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Contents

Achieving Native-like English Lexical Knowledge: The Non-native Story

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Abstract—**This study which is developmental and cross-sectional in nature examines the receptive and productive English vocabulary knowledge of L2 tertiary students. Vocabulary Levels Test (VLT) which consists of three tests namely Passive Vocabulary Test (PVT), Controlled Active Vocabulary Test (CAVT), and Free Active Vocabulary Test (FAVT) is used to collect the data. When using the test, the researcher is not particularly interested in the students' total score on the tests, but is interested more in whether the students know enough of the high-frequency words. 360 first- and second-year university students are involved in the study. The findings reveal that majority of them have a very limited vocabulary knowledge and vocabulary size to use English as their second language though formal exposure to English language had been given to them for more than 12 years. This paper, besides discussing the students' levels of passive, controlled active and free active vocabulary knowledge and their vocabulary size, highlights the vocabulary levels and vocabulary size they should attain. The probable impact vocabulary knowledge has on the acquisition of other English language skills is another area discussed. Some recommendations for teaching approaches are also put forward.**

Index Terms—**passive vocabulary knowledge, controlled active vocabulary knowledge, free active vocabulary knowledge, vocabulary size**

I. INTRODUCTION

Words are the tools we use to think, to express ideas and feelings, and to learn about the world. Because words are the very foundation of learning, improving students' vocabulary knowledge is crucial. Studies have shown that limited vocabulary prevents students from comprehending a reading text for example. Poor readers, therefore, often read less because reading is difficult and frustrating for them. This means they do not read enough to improve their vocabulary which could help them comprehend more. This vicious circle means that as students go higher and higher academically, the gap between lexically good and poor students grow wider and wider.

According to Lehr, Osborn and Heibert (2005), vocabulary knowledge comes in two forms namely receptive and productive. Receptive vocabulary includes words that we recognize when we hear or see them. Productive vocabulary, on the other hand, includes words that we use when we speak or write. Receptive vocabulary is typically larger than productive vocabulary.

Thus, what does it mean to "Know" a word? Nagy and Scott (2000) pinpoint several dimensions that describe the complexity of what it means to know a word. First, word knowledge is *incremental* which means that several exposures to a word in different contexts are needed before "knowing" it. Second, word knowledge is *multidimensional* which means many words have multiple meanings and serve different functions in different sentences, texts, and even conversations. Third, word knowledge is *interrelated* in that knowledge of one word connects to knowledge of other words.

Thus, "knowing" a word is a matter of degree rather than an all-or-nothing proposition (Nagy & Scott, 2000). The degrees of knowing a word are reflected in the precision with which the word is used, how quickly it is understood, and how well the word is understood and used in different modes eg. receptively or productively, and for different purposes eg. formal or informal occasions. In addition, knowing a word also means knowing how that word relates to other knowledge. The more one knows about a specific topic, for instance, the more words one brings to one's understanding of that topic. Because everybody has different interests and backgrounds, one may bring different words to shape that understanding. Finally, knowing a word also means being able to appreciate its connotations and subtleties. When one knows a word at this level, one can use and recognize it in idioms, jokes, slang, and puns (Johnson, Johnson, & Schlicting, 2004).

Besides discussing the students' levels of receptive and productive vocabulary knowledge, this paper expands its discussion on other issues related to the above findings. The issues discussed are the levels of vocabulary knowledge that Malaysian university students should attain, their chances of reaching native-like vocabulary size, and the influence vocabulary knowledge has on the acquisition of reading, listening, speaking and writing skills. Some pedagogical implications are also put forward.

II. METHODOLOGY

A. Sample

Samples are taken from Universiti Teknologi MARA Perlis, Malaysia. The population of the samples at the time of the study is 5413 and according to Wunsch (1986), for a group of 5413 students, at least a sample of 346 is needed to make estimation with a sampling error of ± 5 percent at 95 percent confidence level. Nevertheless, 360 students are chosen. Out of the 360 students, 126 students are from Semester One, 102 from Semester Two, and Semester Three comprises of 132 students.

B. Vocabulary Levels Test

The Vocabulary Levels Test which consists of three different vocabulary tests is used to measure the three dimensions of Malaysian students' English vocabulary knowledge. The three different vocabulary tests are:

1) The Passive Vocabulary Test for passive vocabulary size (Nation, 1990);

2) The Controlled Active Vocabulary Test for controlled active vocabulary size (Laufer & Nation, 1995);

3) The Free Active Vocabulary Test for lexical richness in free written expression (Laufer & Nation, 1995).

The Passive Vocabulary Test measures receptive vocabulary knowledge and is originally based on words from five word-frequency levels namely the first 2,000 words, 3,000 words, 5,000 words, the University word level (beyond 5,000 words) and 10,000 words. However, in this study only the first four levels are used. Each level is intended to relate to specific vocabulary learning objectives. According to Nation (1990), the 2,000- and 3,000-word levels contain the high-frequency words that all learners need to know in order to function effectively in English. The 5,000-word level represents the upper limit of the general high-frequency vocabulary that is worth spending time on in class. Finally, words at the University level should help students in reading their textbooks and other academic reading material.

The Passive Vocabulary Test involves word-definition matching although, in a reversal of the standard practice, the students are required to match the words to the definitions. Each frequency level of the test comprises six sections and each section includes 6 words and 3 definitions. In other words, there are 36 words and 18 definitions at each level. Although there are only 18 words at each level, Nation (1990) argues that 36 words are tested because the respondents need to check every word against the definitions in order to make the correct matches. Words in each level of the test are representative of all the words at that level. In fact, the test is designed to be sensitive to any vocabulary knowledge held by the students. Therefore, each word in the test is distinctly different within each set of words being tested.

The words for each level are also selected on a random basis but with proper nouns and compound nouns are excluded so that the results of the test would give a reasonable indication of what proportion of the total number of words at each frequency level the students have some knowledge of. In addition, all the words in each group belong to the same word class in order to avoid giving any grammatical clue as to the correct definition. On the other hand, apart from the correct matches, care is taken not to group together words definitions that are related in meaning. The test is intended as a broad measure of word knowledge, without the students to distinguish between semantically related words.

The Passive Vocabulary Test has 72 items (18 in each level). It tests the target words out of context because context might provide clues to their meanings. The researcher is only interested in the number of words the students could understand without any clues, rather than their guessing ability. The answers are scored as correct or incorrect. Each correct answer is given one point. Since the test has 72 items, the maximum score is therefore 72. "A weak score at any level is defined as knowing fewer than 15 out of 18 items, or less than 83%" according to Nation's experience using the test (Nation, 1990, pg. 140).

To evaluate the students' productive vocabulary knowledge, two vocabulary tests are used namely the Controlled Active Vocabulary Test and Free Active Vocabulary Test. The Controlled Active Vocabulary Test is modeled on the Passive Vocabulary Test, in which it uses the same frequency bands and the same items. It elicits target items from four frequency levels in short sentences with the items' first few letters provided in order to eliminate other possibilities. The students are to provide the missing word in each sentence. The test has 72 items- 18 in each level. The scoring is in terms of correct (1 point) or incorrect/ blank (0 point). An item is considered correct when it is semantically correct- the appropriate word is used to express the intended meaning. If used in the wrong grammatical form, it is not marked as incorrect. A word with a spelling error which does not distort the word is not marked as incorrect either. Most of the incorrect answers are non-words or existing words which are incorrect in the provided context. As in the test of passive vocabulary size, the maximum score is 72. "A weak score at any level is defined as knowing fewer than 15 out of 18 items, or less than 83%", according to Nation's experience using the test (Nation, 1990, pg. 140).

When testing vocabulary, it is important to distinguish between how well a word is known and how well a word is used. One way to do this is by using the Lexical Frequency Profile (LFP). The LFP measures the amount of vocabulary from different frequency levels used by the students in their composition writing. The measure is normally applied using a computer program called *VocabProfile* which compares words in a text with word lists that accompany the program. A student's lexical frequency profile is the percentage of word types at the high-frequency level (2000 word family), the University Word List level and not in those levels, totaling 100%. The LFP does not show how well particular words are known but indicates what use students are making of words at a particular frequency level. This is useful for diagnostic purposes to see if the vocabulary shown to be known on texts like the Vocabulary Levels Test is actually being used in meaning-focused performance.

