evaluate themselves and their classmates, so self-assessment and peer evaluation are also instrumental ways to help students to recognize their weaknesses and strengths.

3.2 Realization of project-based approach in MTI education

Unlike lecture-based approach, project-based approach is basically a way that propels students to acquire knowledge through completing more real-world projects individually and collaboratively. Prince and Felder have defined project-based learning as “learning where the context is initiated with an assignment to carry out one or more tasks that lead to the production of a final product” (Kunberger 2013: 255). Besides, some characteristics of this approach have been explained in Figure 4 (Danford 2006: 12):

Projects	Students
Authentic context, complex real-world problems	Have some choice of topic as well as the nature and the extent of content in the project
Cut across a number of disciplines	Try to shape their project to fit their own interests and abilities
Extend over a significant period of time	Use multiple sources of information
The final product is used or viewed by others	Plan for the effective use of their time (and resources)
Intermediate deadlines are scheduled, reflection and self-assessment is made	Create a product with significant and lasting value
	Work together on the project

Figure 4: Characteristics of Project-Based Approach

Basically, project-based approach in MTI education is well summed by three stages: preparation, proceeding of the project and feedback. The “Preparation” stage mainly consists of four steps (see Figure 5). The first and foremost is to make MTI students receive language training, master translation or interpreting theory, skills and tools through self-learning or lectures given by teachers. With sufficient training done, a timetable is so necessary because it makes sure students’ effective use of their time and guarantees the project can be finished on time. And then, according to the timetable, each student has a specific task based on their ability and demand. Lastly, since the project is divided into different parts, uniform formats, tools, and corpus should be settled.

With proper preparation done, each participant starts to translate or interpret the project (see Figure 6). During this process, regular group meetings are held to discuss the problems students meet in translating or interpreting, and to share useful translation strategy, skills and tools. When the first draft is finished, then students exchange their tasks and revise others’ work. After that, the final product should be handed in abiding by the timetable. Moreover, at this stage, staff from translation industry or real clients can also take part in the process, who assume the responsibility of supervising the entire progression of the projects, giving some advice to each student and assessing their performance and work.

The last stage (see Figure 7) is that teachers or real clients provide their feedback on the whole project and each students’ performance. According to the feedback, the text needs to be revised again by MTI students. MTI students, in turn, have to hand in their report about the project, reflecting on the translation or interpreting knowledge, skills, tools, strategy, principle they adopted in the process. As a result, the final stage is to display

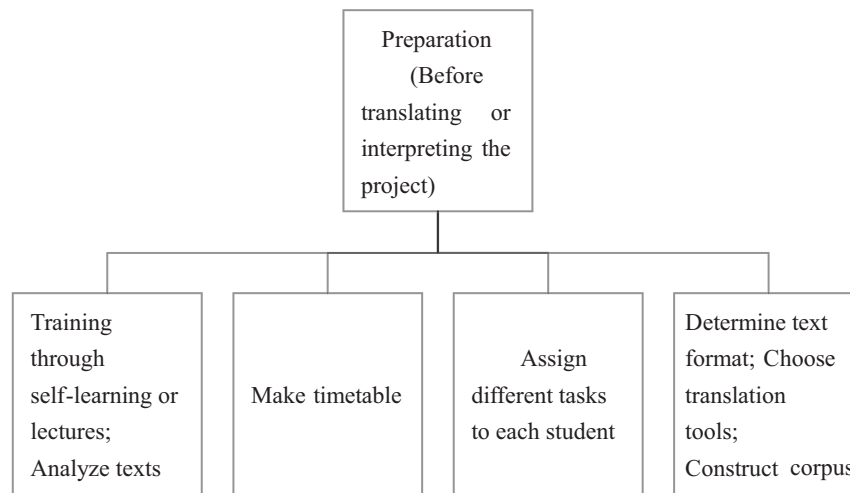


Figure 5: *The Preparation Stage of Project-Based Approach*

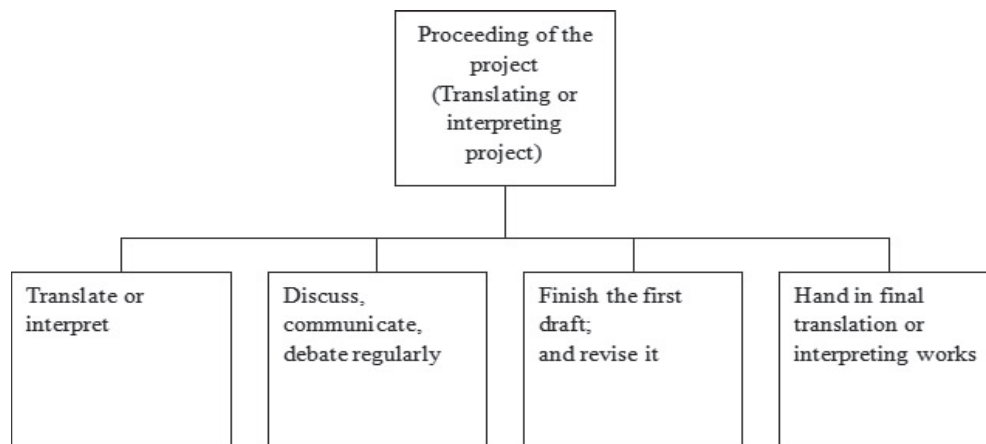


Figure 6: *The Proceeding of Project-Based Approach*

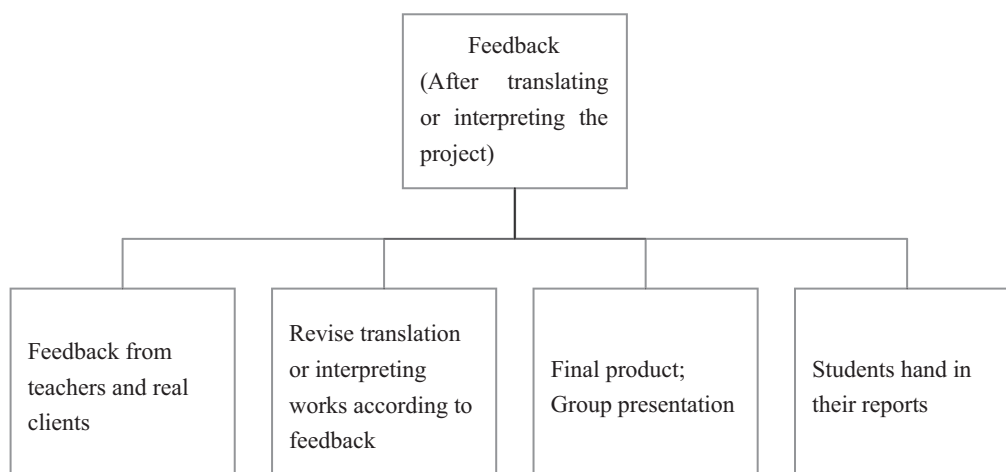


Figure 7: *The Feedback Stage of Project-Based Approach*

what MTI students have achieved through finishing the whole project, and review the knowledge that they have acquired from the project.

Project-based approach contains a myriad of realistic factors such as time pressure, accountability, and pro-

fessional self-assessment. During the process, MTI students act as translators or interpreters, editors, consultants, examiners, or even managers. Complex as it may be, it has been applied by several universities and colleges. For example, in Monterey Institute of International Studies, teachers often assign near-authentic works to students majoring in translation and interpretation. The School of Foreign Languages and Literature, Beijing Normal University undertook translation project provided by Tsinghua University Press, translating and publishing *Management Information Systems*.

3.3 *Realization of orientation-based curriculum design in MTI education*

Orientation-based curriculum is oriented towards universities or colleges' advantages, market demands, and students' needs so as to be designed as being characteristic, professional and technical. Before setting up MTI program, it is vital for each university or college to have a clear understanding of its orientation and advantages. At present, the colleges and universities who set up MTI program in China are chiefly divided into five types, universities of foreign languages, normal universities, colleges of science and engineering, comprehensive universities, and nationalities universities. The MTI programs in different types of universities or colleges are expected to be specialized in different disciplines and fields. To be a case in this point, the MTI program in universities of science and engineering can offer special MTI major like metallurgy translation, machinery translation, aviation translation, national defense translation, and other modern science and technology translation or interpreting; universities of foreign languages are able to provide multiple foreign languages MTI majors, such as Japanese-Chinese MTI, French-Chinese MTI, Spanish-Chinese MTI; normal universities can create major that instruct MTI students how to be MTI teachers in the future; and comprehensive universities had better integrate their best discipline with translation or interpreting. In this way, specific MTI programs and corresponding courses can be built with characteristics.

With the development of globalization, the modern language service industry requests "high-level and practical translators and interpreters" not only being adept at translating or interpreting, but also being familiar with translation engineering technology, desktop publishing, information technology and so on (WangHuashu 2014: 54). Accordingly, some technical courses, such as machine aided translation, software application, translation memory, machine translation, computer aided translation, and web resource retrieval should be added into current MTI curriculum. But teachers who can instruct these technical courses are few. One feasible way to solve this problem is to invite professionals from the industry, together with teachers, to participate in designing MTI curriculum, deciding teaching contents, discussing teaching plans, delivering lectures and introducing the translation tools they frequently use. For example, Beijing University outsourced "technical writing" to International Business Machines (IBM) and Kudos (Cai Hui and Zhang Chengzhi 2013:53).

Students' background information should be taken into consideration when designing curriculum as they are the potential translators or interpreters that MTI programs cultivate for the market. Students' educational backgrounds, interests, abilities, and especially career goals have a direct impact on the curriculum design. Furthermore, universities or colleges can also encourage MTI students to minor in other disciplines. This strategy not only utilizes teaching resources to a greater extent, but also eases the burden of foreign language department to set up interdisciplinary courses. For instance, one trait of the curriculum of Institute for Applied Linguistics in Kent State University is that students have to choose another subject as their minor, such as accounting, marketing, economics, biology, botany, architecture, and meteorology. These two ways make the MTI curriculum more job-related, and increase the employ-ability of MTI students.



3.4 Operation of resource-integrated platform in MTI education

Converting the so-called “computer-aided platform” into a resource-integrated platform involves three main steps. The prerequisite of a resources-integrated platform is the indispensable equipment, including hardware, such as computers, monitors, bandwidth, and other multimedia devices, guaranteeing that students and teachers can make use of computers and the Internet at all time. Meanwhile, software is also necessity, including professional translation software, corpora, tools, electronic library and so on. For instance, Department of Modern Languages in University of Bradford has access to “EURODICAUTOM” which is a relatively large terminology database in Europe. And Center for Translation and Intercultural Studies in University of Science and Technology in Manchester has the most abundant Transnational English Corpus around the world. With such database and corpus, MTI students can possess more useful resources and information when they doing translation or interpreting projects.

In the second place, online learning and teaching activities are under supervision, which ensures that the hardware and software are used in proper ways. Because of the resource-integrated platform, more students’ self-learning and teachers’ guidance occur after class. Proper supervision of these activities is requested so as to enable teachers judge the value of their online learning. Furthermore, although MTI teachers are less susceptible to negative influences than students, their online activity also needs to be supervised. MTI teachers can supervise each other whether they have updated their teaching contents, blog, and online dialogue with students regularly or not. By doing so, can the excessive and deficient use of information technology be ameliorated and the resource-integrated platform serve better for MTI education.

Lastly, the quantity of resources MTI students gain and teachers release on the resource-integrated platform should be transformed into credits. Gail Hawisher (1992) has stated that learning and teaching online will exert pressure both on teachers and students. It is stressful for students and teachers to post their translation works online. Such pressure is named “communication anxiety”. Credits may be a feasible way to give students and teachers encouragement and ease their anxiety. For example, the times they log in BBS, the solutions, suggestions and comments they provide for other learners, the translation or interpreting materials and tools they share with others online, the translation texts or interpreting tape they post online, and any other useful resources and information they advertise online. No matter how useful and meaningful they might be, most of this performance can be transformed into certain credits. In this way, the contribution made by students and teachers to the resource-integrated will be rewarded, which propels them to make the most of this virtual platform and gives them more confidence.

3.5 Strategies for teacher-assisted management in MTI education

Being a qualified “assistant” in MTI education is a higher requirement for MTI teachers. They have to improve themselves and their translation teaching in various aspects. First of all, under the guidance of student-centered principle, MTI teachers help students to decide “what to learn”, “how to learn”, “when to learn” and “how to be assessed”. Superficially, it seems that student-centered principle contradicts with teacher-assisted management, but actually, teachers are always involved in students’ learning process. It is teachers who give students direction to find appropriate learning materials and sometimes even help them to discover the underlying value of textbooks and other learning materials, who give students advice when they learn by means of discussion, cooperation and other translating or interpreting learning activities, who make sure students are organized to

learn in and after class, and who design more flexible and various translation or interpreting assignments for students to assess themselves. The role of teacher is therefore enhanced in a learner-centered system, and skills demanded of the teacher are also greater (Nunan 2013: 53). Thus, MTI teachers are not “authority”, but the one who elicits students’ autonomous learning.

In the second place, universities or colleges and Ministry of Education should also attach great importance to the improvement of teacher quality. He Gangqiang (2016: 2) has said that the most serious barrier that the training of translation and interpreting talents should overcome is teacher quality. Not only should their quality to translation or interpreting competence be improved, but also their knowledge about translation teaching, methodology, interdiscipline, and etc. Regular academic symposiums, seminars, internship at translation companies, and other forms of training are necessary to be held, to augment teachers’ translation or interpreting practice, to inform them of the latest methodology, to enrich their knowledge of other disciplines, especially computer science, and to have a good grasp of MTI programs. For instance, Translators Association of China, China National Committee for MTI education, and Beijing Foreign Studies University devote to the cultivation of MTI teachers by inaugurating training workshop for translation teachers annually.

Lastly, MTI teachers stations in each university or college to facilitate communication and reinforce collaboration should be constructed among MTI teachers, experts, researches, and other employees in the translation industry. Chai Mingjiong has put forward that the team of translation or interpreting teachers should combine Chinese teachers with foreign teachers, scholars with professional translators or interpreters, combine full-time teachers with part-time teachers, and combine teachers in universities or colleges and staff from the translation industry (Chai 2010: 56). In such a station, teachers from different countries and experts from different fields are able to share their experience or opinion about translation or interpreting, learn from others’ translation or interpreting teaching, and solve problems they meet in MTI education together. Beijing Foreign Studies University, to be a case in this point, have invited teachers from other MTI programs to attend their MTI courses, lectures and seminars for a week. During this visiting, MTI teachers have come together to communicate and work with each other.