In the Free Active Vocabulary Test the students are required to write a composition of about 300-400 words entitled "University education should be made free for all Malaysians. Do you agree?" The compositions then are analyzed using the *VocabProfile* program. This measure shows the percentage of words in the writing samples that come from different vocabulary frequency levels. For instance, a composition consisting of 200 word families contains 150 belonging to the first 1,000 most frequent words, 20 belonging to the second, 20 from the University Word List and 10 not in any list and if these figures are converted into percentages out of the total of 200 word types, the LFP of the composition is therefore 75%-10%-10%-5%. Laufer (1994) finds that simply taking the percentage of words that are not within the first 2000 words gives a clearer indication of progress in vocabulary use over one or two semesters of university study than the full profile does. The 'beyond 2000' percentage is in fact an alternative way of calculating lexical sophistication. Since the profile always adds up to 100 percent, more words beyond the 2000-word level inevitably means a smaller proportion of the high-frequency words.

The entire calculation is done by the *VocabProfile* program which matches vocabulary frequency lists with a text that is typed into the program. For the LFP analysis to be performed, the compositions are typed into the program with the following modifications:

1) spelling errors that do not distort the words are corrected in order to make the word recognizable by the program;

2) proper nouns are omitted- they are not considered as belonging to the lexis of a given language;

3) words that are semantically incorrect such as wrong meaning and wrong collocation are omitted as well since they could not be regarded as known by the respondents.

III. RESULTS

A. *Malaysian Students' Levels of Passive Vocabulary Knowledge*

The Passive Vocabulary Test which has four word-frequency levels namely the first 2000 words, 3000 words, University Word List (UWL), and 5000 words is used to evaluate the students' passive vocabulary knowledge. A weak score at any level is defined as "knowing fewer than 15 out of 18 items, or less than 83%" according to Nation's (1990, p. 140) experience using the test.

TABLE 1
PASSIVE VOCABULARY TEST RESULTS

	PASSIVE VOCABULARY TEST											
	2000 Word Level			3000 Word Level			University Word List			5000 Word Level		
Score	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3
≥ 83% (Pass)	6	9	21	5	10	30	1	3	11	0	1	6
< 83% (Fail)	120	93	111	121	92	102	125	99	121	126	101	126
Total Students	126	102	132	126	102	132	126	102	132	126	102	132

Sem= Semester

Based on Table 1, at the 2000 word level, 120 Semester One students, 93 Semester Two and 111 Semester Three are in the weak group. For the 3000 word level, 121 Semester One students, 92 Semester Two and 102 Semester Three students are categorized as weak. Then, 125 Semester One, 99 Semester Two and 121 Semester Three students are in the weak group for the University Word List (UWL). Finally, none of the Semester One students manages to pass the test at the 5000 Word Level; only one Semester Two and six Semester Three students pass. Those results suggest that majority of the students has limited English passive vocabulary knowledge.

Table 2 shows that Semester Three students obtain the highest mean score for the Passive Vocabulary Test (M= 42.57, SD= 9.92). They are followed by Semester 2 (M= 35.77, SD= 10.1) and Semester 1 (M= 32.91, SD= 8.75). There is a significant mean difference between the three mean scores, $F(2,357)= 34.51$, $p= .000$.

The main scores obtained by Semester One, Semester Two, and Semester Three students in the Passive Vocabulary Test are 33.01, 35.72, and 42.57 respectively. In terms of vocabulary size, the mean scores represent 1528, 1653, and 1968 word families (refer APPENDIX for the calculation). Comparing the passive vocabulary size of Semester One, Semester Two, and Semester Three students, it could be seen that it increases from 1528 to 1653 to 1968 word families in three semesters. In other words, the increase is 440 word families.

TABLE 2
COMPARISON OF MEAN AND STANDARD DEVIATION OF THE PASSIVE VOCABULARY TEST BY SEMESTER
* p< .05 PVT= Passive Vocabulary Test   UWL= University Word Level

	Semester 1 (n= 126)		Semester 2 (n= 102)		Semester 3 (n= 132)		Difference		
	Mean	SD	Mean	SD	Mean	SD	*F-value*	*p*	η²
PVT	33,01	8,75	35,72	10,1	42,57	9,92	34,51*	0.000	0,162
2000 word level	8,71	2,93	9,64	3,07	11,02	3,17	18,49*	0.000	0,094
3000 word level	8,27	2,91	9,46	3,67	11,41	3,53	28,68*	0.000	0.138
UWL	8,59	2,79	9,23	2,64	10,64	2,77	18,61*	0.000	0,094
5000 word level	7,44	2,55	7,39	2,62	9,44	2,64	25,23*	0.000	0,124

B. Malaysian Students' Levels of Controlled Active Vocabulary Knowledge

The Controlled Active Vocabulary Test (CAVT) is modeled on the Passive Vocabulary Test. It elicits target items from four frequency word levels in short sentences with the items' first few letters provided in order to eliminate other possibilities. The students provided the missing word in each sentence. A weak score at any level was also defined as "knowing fewer than 15 out of 18 items, or less than 83%" according to Nation's (1990, pg. 140) experience using the test.

TABLE 3
CONTROLLED ACTIVE VOCABULARY TEST RESULTS

CONTROLLED ACTIVE VOCABULARY TEST												
	2000 Word Level			3000 Word Level			University Word List			5000 Word Level		
Score	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3	Sem. 1	Sem. 2	Sem. 3
≥ 83% (Pass)	29	40	62	2	7	17	6	15	17	8	15	17
< 83% (Fail)	97	62	70	124	95	115	120	87	115	118	87	115
Total Students	126	102	132	126	102	132	126	102	132	126	102	132

Based on Table 3, at the 2000 word level, 97 Semester One students are categorized as weak as compared to 62 for Semester Two and 70 Semester Three. As for the 3000 word level, only two Semester One students are not in the weak category. However, Semester Two and Three students have seven and 17 students respectively. Moving to the University Word List (UWL), 120 Semester One, 87 Semester Two, and 115 Semester Three students failed to get the minimum score of 15 correct answers out of 18 which make them eligible to be put in the good group. Finally, results in the 5000 word level indicate that more students fail the test- 118 Semester One students fail followed by 87 Semester Two and 115 Semester Three. Those results suggest that majority of the students are still weak in terms of their controlled active English vocabulary knowledge.

TABLE 4
COMPARISON OF MEAN AND STANDARD DEVIATION OF THE CONTROLLED ACTIVE VOCABULARY TEST BY SEMESTER

	Semester 1 (n= 126)		Semester 2 (n= 102)		Semester 3 (n= 132)		Difference		
	Mean	SD	Mean	SD	Mean	SD	*F-value*	*p*	η²
CAVT	36,53	11.26	45,71	10.42	46,53	11.61	30.15*	0.000	0.145
2000 word level	11.95	3.2	13.82	2.57	13.65	2.99	14.84*	0.000	0.077
3000 word level	8.04	2.87	10.26	2.83	10.81	3.23	30.24	0.000	0.145
UWL	8.04	3.37	10.37	3.35	11.12	3.39	28.66	0.000	0.138
5000 word level	8.5	3.39	11.26	3.31	10.95	3.33	24.63	0.000	0.121

* p< .05   CAVT= Controlled Active Vocabulary Test   UWL= University Word Level

Table 4 shows that Semester Three students score the highest mean for the CAVT (M= 46.54, SD= 2.99). Semester Two and Semester One students score M= 45.69, SD= 10.42 and M= 36.62, SD= 11.26 respectively. The three mean scores are significantly different, F(2, 357)= 30.15, p= .000.