3.6 Achievement of sustainability-oriented target in MTI education

Sukhomlinski, a notable Soviet educationalist, suggests a superior education target – education is to cultivate civilized citizens and happy individuals who have well-rounded development, and are full of creativity and energy (Wang Yigao 2001). Based on Sukhomlinski’s “harmonious education” and “all-rounded development”, “sustainability-orientated target” is constructed, which gives equal consideration to the sustainability of students and the cultural industry. Students’ sustainability means that the development of MTI students is continuous and progressive, even after graduation. The first thing that MTI students should do is to make a specific long-term training plan and career plan. These plans are supposed to emphasize students’ well-rounded development, including moral, intelligence, physics, psychology and work, in addition to the mastery of translation and interpreting knowledge and skills. The MTI program in Guangdong University of Foreign Studies can be taken as a confirming example. In the first semester of master’s study, MTI students have to draft their own training plans with their mentors according to their individual condition and research orientation. And in the following two years, courses MTI students choose, thesis proposals they write, internship they participate in are arranged abiding by the training plan they made first. And for MTI education outside of the school, schools can even organize some short-term training activities regularly and invite those postgraduates to attend, or MTI students can be re-



quested to report their experience of internship and reflect on work they have done in the workplace.

Regarding the sustainability cultural industry, translating or interpreting is not merely transforming source language into target language, but a means of intercultural communication. In this way, the education target does not limit MTI students to translators and interpreters. Instead, it aims at fostering “culture envoy” who undertakes the responsibility of facilitating further cultural exchange around the world. With the awareness of “cultural exchange”, MTI students have to learn more foreign cultures, to acquire more knowledge in other fields, and to keep pace with modern development. Furthermore, when MTI students’ personal development is evolving, they are required to achieve social sustainability, especially the sustainable development of the Chinese cultural industry. In addition to translators or interpreters, there are many other works that disseminate various cultures, such as foreign language teachers, officials of foreign affairs office, or even Ministry of Culture and Ministry of Foreign Affairs. Social sustainability, in turn, brings profits to individual sustainability. With the boom of cultural industry in China, more financial resources, equipment, opportunities and intercultural activities will be offered to MTI programs and MTI students, which is a win-win situation for both individuals and society.

4. Conclusion

Based on previous studies and researches, this paper puts forward the concept of “SPORTS”, which sets considerable store by “practice” for MTI education. Each letter of “SPORTS” is interrelated and interdependent, but not isolated and contradictory. The first letter “S”, “student-centered principle”, is the guideline and the rest letters reflect the core of “S” – the subjectivity of MTI students. By project-based approach, MTI students commit themselves to translation or interpreting projects, who are the subject of the whole project and acquire knowledge from independent and cooperative learning. Designing orientation-based curriculum, MTI teachers take demands of the modern language service industry, take advantages of universities or colleges, and take students’ individual condition into account. Thus, MTI students acquire knowledge and skills which are conducive to their future development and meet their demands. The resource-integrated platform is a virtual classroom which provides MTI students a learning environment without any time restriction and geographical barrier. And they can retrieve much information and learning materials from computers and the Internet so as to achieve autonomous learning and cooperation with different partners. No matter how much subjectivity MTI students have in MTI education, MTI teachers as assistants are always the backing for students’ learning. Due to teachers’ guidance and assistance, MTI students can perform better in independent and collaborative learning. Lastly, the teaching principle, approach, curriculum design, platform, and management are all to realize the last letter, “sustainability-orientated target”. MTI students are trained as “culture conveys”, including translators, interpreters, teachers, civil servants and other occupation which aims at the communication of different cultures. Thus, “SPORTS” not only fosters better MTI students, but also creates a thriving cultural industry in China.

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A Preliminary Study of the Cultural Content of Chinese Curriculum in Cameroon's Middle Schools

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Abstract: *Chinese Language* is a 90-hour compulsory course for students of the third and fourth grades in Cameroon's middle schools. The cultural content in the present curriculum focuses mainly on cultural knowledge and the contemporary cultural system of China, completely relegating to the background, the teaching of the culture of the Chinese language itself as well as cultural communication. Cultural elements outlined in the current curriculum are aimed at teaching learners the cultural system of China in a bid to make them learn from China's development path. They include the understanding of the differences between China's and Cameroon's economic models, understanding of the secrets behind China's development, and how to use traditional Chinese medicine as an example to promote Cameroon's traditional medical healthcare, etc.. Based on the above realities, this article puts forward some suggestions geared at improving the current curriculum. The author believes that the cultural content in the Chinese syllabus in Cameroonian middle schools can be re-adjusted to meet the exigencies of the general syllabus of international Chinese education and its own local needs. Cross-cultural communication and traditional Chinese culture should be incorporated into the Chinese language curriculum in Cameroon because it is one of the linguistic elements that beginners are expected to master in addition to phonetics, grammar and vocabulary.

Keywords: Cameroon; elementary stage; teaching of Chinese; curriculum

Notes on the contributor: Nama Didier Dieudonne holds two Master's degrees in Chinese International Education and Translation & Interpreting from Zhejiang Normal University, as well as a PhD degree in Linguistics and Applied Linguistics from Beijing Language and Culture University. He is currently teaching Chinese at the Higher Teacher's Training College, University of Maroua, and serving as the national pedagogic inspector of Chinese in the Cameroonian Ministry of Secondary Education. His major research interest lies in international Chinese education. His email address is *didier_nama@yahoo.fr*.

1. Status of Chinese Education in Cameroonian Junior High Schools

1.1 A brief history of foreign language education policies in Cameroonian junior high schools

There are currently two education systems in Cameroon; one with French as the official language, and the other with English as the official language.

The differences between the two include the following aspects. First of all, in the education system with

French as the main medium, there are seven years of secondary education, that is, four years for junior high school, and three years for high school. However, in the education system that uses English as the medium language, the secondary education period is also seven years, but five years for the junior high school, and two years for high school. Secondly, the foreign language education of the two education systems is also different. In the education system using French as the medium language, students must receive foreign language education, such as Spanish, German, etc. By contrast, in the education system using English as the medium language, students have no foreign language learning requirements at all. This article mainly studies the foreign language education policies in the education system using French as the medium language.

Affected by its historical, ethnic and cultural factors, the Cameroonian government has been actively advocating a “cultural diversity” policy since its independence. Since the early 1960s, the Cameroonian government has gradually regarded the diversification of foreign language education as an important part of the “cultural diversity” policy. For example, German and Spanish have been incorporated into the secondary education system as early as 1951. Through foreign language education, the Cameroonian government hopes to train students with an international perspective and world citizenship.

In 1967, the Cameroonian government determined the disciplinary status of foreign languages in junior high school education. Cameroon’s Ministry of Secondary Education stipulates that in the education system that uses French as the medium language, students in the third and fourth grades of junior high school must have foreign language courses. Due to historical colonization by European countries, and taking into account the economic strength of European countries and the diplomatic environment of Cameroon at that time, the Cameroonian government chose European national languages as the first choice for foreign language education during the long period from 1967 to 2011. Junior high school third-year students can only choose Spanish, German, Latin and Greek. In 1998, the Ministry of Secondary Education revised the syllabus and issued the “No. 98/004 Education Policy Guidance” document on April 14 of that year. This document has become the guiding ideology for foreign language education in Cameroon’s junior high schools, and has been used as the overall guidance document for Cameroon’s national foreign language education policy. Article 5 of the guidance document states: “Cameroonian education must cultivate Cameroonians rooted in her culture and open to the world.” “Culture rooted in her” refers to the education of the native language and Cameroonian culture, while “opening to the world” refers to the education of foreign languages. In order to improve foreign language education, Cameroon, on the basis of “Education Policy Guidance No. 98/004”, included Italian in the list of junior high school foreign language elective courses in 2011, and included Chinese in the list of foreign language education in 2012, and opened it in every province in the country. And a local teacher was assigned to each pilot junior high school. There were 10 provincial administrative units in Cameroon. In December 2014, the Ministry of Secondary Education of Cameroon issued the “New Policy Guidelines for Junior High School Foreign Language Education”, which also listed the establishment and arrangements of new junior high school foreign language education courses.