The mean scores obtained by Semester One, Semester Two, and Semester Three students in the CAVT are 36.53, 45.71, and 46.53 respectively. In terms of vocabulary size, the mean scores represent 1691, 2116, and 2154 word families (refer APPENDIX for the calculation). Comparing the controlled active vocabulary size of Semester One, Semester Two, and Semester Three students, it could be seen that the vocabulary size increases from 1695 to 2116 to 2154 word families. In other words, within two semesters the increase is 459 word families.

C. Malaysian Students' Levels of Free Active Vocabulary Knowledge

Lexical Frequency Profile (LFP) which measures the amount of vocabulary from different frequency levels used by the students in their composition writing is utilized to diagnose how well a word is used. A student's lexical frequency profile is the percentage of word types at the high-frequency (2000 word family) level, the University Word List (Xue and Nation, 1984) level, and not in those levels or off-list words- less frequent words, totaling 100%. This is useful for diagnostic purposes to see if the vocabulary shown to be known on texts like the Vocabulary Levels Test is actually being used in meaning-focused performance. Laufer (1994, 1995) finds that simply taking the percentage of words that are not within the first 2000 words gives a clearer indication of progress in vocabulary use over one or two semesters of university study than the full profile does. The 'beyond 2000' percentage is in fact an alternative way of calculating lexical sophistication. Since the profile always adds up to 100 percent, more words beyond the 2000-word level inevitably meant a smaller proportion of the high-frequency words.

After analyzing 360 compositions- 126 written by Semester One, 102 by Semester Two, and 132 by Semester Three students- some interesting finding are discovered. First of all, 48 compositions written by Semester One students contained more than 90% of the 1st 1000 words compared to 31 and 34 compositions written by Semester Two and Semester Three students respectively. As for the 2nd 1000 words, 37 of Semester One students' compositions consist between 6% to 13% of the 2nd 1000 words compare to 32 compositions done by Semester Two and 51 by Semester Three students. Next, 4% to 8% of the words in 40 of the compositions written by Semester One students are controlled by the University Word List (UWL) compare to 38 for Semester Two and 65 for Semester Three students. Moving to the last level- the off-list words, 17 Semester One students' compositions are occupied by 4% to 7% of the off-list words compare to 15 compositions for Semester Two and 16 for Semester Three. Such results suggest that majority of the compositions written by the students mostly consist of high-frequency words; the use of the low-frequency words in their writing is still very limited.

Analyzing the four word levels of the Free Active Vocabulary Test, only the 1st 1000 word level and the university word level show significant mean differences between the three groups of students. Semester One students score the highest mean (M= 89.07%, SD= 2.71) for the 1st 1000 word level followed by Semester 3 (M= 88.26%, SD= 2.34) and Semester 2 (M= 88.17%, SD= 2.85). The ANOVA test result confirms the significant mean difference, F(2,357)= 4.34, p= .014.

TABLE 5
COMPARISON OF LEXICAL PROFILES FROM THE FREE ACTIVE VOCABULARY TEST BY SEMESTER
* p< .05   UWL= University Word Level

	Semester 1 (n= 126)		Semester 2 (n= 102)		Semester 3 (n= 132)		Difference		
	Mean	SD	Mean	SD	Mean	SD	*F-value*	*p*	ŋ²
1st 1000 words	89,07%	2,71	88,17%	2,85	88,26%	2,34	4,34*	0,014	0,024
2nd 1000 words	5,26%	1,75	5,50%	1,79	5,59%	1,59	1,24	0,29	0,007
UWL	3,49%	1,48	3,95%	1,56	3,99%	1,46	4,31*	0,014	0,024
Off-list words	2,09%	1,12	2,37%	1,25	2,15%	1,12	1,77	0,17	0,01

Table 5 shows that similar result is also obtained for the University Word Level (UWL) where Semester Three scores the highest mean (M= 3.99%, SD= 1.46) followed by Semester Two (M= 3.95%, SD= 1.56) and Semester One (M= 3.49%, SD= 1.48). ANOVA analysis proves the existence of a significant mean difference, F(2,357)= 4.31, p= .014.

If the students' lexical profiles obtained from the Free Active Vocabulary Test are condensed as shown in Table 6, a significant progress is detected in the free active vocabulary of the students. Their progress is evaluated especially by assessing the beyond 2000 word level. The beyond 2000 word level shows an increase from 5.58% (Semester 1) to 6.15% (Semester 3). Even though the increase is minimal (0.57%), it is still significant, F(2,357)= 4.56, p= .011.

TABLE 6
COMPARISON OF CONDENSED LEXICAL PROFILES FROM THE FREE ACTIVE VOCABULARY TEST BY SEMESTER
* p< .05

	Semester 1 (n= 126)		Semester 2 (n= 102)		Semester 3 (n= 132)		Difference		
	Mean	SD	Mean	SD	Mean	SD	*F-value*	*p*	η²
Basic 2000 words	94,34%	2,02	93,68%	2,08	93,85%	1,92	3,46*	0,032	0,019
Beyond 2000 words	5,58%	1,94	6,32%	2,08	6,15%	1,92	4,56*	0,011	0,025

IV. DISCUSSION

Since the findings clearly show that majority of Malaysian university students fail to achieve the passing level of the Passive and Controlled Active Vocabulary Test and their writing consists of mostly high-frequency words, a conclusion could be made that they have limited receptive and productive vocabulary knowledge. The situation is quite alarming because the students before entering university have at least formally been exposed to English language in schools for at least 13 years. There are two questions needed to be answered to evaluate the seriousness of the problem. The questions are (1) What are the levels of vocabulary knowledge that Malaysian university students should attain? (2) Can Malaysian university students acquire a vocabulary size comparable to that of native speakers?

Answers for the four followings questions would clarify the levels of vocabulary knowledge that Malaysian university students should attain. The first question is "What vocabulary is needed for reading?" Many studies have concentrated on examining the number of words necessary for the comprehension of written text because vocabulary knowledge is instrumental to reading comprehension; the higher the vocabulary size of the student, the better will be the reading comprehension skills (Qian, 2002; Qian & Schedl, 2004). Laufer (1997) believes that a threshold vocabulary of 3,000 word families i.e. 5,000 words, is necessary for general text comprehension. Students with vocabulary below that size will have great problems in understanding written texts since reading comprehension will be hampered by lack of word knowledge. Even highly skilled L1 readers cannot achieve the threshold of 70% reading comprehension if they do not have a solid lexical foundation and master a minimum of 5,000 words. However, Nation (2006) argues that about 4,000 word families plus proper nouns (roughly 10,000 independent word meanings) are needed for reading instructionally (that is, with instructional support) with approximately 95% of words known in a given text. About 9,000 word families, comprising 98% of words known in a text, are needed for fluent reading in English. Even without examining closely the concept of word families versus word meanings, this estimate is more realistic than earlier claims of 3,000 to 4,000 word families (Nation & Waring, 1997; Nation, 2001).

Second, "What vocabulary is needed for listening?" Non-native would need at least 95% coverage of the running words in the input in order to gain reasonable comprehension and to have reasonable success at guessing from context. A higher coverage of around 98% (one unknown word in every 50 words or 2 to 3 words per minute) would be better (Nation, 2001). Studies of spoken language especially colloquial spoken language used in informal situations indicate that a vocabulary of around 2,000 word families can provide over 95% coverage (Schonell, Meddleton, & Shaw, 1956). More formal academic spoken language would probably require knowledge of the *Academic Word List.*

Next, "What vocabulary is needed for speaking?" To speak fluently sounding like native speakers, Pawley and Syder (1983) suggest that one should memorize large numbers of collocations. A collocation is "a word or phrase that naturally and frequently occurs before, after, or very near the target vocabulary item" (Folse, 2004). They argue that the reason we can speak our first language fluently and choose word sequences that make us sound like native speakers is because we have stored large numbers of memorized sequences in our brain. Instead of constructing these each time we need to say something, we frequently draw on these ready-made sequences. Frequent collocations deserve attention in the classroom if their frequency is equal to or higher than other high-frequency words that is the frequency of the collocations would be sufficient to place it in the most frequent 2,000 words. In addition, frequent collocation of frequent word also deserves attention. In this case, the collocation itself may not be frequent enough to get into the most frequent 2,000 words but because it is a frequent unpredictable use of a high-frequency word, it deserves classroom time (Nation, 2001). Thus, to process such collocations, a considerable degree of vocabulary knowledge is required. If the vocabulary knowledge is too minimal, the collocations then could not be memorized. If such collocations could not be memorized it means speaking ability is hampered.

Finally, "What vocabulary is needed for writing?" Vocabulary size has been found to play an important role in writing. Several studies show how vocabulary knowledge can influence writing ability. Linnarud (1986) analyzes compositions written in Swedish by native and non-native speakers of Swedish. She correlates the compositions in terms of total number of words for each composition, a number of words per sentence, lexical individuality, and lexical sophistication. She concludes that vocabulary size is the single largest factor in writing quality. Laufer and Nation (1995) use *VocabProfile* to produce a Lexical Frequency Profile (LFP) of 65 student compositions. The aim of the study is to determine to what extend such a profile would correlate with the students' scores on the Passive Vocabulary Levels Test (PVLT). The study reveals that the higher a learner's vocabulary size, the fewer words used at the 1,000 word level

and the more used from the *University Word List* and low-frequency levels in their written work. In sum, lexical richness is often taken to be a reliable measure to assess the quality of a written text because lexical knowledge is presumably the strongest predictor of writing quality (Bacha, 2001; Weigle, 2002). The richer and more varied the vocabulary used in composition, the higher the quality of the writing.

In short, all the answers to the above four questions zoom in to the conclusion that vocabulary acquisition beyond the 3000 word level is basically needed to provide a basis to be competent in English and there is no compromise on that. In other words, 3000 word level is the minimum level of vocabulary knowledge Malaysian students should attain if to function effectively in English.

As for the second question, "Can Malaysian university students acquire a vocabulary size comparable to that of native speakers?" comparing vocabulary size of native and non-native speakers would be a good move. A study by Zechmeister et al. (1995) indicates that the receptive vocabulary size of a college-educated native English speaker is about 17,000 word families. A word family consists of a headword, its inflected forms, and its closely related derived forms (Nation, 2001). Nation and Waring (1997) estimate that the receptive vocabulary size of a university-educated native English speaker is around 20,000 base words while Goulden, Nation, and Read's (1990) study indicates that the receptive vocabulary size range of university-educated native English speakers is between 13,200 to 20,700 base words with an average of 17,200 base words.

Based on the above studies, approximately 17,000 word families should then be the vocabulary size of university-educated non-native English speakers. The target of 17,000 word families for university-educated non-native English speakers is achievable according to several studies. Since Cervatiuc's (2007) study, for instance, indicates that the average receptive vocabulary size of highly proficient university-educated non-native English speakers range between 13,500 and 20,000 base words, the finding is comparable to university-educated native English speakers' vocabulary size which is around 17,000 word families.

Goulden, Nation, and Read (1990) are also optimistic with the 17,000 word- family target. The quotation below indicates their stance:

Clearly, estimates of vocabulary size of adult native speakers which credit them with vocabularies of 216,000 words (Diller, 1978) or 80,000 words (Miller & Gilden, 1987) are greatly inflated. It is more likely that the average educated native speaker has a vocabulary of around 17,000 base words and has acquired them at the average rate of about two or three words per day. If native speakers do in fact acquire vocabulary at this relatively slow rate, it would seem that for second language learners, direct teaching and learning of vocabulary is a feasible proposition.(Goulden, Nation, & Read, 1990, p. 356)

A longitudinal study by Milton and Meara (1995) also views the 17,000 word-family target for university-educated non-native English speakers positively. The study involves 53 European exchange students who are majoring in management science and some in English language and literature teaching. Finding indicates that adult learners of English as a second language could learn 2650 base words per year. A vocabulary acquisition rate of 2650 base words per year would allow adult learners of English as a second language to achieve a native-like vocabulary size of 17,200 base words in approximately 6.5 years.

Though several studies produce positive findings towards the 17,000 word-family target for adult non-native speakers, several factors which might lead to such a scenario should be considered. Cervatiuc's (2007) study was conducted in Canada, an English speaking country, and the 20 participants were immigrant who had resided in Canada for an average of 11.55 years. Goulden, Nation, and Read's (1990) study involved only native speakers and was also conducted in an English speaking country. In Milton and Meara's (1995) study, the rate of 2650 base words per year may not be applicable to average ESL learners since the participants in the study were top and exceptional students.

Nevertheless, the 360 Malaysian students participated in this study may not be able to accomplish the 17,000 word-family target due to several reasons. First of all, the 360 participants are residing in Malaysia, a non-English speaking country, so there is a very limited English environment for them. English is normally learned just as a subject in their university. Secondly, the 360 participants are not top or exceptional ESL students. Their command of English is average or below average so their rate of vocabulary learning is expected to be slower. Finally, the present vocabulary size reveals the whole story. Presently, their receptive vocabulary grows at 440 word families per year so they might take approximately 39 years to achieve the 17,200 word-family target. On the other hand, they might also take approximately 37 years for controlled active vocabulary knowledge based on present growth of 459 word families per year.

V. Conclusion and Pedagogical Implications

The purpose of the present study is to profile the receptive and productive vocabulary size of Malaysian university students. The receptive and productive versions of the Vocabulary Levels Test (VLT) have been shown to be reliable and valid measures of vocabulary size for the students. Findings show that they have very limited vocabulary knowledge though have been formally learned the language in schools for not less than 11 years before entering university. Thus, having limited vocabulary knowledge may put the students at the disadvantage as far as learning English is concerned. Several approaches could be taken to overcome the problem.

First, doing a lot of reading may help. Reading is the most elementary of vocabulary programs. For intermediate and advanced learners with vocabulary above 3,000 or so words, reading exposes them to all remaining words. Even beginning students with limited vocabulary can benefit from reading by using *graded-readers-* books written with controlled vocabulary and limited range of grammatical structures (Schmitt, 2007). Though vocabulary can also be acquired through spoken discourse, it comprises more frequent words and less low-frequency words (Schonell, Middleton & Shaw, 1956). Written discourse, on the other hand, tends to use a wide variety of vocabulary, making it a better venue for acquiring a broader range of words.

However, some argue that vocabulary acquired from reading is rather small, and it is only through numerous repeated exposures that a significant number of words are acquired. This means that the odd reading session may not have much of an effect on vocabulary learning. Certain steps nevertheless such as making certain words salient by glossing them clearly in book margin may enhance the vocabulary learning process (Hulstijn, 1992). But what is really needed is extensive reading, as in the book-flood studies where reading is both consistent and takes place over a period of time. In the book-flood session normally advanced students can take advantage of a wide variety of authentic texts. As for beginning students, *graded- readers* are probably the best. These readers are typically graded into a number of levels. Below are the vocabulary guidelines for the *Oxford Bookworms* series.

Level	New words	Cumulative words
1	400	400
2	300	700
3	300	1,000
4	400	1,400
5	400	1,800
6	700	2,500

(Nation, 1999)

These guidelines ensure that vocabulary is systematically recycled and added to as the reader works through the series. Nation (1999) believes that graded readers are helpful to enhance students' vocabulary knowledge as they provide the following benefits: They are an important means of vocabulary expansion, they provide opportunities to practice guessing from context and dictionary skills in a supportive environment where most words are already known, and partially known words are repeatedly met so that they can be consolidated.

For intermediate students, *narrow reading* may be appropriate. *Narrow reading* means reading numerous authentic texts but all on the same topic. Reading on one subject means that much of the topic-specific vocabulary will be repeated throughout the course of reading which makes the reading easier and gives the reader a better chance of learning this recurring vocabulary. One example of such approach is reading daily newspapers on an ongoing story. A study done by Hwang and Nation (1989) show that the vocabulary load in a series of running stories is substantially lower than in an equivalent amount of unrelated stories. This is good news because newspapers are often a convenient source of authentic L2 material especially if English is the target language. In addition, running stories seem to be easy to find in newspapers. They report that 19% of stories in international, domestic, and sports sections of the newspapers they look at are on a recurring topic. In short, narrow reading can accelerate access into authentic materials.