1.2 Introduction to teachers, students and class hours of Chinese language education in Cameroonian junior high schools

From the perspective of factors such as the number of learners, the number of teachers, and the research of



local Chinese textbooks, it can be said that Chinese teaching in Cameroon is the pioneer of Chinese teaching in Africa. At present, more than 160 junior high schools offer Chinese language teaching, more than 20,000 Chinese learners, and more than 180 local Chinese teachers. The main Chinese textbook in use “*Hello Cameroon*” series is a complete set of localized Chinese textbooks.

According to the “Education Policy Guidance No. 98/004” issued in December 2014, the “Junior High School Chinese Education Policy Guide”: Cameroonian elementary school students usually take the junior high school entrance exam at the age of 12, which means that under normal circumstances, the entry age of junior high school students approximately 10–14 years old. The general goal of *Chinese Language* in the junior high school is to train learners who can enter high school or adapt to the language needs of the labor market. “The Junior Chinese Course Syllabus” stipulates that the teaching time of Chinese in the third and fourth grades of junior high school is divided into five semesters. The teaching content includes citizenship, nationality, international awareness, family and social life, environmental protection, health and welfare, and economic life. There are five units of media and communication, each of which has 18 hours of class hours. There are a total of 90 hours of class hours for each of the third and fourth grades of junior high school. However, due to factors such as national holidays and international festivals, the Cameroonian government does not require teachers to make up lessons, in fact, there are less than 90 hours of Chinese lessons a year. The document requires each junior high school to take five exams a year. This means that an exam will be held every 18 hours. See Table 1:

Table 1: *The Teaching Content and Class Hours in Cameroonian Junior High Schools*

Life scene	Module title	Class hours
Family and social life	Family life and social integration	18 hours
Environment, health and comfort	Health, comfort and environmental protection	18 hours
Media and communication	Media (information and communication technology)	18 hours
Economic life	Economic activity: production of goods and services	18 hours
Citizenship	Civic life and openness to the world	18 hours

1.3 The principles and goals of the formulation of the Chinese curriculum syllabus in Cameroonian junior high schools

The compilation of any course syllabus requires an appropriate framework or organizational principles to be formulated in advance. The Cameroon Education Conference established a curriculum framework in 1995 and implemented it in 1996. The organizational philosophy of this learning project is derived from “the Guideline Law” formulated in 1998, which stipulates that the school’s responsibility is to cultivate responsible, independent and global citizens of Cameroon. Chinese teaching as a course in middle schools must follow “the Guidelines” formulated in 1998.

The Cameroon’s Ministry of Secondary Education requires Chinese teaching in middle schools to teach the general knowledge of China. In order to explore Chinese society, this project has added contextualized teaching methods through organizing activities and simulating realsituational communication to conduct effective teaching activities. In order to enable students to better communicate in Chinese, teaching should be focused on the devel-

opment of students' language skills (oral communication skills, reading comprehension skills, and writing skills). Therefore, the disconnection between teaching and real life should be avoided as much as possible. In addition, culture and language are mutually infiltrated. The foreign language policy of the Ministry of Secondary Education requires that Chinese beginners in Cameroon should be familiar with some important phenomena in Chinese culture in order to learn Chinese better. But here, the Ministry of Secondary Education clearly points out that the goal of learning Chinese culture is by no means for young people in Cameroon to give up one's own culture. On the contrary, this kind of knowledge learning is to enable them to improve their own cultural literacy, to enable them to compare different cultures and different perceptions of the world, so that young people in Cameroon pay more attention to Cameroon's own rich cultural resources.

In addition, the Chinese curriculum syllabus should consider political, economic, social, cultural, and personal challenges. In terms of political and economic challenges, the Chinese syllabus requires the teachers engaged in Chinese teaching to be conscious of the importance of Sino-African cooperation and friendly relations, and especially to deepen the learners' understanding of Cameroon-China relations and make them have a sense of responsibility and mission in the future relationship development. In view of China's role in the world economy and Cameroon's development, Chinese teaching is becoming more and more important. In addition to the increase in the cooperative relations between the two countries, learning Chinese also provides a new tool and more access for young people in Cameroon.

From the above, we can see that the overall goal of Chinese syllabus in Cameroonian junior middle schools is the same as that of other foreign language courses. The general goal of teaching is to focus on Cameroonian citizenship and international citizenship, family and social life including participating in family life, keeping active working relationships, and promoting harmonious social development; It is also to emphasize economic life, environmental protection, health and welfare, media and communication. These five modules are designed to cultivate students' listening, speaking, reading and writing.

2. A Comparative Analysis of the Cultural Teaching in the Junior Chinese Curriculum Syllabus and the General Curriculum Syllabus for International Chinese Teaching

In order to comply with the rapid development of Chinese teaching around the world and meet the needs of various countries for the standardization of Chinese teaching content, Hanban/Confucius Institute Headquarters organized the development of "The General Curriculum Syllabus for International Chinese Language Teaching" (hereinafter referred to as "The Hanban Syllabus").

"The Hanban Syllabus" is a general description of the objectives and content of Chinese as a second language course. It aims to provide reference basis and reference standards for Chinese teaching institutions and teachers in the formulation of teaching plans, the evaluation of learners' language ability, and the compilation of textbooks.

2.1 *The second level of cultural teaching in the general syllabus of international Chinese teaching*

Cultural awareness	Description of Objectives
Cultural knowledge	1. Start to learn about the right of individuals and communities in the host country to learn different languages. 2. Begin to understand the development and achievements of the host country and China in terms of culture and education. 3. Start to learn the history of Chinese culture, art, etc., and its contribution to the world. 4. Begin to understand the development history of Chinese language and culture and its contribution to the world. 5. Have a basic understanding of the cultural connotations of the most-commonly-used idiom and allusions in Chinese. 6. Begin to understand the linguistic and non-verbal communicative functions of Chinese culture. 7. Begin to understand Chinese communication etiquette and customs. 8. Begin to understand the social structure and interpersonal relationships in Chinese culture, such as individuals, families, etc.. 9. Begin to understand the contribution of the Chinese to the society of the host country.
Cultural understanding	1. Begin to understand that culture can not only be acquired, but also acquired through learning. 2. Begin to understand the relationship between cultural learning and language learning; language is an important part of culture. 3. Have a basic understanding of the basic values in Chinese culture. 4. Begin to understand the diversity, dynamics and interpenetration of culture.
Cross-cultural awareness	1. Have a basic understanding of the similarities and differences between Chinese culture and the culture of the host country. 2. Begin to cultivate one's own cross-cultural awareness through learning Chinese culture. 3. Begin to make an objective evaluation of the host country's cultural customs and thinking habits by comparing the culture of the host country with that of China.
International perspective	1. Through learning Chinese, begin to understand the world culture and expand the international horizon. 2. By learning Chinese language and culture, begin to develop the ability to explain the world's diverse phenomena from different perspectives. 3. Have a basic sense of world citizenship.

2.2 *Cultural teaching in the Chinese curriculum syllabus of Cameroonian junior high schools*

Topic	Description of Objectives
Citizenship, nationality and international awareness	Cultural content (1) Understand the contribution of Chinese citizens' daily life to China's rapid development. (2) Understand the role of the current Chinese administration system in China's rapid development. (3) Understand the influence of Chinese culture on citizens' behavior (specifically their rights and obligations). Social integration goals (1) Know who you are. (2) Cultivate to be patriotic and good citizenship. (3) Cultivate to serve the country and fight against corruption.

Topic	Description of Objectives
Family and social life	Cultural content (1) Talk about the differences between Cameroon's and China's family model. Understand the similarities, differences, advantages and disadvantages between China's family planning policy and Cameroon's related policies. (2) Understand the social security, social services, social assistance and other policies for the elderly, the weak, the sick and the disabled in China. (3) Understand China's ethnic policies. (4) Chinese and Cameroon festivals. Social integration goal Cultivate the ability to resolve family conflicts, cultural differences, religious differences, ethnic differences, and age conflicts.
Economic life	Cultural content (1) Understand the differences between the economic models of China and Cameroon. (2) Understand the secrets of China's development. (3) Take traditional Chinese medicine as an example to promote traditional medicine in Cameroon. (4) Avoid unfavorable behaviors to others and the environment. Social integration goals (1) Write a CV and apply for a job. (2) Understand various occupations.
Environmental protection, health and welfare	Social integration goals (1) Understand specific vocabulary for medical treatment. (2) Drug instructions. (3) Avoid self-treatment. (4) Avoid drugs on the street.
Media and Communications	Cultural content Connect new media with Cameroonian culture.

Wang Yong divides culture into culture of knowledge and culture of communication in his article “Analysis on Teaching Strategies of Chinese Culture as a Foreign Language.” (Wang 2009) He believes that “culture of knowledge refers to economics, politics, geography, history, art, etc., and culture of communication refers to culture of linguistic communication culture and that of non-verbal communication. The former mainly refers to the mental state, values, and life of a nation that are implicit in the language system, ways of living, ways of thinking, moral standards, right and wrong standards, customs, aesthetic tastes, etc.. The latter refers to the cultural factors in the transmission of information and methods other than language.” (Wang 2009) Zhang Zhanyi also divides cultural teaching into culture of communication and culture of knowledge. Culture of communication includes ways of thinking, values, moral standards, etc.. while culture of knowledge includes economics, politics, history, geography, science and technology, education, etc.. By comparing the above two syllabus documents, it is obvious that there is a big difference between the cultural teaching in the Chinese syllabus of Cameroon's junior high schools and the cultural teaching in the general syllabus of international Chinese teaching. (Zhang 1990)

The culture teaching in the Chinese syllabus of Cameroon's junior high schools focuses on knowledge and culture, while the culture teaching in the general syllabus of Chinese international education focuses on culture of



communication. In addition, the cultural teaching in the Chinese syllabus of Cameroonian junior high schools tends to Chinese modern system culture, that is, to tell the stories of contemporary China, while the cultural teaching in the general syllabus of international Chinese teaching tends to Chinese traditional culture, trying to present the image of an ancient civilization. Both have different definitions and requirements for culture.

The cultural content formulated by the general syllabus of international Chinese language teaching expresses Hanban's intention to spread Chinese culture. It helps Chinese learners understand Chinese traditional spiritual and material culture to help understand China's thousands of years of civilized history. The cultural teaching requirements set forth in the Cameroonian Chinese Curriculum Syllabus are in line with the original intention of the Cameroonian Ministry of Secondary Education to offer Chinese courses, that is, to learn about China's system and culture, and to understand China's development process, so as to learn from China's development path. This is the original intention of the Cameroonian government and the ultimate goal of offering Chinese courses.

3. Suggestions on Cultural Teaching in the Chinese Curriculum Syllabus of Cameroonian Junior High Schools

The cultural teaching in the Chinese syllabus of Cameroon's junior high schools focuses on culture of knowledge and that of modern Chinese system, and completely ignores the language and cultural teaching of Chinese itself and the teaching of culture of communication. Although this is in line with the original intention of the Ministry of Secondary Education of Cameroon to offer Chinese courses, but it is not conducive to achieving its goals. In view of the will of the established country, the author believes that the cultural teaching of Chinese syllabus in Cameroon's junior high schools should insist on prioritizing knowledge and culture and Chinese modern system culture. However, junior high school learners belong to the primary stage, and the cultural teaching and the teaching of communicative culture of the Chinese language itself are very important to students at the elementary stage, so it is imperative to carry out the teaching of Chinese language and culture and the teaching of culture of communication at this stage.

The purpose of the primary stage of the Chinese syllabus for junior high schools in Cameroon is to "after two years (216 hours) of study, learners can master certain language knowledge, have the initial listening, speaking, reading and writing skills and initial language communicative skills, and be able to meet the communicative needs of their daily life, study and general social occasions. The purpose of elementary Chinese teaching also includes proper introduction and teaching of Chinese national conditions and Chinese cultural knowledge."

3.1 Suggestions on the content of cultural teaching in the Chinese language itself

This article briefly puts forward suggestions for cultural teaching in the Chinese syllabus of Cameroonian junior high schools from the two aspects of vocabulary and Chinese characters. The Chinese curriculum teaching design and Chinese curriculum syllabus in Cameroon's junior high schools are all based on comprehensive courses, so teachers teach pronunciation, Chinese characters, vocabulary, and culture, while conducting comprehensive courses at the same time. The cultural teaching listed in the Chinese syllabus of Cameroonian junior high schools does not involve the cultural meaning of Chinese characters and vocabulary. Scholars usually believe that

cultural factors implied in Chinese characters and vocabulary may enable students at the elementary stage to have a certain understanding of and interest in Chinese characters and vocabulary. Although the Chinese curriculum syllabus of Cameroonian junior high schools does not provide separate explanations of Chinese characters and vocabulary, nor does it clearly list the requirements for the teaching of Chinese characters and vocabulary at the primary stage. But according to the topics listed in the Chinese syllabus of Cameroonian junior high schools, we can see that the Chinese characters and vocabulary that Cameroonian junior high school students are exposed to are things or concepts related to daily life.

Regarding the teaching of Chinese characters in the primary stage of Cameroon, the author believes that because the students of Cameroonian junior high schools have never been exposed to Chinese characters, teachers can use the cultural factors in Chinese characters to increase students' interest and attention. This helps to improve the understanding of Chinese characters among Cameroonian students. Like hieroglyphs such as “mountain”, “hand”, “wood”, “water”, and “rain”, etc., their meanings can be guessed from their shapes. The Cameroonian Chinese syllabus may consider requiring teachers to teach the historical changes, the radicals, the components and structures of Chinese characters.

Vocabulary teaching in the primary stage of Cameroon focuses on the level of “material culture”. The Chinese characters representing most of the things are those that learners can directly sense, and easily find their meanings. They can usually be understood without too much explanations. However, due to cultural differences, some basic vocabulary is particularly difficult for students in Cameroonian junior high schools to understand. For example, in the Chinese syllabus of Cameroonian junior high schools, there are vocabulary indicating kinship and social appellation, like 爺爺 and 外公 (grandpa), 姥姥 and 外婆 (grandma). Since there is no difference between the inside and outside of the family in the traditional culture of Cameroon, the appellation is also the same. The father's father and the mother's father have the same title. This has allowed Cameroonian junior high school students to mix 爺爺 and 外公 (grandpa), 姥姥 and 外婆 (grandma). The author believes that teachers should explain the cultural meaning of these Chinese characters to students. Explain to students that this is a typical word that reflects social psychology and national culture, and is the embodiment of traditional family concepts in appellation words, and that in China, the father's father is called 爺爺, the mother's father is called 外公, the father's mother is called 姥姥, and the mother's mother is called 外婆. This is because Chinese people are very concerned about blood relationship, and the family is different inside and outside, so the appellation is also different. The word “外(outside)” usually refers to a relative of the mother, sister, or daughter.