Next, vocabulary research thus far has focused more on reading but vocabulary is obviously necessary for the other three skills as well. There are several ways of improving vocabulary knowledge through listening activities for weak teenage learners. One of them is learners can listen while they also see a written version of what they are listening to. Several graded readers are now accompanied by audiotapes and these can provide useful work for the language laboratory (Nation, 2001).

There is also a growing body of evidence (Elley, 1989; Brett, Rothlein & Hurley, 1996) showing that students can pick up new vocabulary as they are being read to. The teacher reads a story to them and writes important words on the board as they occur. While reading the story aloud the teacher should repeat sentences and go at a speed that they can easily keep up with. This should be done two or three times a week for a few minutes each time in the same way as a serial occurs on television. Students can also listen to stories that they have already read. Nevertheless, there are several conditions that should first be met. The main conditions are: interest in the content of the story, comprehension of the story, and understanding of the unknown words and retrieval of the meaning of those has not yet strongly established.

In the teaching of writing, many English teachers give more emphasis on the grammatical accuracy of a composition. However, it seems that vocabulary may be the area requiring more attention. Research for instance done by Ellis (1994) shows that lexical errors tend to impede comprehension more than grammatical errors, and native-speaking judges tend to rate lexical errors as more serious than grammatical errors. Furthermore, Duškovǻs study (1969) also shows that 23% of the errors in compositions written by Czech learners of English are lexical in nature, the second highest errors committed after articles.

A typical problem is that non-native speakers often use basic vocabulary when writing whereas good native-speaking writer would use more precise lower-frequency words. Improving learners' vocabulary size seems to be the best solution as well as recycling and elaborating receptive vocabulary until it becomes productive. This is achievable by encouraging the use of "productive" learner dictionaries such as the *Longman Language Activator* (1993) or the *Oxford*

Learner's Wordfinder Dictionary (Trappes-Lomax, 1997). These dictionaries allow students to look up basic words that they are likely to know in order to be directed to more precise lexical choices.

   English teachers should also be careful not to take dictionary skills for granted. Scholfield (1997) shows that there are a number of things a learner must be able to do to find the correct entry and word meanings from a dictionary: (1) the word's spelling must be guessed even if it has only be heard; (2) alphabetical order must be known to locate the word; (3) the learner must decide the proper word form under which to look up the word or phrase; and (4) for polysemous words, multiple meaning senses must be examined before deciding upon the appropriate one. This complexity suggests that learners should be given some practice in dictionary use at the beginning of a course, or at the very least, made to read and understand the front matter in their dictionaries. Unless this is made a requirement, many learners would neglect this informative source of dictionary knowledge.

   Many speaking tasks such as mini-lectures, role-play, and problem solving discussion are not usually thought of as having vocabulary learning goals. Nevertheless, such activities are in fact a very useful means of vocabulary learning. Teachers could adapt various speaking activities to achieve vocabulary learning goals.

   Retelling activity is one of them. Retelling activities can take many forms. What is common is that the learners read a text, usually about 100 to 200 words long, and retell it. From a vocabulary point of view, the text provides new vocabulary and a context to help understand the new words. The retelling gives learners the chance to productively retrieve the vocabulary and make generative use of it. Research by Joe (1994) indicates that the absence of the text during the retelling encourages generative use but having it present during the retelling ensures that more of the target vocabulary is used.

   Other forms of retelling include *4/3/2* (Maurice, 1983; Arevant & Nation, 1991) and *Read and retell* (Simcock, 1993). *4/3/2* involves giving the same talk to three different listeners one after the other. Four minutes for the first delivery to the first listener, a three-minute delivery of the same talk to the second listener, and two minutes for the third. The repetition would not be expected to increase the range of generative use but would provide an opportunity for more fluent retrieval.

   The Read and tell activity involves re-telling a written text but the listener has a set of guiding questions to ask the re-teller so that it looks like an interview. The design of the questions can encourage the use of the target vocabulary from the written text and ensure all the important parts of the text are retold. Both the listener and the re-teller study the text and questions before the retelling and they can rehearse the retelling to perform before others.

   When observing the retelling activities, the teacher looks for the use of the wanted vocabulary to see if it is salient enough to encourage its use in the retelling process and to see if it is being used generatively in the retelling.

APPENDIX

How to calculate the size of the word families?

   To obtain the passive and controlled active vocabulary size, a calculation was done as follows:-

   The first 1000 level and the second are assumed to have the same score, the 4th 1000 level score is taken as an average of the 3rd and 5th levels. The sum of the scores at all the levels is multiplied by 5000 (as the test without the 10th level represents a size of 5000 word families) and divided by 108 (18 items per level for 6 levels- 1,2,3,4,5, UWL). Even though learners were tested on 72 items (4 levels + UWL), two missing levels, 1 and 4 are 'filled in'. The UWL is not a separate frequency level, but consists mainly of words at 4th and 5th level. Therefore it is added to the 5000 sample.(Laufer, 1998)

   i) Calculating the word family size of the passive vocabulary knowledge

a) Semester 1	b) Semester 2	c) Semester 3
$\dfrac{33.01 \times 5000}{108}$	$\dfrac{35.72 \times 5000}{108}$	$\dfrac{42.51 \times 5000}{108}$
= 1528.2	= 1653.7	= 1968.1
= 1528	= 1653	= 1968

   ii) Calculating the word family size of the controlled active vocabulary knowledge

a) Semester 1	b) Semester 2	c) Semester 3
$\dfrac{36.53 \times 5000}{108}$	$\dfrac{45.71 \times 5000}{108}$	$\dfrac{46.53 \times 5000}{108}$
= 1691.2	= 2116.2	= 2154.2
= 1691	= 2116	= 2154

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A Survey on Bilingual Teaching in Higher Education Institute in the Northeast of China

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Abstract—A questionnaire-based survey was conducted to get the current status of bilingual teaching in higher education institute in the northeast of China. Survey was carried out among three groups of students: students from engineering related departments (Group 1), students from science related departments (Group 2), and students from arts related departments (Group 3). Results showed some positive aspects of bilingual teaching, such as high enthusiasm to bilingual teaching and high satisfaction rate to the course components. However, some problems related to bilingual teaching were also revealed such as relative poor English proficiency of students, lack of language environment and lack of good textbooks for bilingual education. Recommendations were provided with respect to bilingual teaching at university level in the northeast of China.

Index Terms—bilingual education, teaching effectiveness, learning attitudes, questionnaire

I. INTRODUCTION

Bilingual education refers to the use of a second or foreign language in school for teaching of curriculum subjects (Cohen, 2000; Baker and Jones 1998; Hyland, 2006). It has been widely practiced worldwide since 1960 with rapid development in Canada, USA, Japan, and other countries (Zhang 2003).

Leung (2005) summarized that bilingual education could serve the following educational and social goals: promotion of a majority language in a linguistically diverse society, promotion of a minority language in a linguistically diverse society, promotion of both majority and minority languages in a linguistically diverse society, revitalization of a local minority language in a linguistically diverse society, and promotion of foreign language in a foreign language learning context. The last one fits the bilingual education in China – promotion of English in an English learning context. As a new model of teaching method, Chinese/English bilingual program has become more and more popular nationwide in China and attracted lots of research attentions. It aims to enhance students' English language proficiency, as well as their English performance in the process of subject courses study, and make them competent for international communication in their academic fields (Lin, 2008; Kuo, 2005). An upsurge of bilingual education has been set off at varied levels of education from kindergartens to universities in China.

In China, a policy statement entitled "The Ministry of Education Guidelines for Starting Teaching Quality and Teaching Reform Project and Model Courses Development among Colleges and Universities" was issued on April 8, 2003 (Ministry of Education, 2003). The Chinese Ministry of Education has emphasized the importance of bilingual education and asked the universities to adopt bilingual education to undergraduates and the courses of bilingual education should achieve 5-10% of the total courses taken for undergraduates in higher education institutes in China (Chinese Ministry of Education, 2003; Li 2006a; Shao, 2005). The policy further promoted the bilingual teaching in higher institutes in China.