Another example is that the Chinese number words in the elementary stage are easier to understand for Cameroonian junior high school learners in vocabulary learning. Generally speaking, they can easily learn to say mobile phone number, student number, etc., but some of numbers involve Chinese cultural elements, which becomes learning and communicative difficulties for Cameroonian students. Therefore, in vocabulary teaching, it is also important to teach students the cultural factors in Chinese number words. Teachers can add the cultural factors of each number when explaining numbers to students. For example, “壹(one)” means “the beginning of all things”; “二(two)” means “in pairs”; “三(three)” means “auspicious”, or “many times”; “四(four)” is a taboo meaning “death”; “八(eight)” refers to “make a fortune”, or “joyous”; “九(nine)” means “forever”, or “ever-lasting”.



All in all, Cameroonian junior high school learners are at the elementary stage, which is the initial stage for students who have just learnt Chinese and come into contact with Asian cultures. It is also a critical period for them to learn Chinese. Only by laying a solid language foundation can they support their long-term learning. The teaching of cultural factors in Chinese characters and vocabulary at the elementary stage of Cameroonian junior high schools also has very strong practical values. Since Cameroon's junior high schools do not offer special Chinese culture courses, teachers can only teach culture while teaching comprehensive courses. When teaching Chinese characters, proper teaching of cultural factors in vocabulary is of great significance for students' vocabulary learning and interest cultivation, so that the integrity and coherence of Chinese characters and vocabulary teaching can be optimized. The teaching of cultural factors in Chinese characters and vocabulary will help cultivate learners' enthusiasm and interest in learning.

3.2 Suggestions on the content of cultural teaching in culture of knowledge and intercultural communication

When we compare the Chinese syllabus of Cameroon's junior high schools with the general syllabus of international Chinese teaching, we'll also find that the cultural teaching proposed by the former is based on the contemporary Chinese system and material culture, while the cultural teaching by the latter is biased towards the contemporary Chinese system. For the study of traditional Chinese culture, the two have different requirements for learners. The cultural content formulated in the syllabus of the international Chinese language teaching complies with China's requirements for dissemination of Chinese and Chinese culture. Letting Chinese learners learn Chinese traditional culture will help them deepen their understanding of the history of Chinese civilization for thousands of years. The cultural learning requirements set forth in the Cameroon's syllabus are also in line with the original intention of the Cameroonian Ministry of Secondary Education to set up Chinese language teaching. The Ministry hopes to learn about China's system and culture to understand China's development process, so that the Cameroonians can learn from China's development methods. This is the original intention and goal of the Ministry of Secondary Education of Cameroon.

However, the author believes that it is not enough to teach the beginners to just learn culture of knowledge, the contemporary Chinese system and material culture while completely ignoring cultural content such as cross-cultural communication and traditional Chinese culture. This may cause communicative barriers. The author believes that the cultural content in the Chinese syllabus of Cameroonian junior high schools can be adjusted appropriately in accordance with the cultural teaching in the general syllabus of international Chinese teaching and its own actual needs.

Regarding culture of knowledge and the cultural teaching of contemporary China's institutions, it is believed that the Chinese curriculum in Cameroonian junior high schools should follow the principles of the Cameroonian Ministry of Secondary Education on Chinese cultural teaching, and continue to deepen the teaching of cultural content listed in the syllabus, covering the following topics such as the differences between Cameroon and China's family models, the similarities, differences, advantages and disadvantages between China's family planning policy and Cameroon's related policies, China's social security, social services, and social assistance policies for the elderly, the weak, and the disabled, China's ethnic policies, the differences between China's and

Cameroon's economic models, the secrets of China's development, the traditional Chinese medicine as an example to promote Cameroon's traditional medical care, etc.. At the same time, the author believes that the Chinese syllabus in Cameroonian junior middle schools should add the cultural content related to cross-cultural communication in order to avoid communicative barriers, misunderstandings and other common problems. For example, in daily communication, the polite language of Cameroon and China has a large cultural background difference. Handshake, hug, and kiss are the most common ways of greeting in Cameroon, but they are relatively rare in Chinese culture. Nevertheless, acquaintances in China often greet one another by some common topics related with different time or weather. For example, at noons and afternoons, they would greet you with "have you eaten yet?"; in summer, they would ask "Is it hot or not?"; in winter, they would say "cold or not?"; in daily life, they would ask "Where are you going?" or "Are you busy?", and among other greetings.

All in all, cultural factors are the kind of "culture" that students in Cameroonian junior high schools need to master in the process of learning Chinese, understanding Chinese, and using Chinese to interact with Chinese people. Simply teaching culture of knowledge and culture of contemporary Chinese systems while completely ignoring cultural content such as cross-cultural communication and traditional Chinese culture may cause communicative barriers. The cultural part of the Chinese syllabus in Cameroonian junior high schools can be adjusted appropriately in accordance with the cultural teaching in the general syllabus of international Chinese teaching and its own practical needs. Culture such as cross-cultural communication and traditional Chinese culture are the one involved in language learning and use. It is one of the language elements that must be mastered by Cameroonian students in addition to pronunciation, grammar and vocabulary in Chinese teaching. Cameroonian teachers should not just train students in the four language skills of listening, speaking, reading, and writing, but also consciously perform cultural teaching including the language itself, cross-cultural communication, and traditional Chinese culture. This will not only help students learn Chinese more accurately and use it more flexibly to communicate with Chinese people, but help students understand the cultural factors behind Chinese characters, vocabulary, phrases, etc., so as to achieve the teaching goals of applying what they have learned into reality more effectively, thereby making Cameroonian students carry out verbal communicative tasks with more appropriate and fluent manners.

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Materials and Symbols: The Primitive Cultural Form of Visual Art

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Abstract: Material is an important material basis of visual art. In the development of visual art, symbols are the product of the development of human civilization. Human beings rely on the preliminary understanding of the free world to create images and statues with symbolic symbols. The description of three types of symbols in visual art reflects that symbols are an important way for human beings to grasp the objective world. Through the analysis of the characteristics of primitive symbolic form, material and symbolic form, the primitive cultural form of visual art is further discussed.