Examination-oriented education had been dominated in China in the past decades, which had adverse impacts on teaching and learning results. It is also one of the major reasons for low quality of English teaching in China. College English Test Band 4 (CET4) and Band 6 (CET6) are required for college students in China. CET6 is a higher level than CET4. Only students who have passed CET4 are qualified to take CET6. The CET test score is a widely accepted criterion for English proficiency evaluation for college students in China. A test score of 60 out of 100 or higher will ensure a certificate for CET4 or CET6 issued by the Chinese Ministry of Education. However, researchers also noticed that some students could easily pass the CET4 and CET6, but they still feel very difficult for communication in English. China's rigorous examination-oriented education has been widely criticized (Pepper, 1996; Dello-Iacovo, 2009). With the globalization and the internationalization as a trend worldwide, quality-oriented education is getting more and more focus in China. It is especially urgent in the English related education in order to prepare our talents be more

competitive in the world. Bilingual education has proven to be an effective way for both English learning and academic improvement.

Bilingual education in China is still under development and the relative theory and empirical studies are still insufficient. The effectiveness of bilingual education varied among institutes, geographical regions, and disciplines. There is considerable discrepancy in the level of English education offered at school level in the southeast coast and remoter northeast part of China (Hu, 2008). Heilongjiang province is located at the northeast part of China, the English related education is not as developed as some other provinces as Guangdong, Shanghai. This study aims to investigate the current status, effectiveness, and problems associated with bilingual education at university level in the northeast of China.

II. METHODS

A thorough literature review was conducted in order to identify the most important factors for bilingual teaching in higher education. Following literature reviews (Li 2006a, Li 2006b, Xing 2006, Zhang 2003), we developed a survey questionnaire. The survey was pilot tested in a class of senior students, after which it was further modified.

In order to achieve the study objectives, multiple methodologies of interviews and frequent interactions with students in the bilingual education programs, as well as perspectives from prior published studies were utilized. The survey instrument developed in this study consists of three main sections. The first section is designed to get general information of the students involved in bilingual education, including English proficiency, number and year of bilingual courses taken as well as course hours per week, etc. Student attainment was expressed as test score for bilingual courses taken. If more than one bilingual course was taken, then the average score was used. This part of questionnaire consists of 9 survey items. Section 2 is intended to identify the factors affecting the effectiveness of bilingual education, in which 15 questions were listed. Section 3 is about the students' perceptions on bilingual education. Open questions were given in this part so that the students could write down their suggestions and recommendations to bilingual education from their own perspective views.

Survey was carried out among the students at Northeast Forestry University, Harbin, Heilongjiang Province, China. Northeast Forestry University is a multidisciplinary university offering degrees in forestry, agriculture, science, engineering, economics, management, liberal arts and law. Sample population was divided into three groups: students from engineering related departments (Group 1), students from science related departments (Group 2), and students from arts related departments (Group 3). In each group, 120 students were randomly selected for the survey. The survey was distributed among the senior students who had taken at least one bilingual course. Questionnaire was either directly delivered to the students or sent out by email with a sample size of 360. The validity of the returned questionnaires was checked and invalid responses were removed from the study. The returned valid questionnaire was 112, 106, and 111 with valid response rate of 94%, 88%, and 93% for Group 1, Group 2, and Group 3, respectively.

All questionnaires were checked for accuracy and completeness. Data were entered into Microsoft Access database. Data were checked for entry errors by testing approximately 10% of the randomly selected paper questionnaires. All statistical analysis was conducted in SPSS v.15 (SPSS Inc., Chicago, IL).

III. RESULTS

A. Students' English Proficiency

About 37.4% of the students had taken only one bilingual course by the time of study and 62.6% of the students had taken more than one bilingual course. A course of four hours per week is the most typical practice for a bilingual course, which accounted for 91.3% of the total. The average test score was 85, 80, and 76 out of 100 for group 1, group 2, and group 3, respectively. Although the pass rate for CET6 was about 18%, 16%, and 30% for Groups 1, 2, and 3, respectively, the student attainment (expressed as test score) was the highest in engineering related departments while presented the lowest in arts related departments. The variation in course contents to some extent explained the gap of the test score of the three groups. Since more narrative contents are included in the arts related courses, it is more difficult for the students to have higher scores in the tests.

Most of the bilingual courses were taken either in the third year (42.5%) or in the fourth year in school (49.1%) with only 8.4% were taken in the second year while none were taken in the first year. This is due mainly to the courses arrangement of related departments. It is a general practices for college students in China to take some prerequisite courses during the first two years, such as general English, mathematics, philosophy, chemistry, physics, etc. Bilingual teaching is usually not available for these courses.

The general English level was surveyed based on the pass rate for CET4 or CET6 (Fig. 1). With the assumption that the score of the CET test is a good indicator of English proficiency, the students from Group 1 and Group 2 showed similar level of English proficiency. The pass rate of CET6 was 30% for Group 3, which was 12% higher than that of Group 1 and Group 2. The students who have not passed CET4 were categorized as "others" and accounted for 33% of the sampled students in Group 1 and Group 2 while it dramatically dropped to 10% for the students in Group 3. It indicates a general trend that the students from arts departments have higher English proficiency and better command of English than students from engineering and science departments.

Students' self-evaluation for the English skills of listening, speaking, reading and writing showed the similar trend as the CET pass rate. The students from arts department are more optimistic towards English learning and more than 70% of the students think their English skill is good or excellent (Table 1).
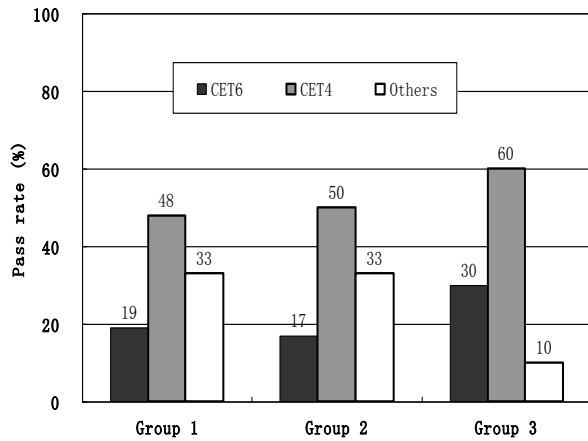

Figure 1. General English level for the students sampled.

TABLE I.
ENGLISH PROFICIENCY BASED ON STUDENTS SELF-EVALUATION

		Excellent	Good	Not Good
Listening (%)	Group 1	10	56	34
	Group 2	11	41	48
	Group 3	22	52	27
Speaking (%)	Group 1	8	58	34
	Group 2	5	37	58
	Group 3	19	48	33
Reading (%)	Group 1	17	58	25
	Group 2	17	52	31
	Group 3	24	60	16
Writing (%)	Group 1	13	53	34
	Group 2	11	50	39
	Group 3	25	52	23

B. Students' Satisfaction towards Course Components of Bilingual Education

A multiple-choice-question was formulated to assess ways of English learning. Reponses showed similar trend for all three groups with average condition showed in Fig. 2. More than 50% of the students indicated that reading books, newspapers, and academic materials written in English (53%) as well as watching English movies (54%) are the major ways of English learning. About 35% of the students study English by listening to English programs or songs. As to the major obstacles of learning during bilingual education, poor listening comprehension in English was labeled as the bottleneck for the students in engineering and science related departments while lacking of good textbook is the most concern related to bilingual education of students majored in arts.

Survey on the students' satisfaction level towards course components of bilingual education showed that more than 90% of the students involved in bilingual courses were satisfied with all three course components of instructor, textbook and the way of knowledge conveyed (Fig. 3). The highest satisfaction was for course instructor, which is 94%, 96%, and 95% for Group 1, Group 2, and Group 3, respectively. The lowest satisfaction is associated with textbooks. Results indicated that most of the course instructors for bilingual education are competent, while the appropriate textbooks still need more attention. Generally, a good English textbook of its original version is essential in order to expose our students to the real English in the real world. However, for some courses, the English book in its original version may not fits the situation and course objectives in China, and the textbook in Chinese does not satisfy the purpose of bilingual education.

A: Direct communication with foreign friends
B: Web chatting in English
C: Communication with classmates in English
D: Taking training courses for spoken English
E: Reading book, newspapers, and academic materials written in English
F: Listening to radio programs in English
G: Watching English films
H: Listening to English songs
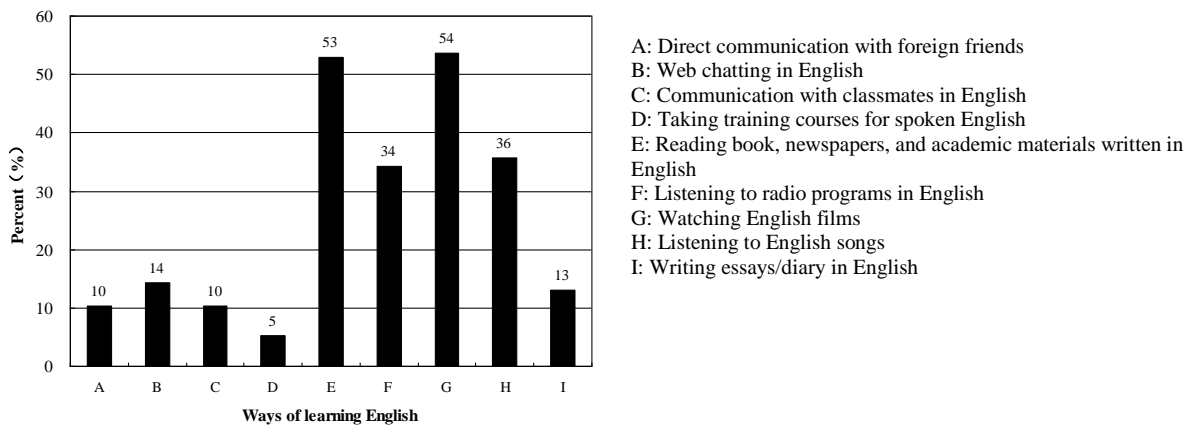I: Writing essays/diary in English

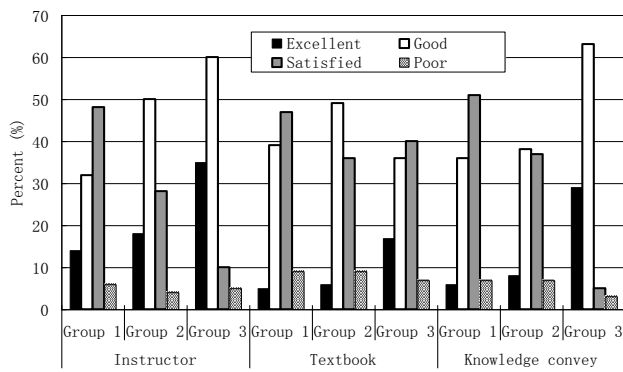Figure 2. Major ways of English learning for the students sampled.

Figure 3. Students' satisfaction towards course components.

TABLE II.
EFFECTIVENESS OF BILINGUAL TEACHING TO ENGLISH PROFICIENCY AND ACADEMIC KNOWLEDGE.

		Lots of help (%)	Moderate help (%)	A little help (%)	No help (%)
English Proficiency	Group 1	58	14	25	3
	Group 2	24	25	42	9
	Group 3	11	42	34	13
Academic Knowledge	Group 1	47	26	25	2
	Group 2	34	37	24	5
	Group 3	11	31	44	13

C. Students' Perception towards Bilingual Education

Students' perception towards effectiveness of bilingual education varied among three groups and between two categories of English proficiency and academic knowledge (Table 2). The general trend is that bilingual education provides more help both for English proficiency and academic knowledge to the students in engineering and science related departments while less help is reported to the students in arts department. Generally speaking, an improved students´ competence in English could be seen by most students involved. Additionally, students in bilingual classes showed significantly more positive attitudes towards English learning than the students in Chinese-only classes.

Lack of language environment for bilingual education and low English proficiency of the students are the major problems associated with bilingual education in the northeast of China (Fig. 4). The issues are more noticeable for the students in science departments (Group 2) with 60% and 49%, respectively. Twenty-four percent of the respondents from science departments indicated that teacher's English proficiency is also a concern of the effectiveness of bilingual education. However, the situation is much better for groups 1 and 2, with only 3% respondents from engineering departments and 12% respondents from arts departments showing concern to teacher's English proficiency.

☐ Not having the language environment for bilingual study
▦ Low English proficiency of the students
▨ Less information conveyed compared to monolingual teaching
▨ Lack of appropriate teaching methods in line with international practices
☐ Unsuitable textbook
■ Course instructor's English proficiency is not good enough

Figure 4. Problems associated with bilingual education.

IV. CONCLUSIONS AND DISCUSSION

Bilingual education is highly welcomed by college students. Results showed some positive aspects of bilingual teaching, such as high enthusiasm from the students and high satisfaction level to the course instructors. Generally, the students from arts departments have better command of English than the students from engineering and science departments. However, the effectiveness of bilingual education is relatively low in the arts related departments compared to that of engineering and science departments. This could possibly be explained by the differences in course contents. There are more narrative contents in arts related courses, which require both course instructors and students

not only have solid academic background but also have strong verbal skills to express their ideas clearly in English. Some problems related to bilingual teaching were also revealed. Among them lack of environment for language practicing and lack of good textbooks are the major external issues while an internal issue of the student themselves was also highlighted, that is lower English proficiency, which to some extent hinders the improvement of bilingual education.

To further improve the effectiveness of bilingual education in higher education institute, measures should be taken from both teaching and learning sides. For the teaching side, course instructor, textbook and teaching methods are the major components. A qualified instructor should be the most important factor during the learning process, and it follows by the motivation in classroom. Training for trainer program should be widely practiced to help teachers in both English proficiency and academic development. Additionally, appropriate textbook is also a key issue deserved more attention along the teaching and learning chain. Furthermore, more efforts should be made on teaching methods of bilingual education so that the bilingual education is in line with international practices and tailored to Chinese students. On the other hand, to students, a correct attitude toward bilingual education should be formed to have more subjective initiative during study and be more active in class. In addition to the above two aspects, government and universities should provide more supports and give priority to bilingual education. Corresponding policies for motivation of the implementation of bilingual education seems crucial in China. For example, the Chinese Ministry of Education initiated the Demonstration Project for Bilingual Education Course Development at university level since 2006 and 100 bilingual courses are selected nationwide annually from 2006 to 2010, which greatly motivated the adaptation and implementation of bilingual education at universities in China.

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Selecting ELL Textbooks: A Content Analysis of L2 Learning Strategies

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Abstract—Although middle school teachers use a variety of ELL textbooks, many lack effective criteria to critically select materials that represent a wide range of L2 learning strategies. This study analyzed the illustrated and written content of 33 ELL textbooks to determine the range of L2 learning strategies represented. The researchers chose an intentional, convenience sample from each textbook to form the corpus they analyzed. They sought to answer the question: To what extent do middle school ELL texts depict frequency and variation of language learning strategies in illustrations and written texts? To measure the content, the researchers developed a coding instrument to track how frequently each of 15 language learning strategies was portrayed. They concluded that 6 of the 33 textbooks had a good to excellent range of L2 learning strategies in both illustrated and written representation. The study provides recommendations for teachers regarding selection of ELL textbooks appropriate for their students along with a sample coding instrument for their use.