Keywords: material; symbol; primitive cultural form

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材料與符號 ——視覺藝術的原始文化形態

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摘要:材料是視覺藝術的重要物質基礎,在視覺藝術的發展中,符號是人類文明發展的產物,人類依賴于對自在世界的初步認識創造出具有符號象征的圖像、雕像形態。對視覺藝術中三種符號類型的闡述,體現了符號是人類把握客觀世界的重要方式。通過對原始的符號形式特征、物質材料與符號形式的分析,更進一步論述了視覺藝術的原始文化形態。

關鍵詞:材料;符號;原始文化形態

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引言

材料作為自在世界的組成部分,它是人類賴以生存和發展的物質基礎。“材料是物質,但並非所有的物質都可以稱為材料。宇宙是由物質組成的,但宇宙中的許多物質就不能稱為材料。物質更強調的是客觀存在,相對於意識而言,物質是第一性的;原料往往相對於制成品而言,原料的用途主要體現在制成品的制造工藝上”。^①

有些物質不算材料,燃料、化學原料、食物、藥物、工業化學品等直接消耗進行物質轉換的都不是材料,往往稱為原料。另外,把利用生產工具直接進行制作只反應物質的物理性質,就俗稱為質料。質料往往描述物質的物理特性,原料描述物質的使用功能,在嚴格的語義學上分析,原料和質料都是物質的組成部分,但不稱為材料,這是從材料內在的屬性來區分的。原料和質料是反映了物質的物理化學屬性,而材料除了包含物理化學屬性外,它通過實踐活動還具有精神屬性,原料和質料只有通過一定形式才能轉換成材料並使其具有精神屬性。

材料是和一定的使用場合相聯系,可由一種或若干物質構成。同一種物質,由于使用的用途或方法不一樣,所體現的價值及意義也會迥異不同。20世紀70年代,信息、材料和能源代表了人類文明發展中的三大支柱。80年代,又把新材料、信息技術和生物技術並列為新技術革命的重要標志。在視覺藝術領域裏,對材料的研究與運用已達到了無所不用其極,這對視覺藝術研究範圍和藝術表現方式有了革命性的推動。

一、原始的自然主義與符號象征

藝術生成過程由三個對象構成,以此形成了藝術品的存在形式,但創作者、材料媒介、審美公眾這三個對象是以藝術存在的語境來闡釋的,對前文字時期確定藝術存在的方式,只是根據現存圖像、雕像的考古推測確定藝術存在的形式。“藝術存在的最早形式正是從非藝術向藝術過渡的形式,它具有雙重質的規定性和雙重功能性。換言之,藝術作為對原始人實踐活動的各種方法的藝術理解、改造和

‘裝飾’而產生,這些方法的社會價值尤其大,要求專門的確認,鞏固和揭示。”^②

藝術作為人類社會活動過程中的產物,它的初期是通過禮儀、巫術活動得以完成,創作者在社會活動中處於自然精神狀態,在人類勞動工具制作及運用、狩獵與種植,對自然力和動物的魔法詛咒等這些實踐行為,並由此認證了人類是為了自身的生存而逐漸形成了交感巫術、宗教和政治,反映了人對客觀世界認識並由此而產生的維持自身秩序的創造性和表現性的行為。但是,由于人類處於發展的初期階段,對自在世界的意識尚不能區分物質和精神,自然和人,生產和思想,現實和幻想,實踐和想象。“人不能把自己從自然中劃分出來,使自然具有靈性和擬人化,現實和幻想之間無界限——這就是原始意識結構的特點,它們只是並恰恰是在藝術、形象的形式中才能得到完全相符的體現”。^③

原始人類的藝術形態是原始思維派生出來的,原始人類認為任何事物的發生都是由神秘的和看不見的力量引起的,對自然原因不關心,這反映在禮儀、巫術活動中所創造的作品中。而究其原因,是原始人類智力樣式所決定的。

原始人類所生活于其中的自然世界乃是以根本不同的面目呈現在認知中,它的一切客體和實體都是被神秘的互滲和排除的系統包圍著,正是這些互滲和排除構成了這個世界的結合力和組織力。原始人類正是依賴于這種對自在世界的初步認識,創造了他所感知的圖像、雕像形態,這種形態以自然主義與符號象征共存地體現在實踐活動所創造的作品中。並且,這兩種藝術形態中的材料媒介,在人類的文藝復興時期之前一直以隱性的進程存在著。

二、材料媒介的形態

雖前文字階段的原始藝術一直到文藝復興兩者時間跨越很大,藝術的主題、形式、背景也大相徑庭,但其中的材料媒介卻沒有太大的變化,材料作為藝術表現的物質基礎,它在這個漫長的曆史階段,始終處於從屬地位,在藝術的生成過程中只是體現了物質材料自身的質料形態,形式在藝術家創作及呈現藝術品只是體現了如何使用形式元素,如線條、肌理、色彩;它如何組織空間,這樣某種東西具有主要

地位,而其他東西處於從屬地位。把物質材料的質料形態進行組織而使其成為主要地位,由此成為創作者與審美公眾之間媒介形態,卻是要到文藝復興時期才開始緩慢地發展。

舊石器時代藝術世界是尋常現實的直接延伸的想象,立足于體驗和經驗,藝術和現實的界限是模糊的,這種自然主義的方式促使藝術形態具有現實摹寫特征,模仿生活和現實,忠實于自然,尋求相似和模仿,藝術的三種基本形式:模仿、傳遞信息、裝飾,也就對應于摹寫、圖示、抽象的裝飾圖案三種藝術形態。物質材料只是在工具材料基礎上的物質基礎,它的媒介是圖像所蘊含的信息,物質材料是圖像的載體,它僅僅只是反映物理化學特性,也就是物質材料的質料特征。

新石器時代藝術用幾何圖形形態逐漸取代自然主義風格藝術形態,這是人類一個新的文化時期,藝術塑造出一個經過美化和理想化並且和經驗現實相對立的超驗世界。雖舊石器時代的自然主義風格仍舊存在,而且一直以隱性的方式延續在人類藝術發展之中,但藝術史上的第一次風格轉變已在新石器時代逐步形成。只是材料媒介的形態與舊石器時代藝術的性質類似,沒有任何改變,只有到工業革命及文化啟蒙運動之後,隨新藝術運動的興起,材料媒介才成為了新的表現手段。

三、視覺藝術的符號化形式

視覺藝術在人類初期就出現了象征和符號化形式的圖像、雕像,在史前時代沒有文字記載的時代,這種視覺藝術符號化特征為人類藝術的起源提供了寶貴的考證文獻。藝術作為人類對自在世界的一種認知方式,從 20 世紀 60 年代始,在視覺藝術中,它被看作為特殊的符號系統。視覺藝術的符號學性質表征是藝術形式的一個重要方面,它為人類的藝術發展提供了一條清晰的視覺類型的線索。18 世紀以來,美學家們在探尋這種類型學時得出結論說,視覺藝術中存在著三種符號類型——自然符號、人造符號、心靈符號。

舊石器時代自然主義風格的藝術形態是自然符號,它是“以生活本身的形式”再現生活,藝術形象採取感性形象的外貌,對自在世界具有明確的聯想,

追求客觀科學的、真實的表現自然世界,由此逐漸形成再現性語言的藝術形態。這種藝術形態讓人感覺自然和親切,如古代希臘和意大利文藝復興時期的藝術,線條柔和,形象生動,作品充滿了有機生命的活力,它們滿足了人對自然有機生命活力的心理需求。

新石器時代的幾何圖形風格的藝術形態是人造符號,藝術形象脫離人的日常生活經驗中所產生的感性形象的形式,形成一種程式化的非再現語言的藝術形態。類似于古代埃及、印度和拜占庭藝術,一切都呈現為硬拙、緊張的曲線風格、具有顯著的幾何抽象化特性,人們在其中尋求的是能夠使自身從流變的現象世界中脫離出來、心靈獲得永久安甯的絕對的價值。另一種,源于古代東方的哥特式藝術形態的心靈符號,它是哥特人直觀感知的面對世界和宇宙時所產生的精神或心理狀態符號。哥特式藝術跟埃及和巴比倫藝術一樣,具有十足的宮廷藝術特征,但它同時帶有更加明顯的洛可可特征,講究精緻和遊戲、細膩和纖巧。藝術風格形態更加具有個性化形態,造型方法自由、無拘無束,在藝術發展中成為浪漫主義和表現主義的精神源頭。

藝術三種藝術形態一直交纏地存在于藝術發展的過程中,但它始終都依附在人對自在世界的符號化認識的基礎上。卡西爾[Ernst Cassirer]在《人論》中提出他自己關於人的定義:“人與其說是‘理性的動物’,不如說是‘符號的動物’,亦即能利用符號去創造文化的動物”^④

在文中還著重論述了“符號功能”對人類生活的決定作用。“人不再生活在一個單純的物理宇宙之中,而是生活在一個符號宇宙之中。語言、神話、藝術和宗教則是這個符號宇宙的各部分,它們是織成符號之網的不同絲線,是人類經驗的交織之網。”^⑤

語言形式、藝術的想象、神話的符號以及宗教的儀式這些文化形式都是符號形式,卡西爾把人定義為符號的動物來取代,人定義為理性的動物,揭示了人類文化創造活動的本質。在藝術活動中早期的圖像、雕像及建築都體現出符號思維特征,符號是人類把握客觀世界的重要方式,是人有別于動物的特殊能力。

四、原始的符號形式特征

藝術是人類對自在世界的符號化表達,表現的對象、內容都依賴于符號形式詮釋藝術。符號形式外在顯現的是視覺圖像特征,是再現的還是非再現的?或者是來自于心靈符號的,這些視覺材料、媒質構成了符號化藝術形態。不管是再現、非再現或心靈符號,在視覺圖像符號中的材料媒介因素在其符號建構中起到了多大程度的作用?物質材料存在與圖像、雕像制作與感知的有機條件中,圖像繪制的邊框意識、浮雕刻畫的邊界、雕像的空間,這些是藝術發展到一定階段才被創作者、審美公眾所感知。

在史前洞窟刻畫的圖像是在一種沒有規則的場域裏創作的作品,有規則的場域是一種高級的人造物,是藝術一個長期發展過程中才產生的。那時的創作者是在一個沒有固定邊界的場域工作,根本沒有把表面看作一種獨特的肌理圖底,以致于經常在之前繪制的圖像之上再行描繪他筆下的動物形象,也不想將之前的圖像給消除掉,以此形成了反複描繪的圖像及表面粗糙的雕像,這種不規則的物質材料與對圖形與圖底的視覺認知,形成了粗糙的圖底與表面未經打磨的雕像,因此藝術形態的符號化特征更為明顯,而且圖像無法有一個再現性空間及表面平滑精細的雕像。

隨著新石器時代和青銅時代打磨工具的發展,以及陶器和有規則壘石建築的創制,光滑平整的圖底及表面平滑精細的雕像逐漸形成,由此形成了更自由的創造性藝術活動。“圖像的圖底很少被認為是符號本身的一部分;圖形與圖底對眼睛來說也沒有構成一個不可分割的視覺整體。一個觀看令人仰慕的畫作的鑒賞家可以認為那空蕩蕩的畫底和邊緣,並非繪畫的真正組成部分,正如一本書的讀者可以隨意書的邊緣和空白處寫上注解一樣。”^⑥

由此可見,藝術的形態不但對應于客觀自然環境及社會生產力的發展,同時也隨著創作者對藝術表現形式的認知及掌握,物質材料在工具發展及創作者藝術表現形式認知的提高下,在不知不覺中豐富和更改著藝術發展的進程。

五、物質材料與符號形式

符號是建構在人對空間、時間中所呈現事物對象的表現形式的認知,但在文藝復興之前對事物客觀對象的符號的建構,只是體現了物質材料的使用價值。“反映和認知的對象不是客觀世界本身,而是作為價值的世界,人化的世界,有靈性的世界,被視為同人的生活有不可分割的聯系的世界。我們有足夠的依據把意識的這種形式稱為藝術形象的形式,因為古人的全部藝術活動正由它產生出來,而且它至今恰恰仍是藝術創作的土壤。”^⑦

客觀世界構成的物質材料一直都只是藝術形式表現的物質基礎,在藝術表現中外在的形象顯現為第一性,物質材料是第二性,藝術表現的內在實質,就是藝術形式構成。形象顯現生成為藝術的媒介,藝術物質材料沒有生成藝術的媒介,藝術的材料與形式在文藝復興之前一直是以隱性的狀態而存在著,它的發展也是一種隱性的進程,藝術內容與表達所涉及的題材、圖形、構圖等一些形式元素,物質材料只是符號建構的物質基礎,材料與形式是一種分離的狀態。“藝術品中由于藝術手段沿襲而來的材料與形式的分離——其中思想內容與表達的分離——是完全不重要的分離,即使人們認為是重要的。在其中,構成藝術品的元素被耗盡。那些在這一分離中被稱作材料的完全是無關緊要的東西。但是,建構形式的工作卻貶低形式……”^⑧

結語

在視覺藝術作品中,材料是形式的組成部分,同時也是重要的物質基礎。自史前人類至古代藝術,自然主義、幾何圖形及哥特式都是建構在不同的符號類型的藝術形態,藝術的產生是無意識的視覺審美特質,圖像、雕像是觀念化、象征性的藝術風格,它的藝術形態特征是符號象征,構成藝術的物質材料無媒介特性,是處於第二性的物質基礎地位,而圖形形態是建構圖像、雕像的第一性元素,材料與形式的分離形成了材料媒介表現的缺失,以上這些建構了視覺藝術的原始文化形態。

注釋：

- ① 田民波著：《材料學概論》，清華大學出版社 2015 年版，第 2 頁。
- ② [俄]卡岡著，凌繼堯、金亞娜譯：《藝術形態學》，學林出版社 2008 年版，第 173—174 頁。
- ③ [俄]卡岡著，凌繼堯、金亞娜譯：《藝術形態學》，學林出版社 2008 年版，第 174 頁。
- ④ [德]恩斯特·卡西爾著，甘陽譯：《人論》，上海譯文出版社 2013 年版，第 5 頁。
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- ⑥ [美]邁耶·夏皮羅著，沈語冰、王玉東譯：《藝術的理論與哲學——風格、藝術家和社會》，江蘇鳳凰美術出版社 2016 年版，第 5 頁。
- ⑦ [俄]卡岡著，凌繼堯、金亞娜譯：《藝術形態學》，學林出版社 2008 年版，第 174—175 頁。
- ⑧ [德]康拉德·費德勒著，豐衛平譯：《論藝術的本質》，譯林出版社 2017 年版，第 89 頁。

(Editor: JIANG Shiyang)

From the Editor

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潘江龍教授系列畫作：閑散的日子

Watercolor Painting Series: *Idle Days*



46cm*61cm

潘江龍
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潘江龍



46cm*61cm

Watercolor Paintings by Pan Jianglong

Pan Jianglong is currently a professor, postgraduate supervisor, director of Fine Arts Research and Creation Department, and director of the Watercolor Studio as well at Zhejiang Normal University. His main achievements and honors include the following aspects: his works were exhibited in more than 30 exhibitions organized by the Ministry of Culture, the Chinese Artists Association and among others, and won a number of awards; he completed eight research projects at the national, provincial and university levels; he published 6 monographs and more than 10 articles both in China and USA. Since 2017, his watercolor paintings have been selected by eight top international watercolor exhibitions, including American AWS, LWS, NWS, the British Royal RI.

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