Index Terms—Learning strategies, English language learners, content analysis, ELL textbooks, English language teaching

I. INTRODUCTION

Teachers in middle schools in the city of Milwaukee, much like other American cities, struggle to identify effective and contextually appropriate texts for teaching English to immigrant students (Case, Ndura, & Righettini, 2005). Relying on a limited number of textbooks available for middle school ELLs, many instructors lack information about the breadth of language learning strategies in these textbooks. By language learning strategies, we mean "the operations or processes which are consciously selected and employed by the learner to learn the TL [Target Language] or facilitate a language task" (White, 2008, p. 8). An analysis of the content of these textbooks would provide one source of data to help teachers in their selection of textbooks for middle school ELL students which would be suitable for their culturally and linguistically diverse students.

From a theoretical perspective, this study established a protocol for the ongoing examination of ELL textbooks currently in use in middle schools. Many classroom instructors rely on their own personal judgment or intuition to select texts for their students or simply depend upon the district-approved textbooks. Some may lack the knowledge and awareness of the extent to which their textbooks represent a variety of L2 learning strategies. We contend that a more critical analysis of textbooks would lend a broader and more detailed description of the learning strategies depicted, as well as raise the consciousness of educators in this regard. The results of our study are intended to assist instructors to make more fully informed judgments in their intentional choices of ELL textbooks.

II. THEORETICAL FRAMEWORK

Language learning strategies are of great interest to ELL teachers. In part this can be attributed to their search for the most effective means for their students to learn English. However, because of the great variety and number of L2 learning strategies, teachers frequently find themselves challenged to indentify those strategies which would be most effective in fostering and enhancing student language learning. To that end, we propose that textbooks which include a wide variation and frequency of L2 learning strategies provide ELL teachers with the optimal resource materials for instruction use.

In fact, a wide range of strategies for language learning compete to provide a framework of valuable categories of L2 learning strategies. The most popular schema is utilized by several theorists who divide these strategies into four larger categories: cognitive, metacognitive, social, and affective (Cohen et al., 1996; O'Malley & Chamot, 1990; Oxford, 1990).

…it is important to emphasize that individual student's learning styles and strategies can work together with---or conflict with---a given instructional methodology. If there is a harmony between (a) the student (in terms of style and strategy preferences) and (b) the instructional methodology and materials, then the student is likely to perform well, feel confident and experience low anxiety. If clashes occur between (a) and (b), the student often performs poorly, lacks confidence, and experiences significant anxiety. (Oxford, 2001a, p. 359)

To achieve this type of harmony, ELL teachers not only will need to know their students' learning strategies, but also which L2 learning strategies are depicted in the textbooks they use. With this information, instructors can better develop an instructional methodology that will improve student performance and L2 learning outcomes by including a wider range and more complementary balance of language learning strategies.

Most recently Oxford (in press) and Cohen and Macaro (2007) have developed other approaches to language learning strategies that view them not from the perspective of their function, but rather recognize the ways in which the differences between types is blurred. They refer to the multiplicity of strategies that can be in use concurrently, as well as the ways in which strategies interplay with one another to form the over all L2 learner strategy. Furthermore, in the practical realm any single strategy may take on one of these functions for a short time and then suddenly take on another within seconds. In short, a strategy's function might indeed be a moving target.

So, just what are these language learning strategies? Oxford (2001a) provided a fairly reasonable operational definition: "L2 learning strategies are specific behaviors or thought processes that students use to enhance their own L2 learning" (p. 362). However, her analysis of the types of L2 learning strategies was rather complex. Oxford (2001a) cited six major groups of L2 learning strategies: cognitive, metacognitive, memory-related, compensatory, affective, and social (pp. 364-365). In yet another publication, Oxford (2001b) attempted to clarify that these six groups are not so distinct due to variations on the part of the learner:

Major varieties of language learning strategies are cognitive, mnemonic, metacognitive, compensatory (for speaking and writing), affective and social. Theoretical distinctions can be made among these six types; however, the boundaries are fuzzy, particularly since learners sometimes employ more than one strategy at a time. (p. 167)

Approaching L2 learning strategies from another perspective, we might note that a number of researchers have discovered that, as L2 proficiency increases, so also does strategy use (O'Malley & Chamot, 1990; Oxford, 1996). "If strategy use and language proficiency are related, how can we improve learners' strategy use? Strategy instruction offers interesting possibilities" (Oxford, 2001b, p. 170). I would add: so too does the choice of and content of resource materials. For this very reason, the current study sought to identify content which exhibited illustrated or written indicators of certain language learning strategies. These indicators provide the range of context and content that reflect the variety of student language learning strategies. Teachers would do well to choose those texts which they judge most appropriately fit the language learning strategies in their particular social contexts. Ellis (2004) pointed this out quite succinctly in setting forth the basic tenets of an individual difference theory for language learners:

The theory will need to acknowledge the *situated* nature of L2 learning. That is, it must reflect the fact that the role of the individual learner factors is influenced by the specific setting in which learning takes place and the kinds of tasks learners are asked to perform in the L2. (pp. 546-547)

In short, L2 language learners are influenced by four key factors: ethnicity, situational context, language learning strategies, and instructional approaches.

On another note, Oxford (2001b, pp. 170-171) cites eight different factors that influence strategy use: motivation, language learning environment, learning style and personality type, gender, culture or national origin, career orientation, age, and nature of the language task.

A given learning strategy is neither good nor bad; it is necessarily neutral until it is considered in the student's context. A strategy is useful under these conditions: (a) the strategy relates well to the L2 task at hand, (b) the strategy fits the particular student's learning style preferences to one degree or another, and (c) the student employs the strategy effectively and links it with other relevant strategies. (Ehrman, Leaver, & Oxford, 2003, p. 315)

In fact, motivation, the first factor that Oxford (2001b) noted as having an influence on strategy use, became a central focus of a recent volume edited by Dörnyei and Ushioda (2009). In this latest study, motivation is perceived as a crucial element in the development of a L2 self-identity. Strengthening the student's self-identity can, in turn, bolster the achievement of learning outcomes.

Drawing from strategy systems developed by Oxford (1990) and O'Malley and Chamot (1990), Dörnyei (2005) proposes the following typology. Caution should be exercised when using these types, since a great deal of shifting can occur between these them with regard to the exact same strategy,. One example would be when deciding when or how to break into a conversation so as not to be excluding from the discussion. This kind of strategy might apply to all four types or functions categorized here.

1. Cognitive strategies, involving the manipulation or transformation of the learning materials/input (e.g., repetition, summarizing, using images).

2. Metacognitive strategies, involving higher-order strategies aimed at analyzing, monitoring, evaluating, planning, and organizing one's own learning process.

3. Social strategies, involving interpersonal behaviors aimed at increasing the amount of L2 communication and practice the learner undertakes (e.g., initiating interaction with native speakers, cooperating with peers).

4. Affective strategies, involving taking control of the emotional (affective) conditions and experiences that shape one's subjective involvement in learning. (p. 100)

From the preceding review of literature, we can see the great variation in L2 learning strategies. Nevertheless, the research coincides on several key concepts that affect the present study. These are quite readily summarized in Dörnyei's (2005) four categories as just delineated: cognitive, metacognitive, social, and affective strategies. Further,

the literature underscores the importance of social context and situation as key to understanding appropriate and effective teaching methodologies to tap into these L2 learning strategies.

III. RESEARCH QUESTION

In our analysis of the ELL textbooks, we sought to determine the extent to which the selected corpus exhibited content which included a diverse range of L2 learning strategies including ones from all four functions. The results of this content analysis provide a resource to ELL instructors in selecting textbooks that appeal to the wide range of L2 learning strategies needed in ELL classrooms. In short, this research study sought to answer the following question: To what extent do middle school ELL texts depict frequency and variation of language learning strategies in illustrations and written texts?

The purpose of this study was to determine the frequency and variation of language learning strategies portrayed in ELL middle school textbooks which are used in Milwaukee Catholic and public schools. Our goal was to provide middle school teachers with more criteria to assist them in the selection of textbooks they deem appropriate for their particular classrooms. Fifteen different language learning strategies were coded in a content analysis of chapter 3 or unit 3 of each text in the corpus. For purposes of this study, language learning strategies are defined as "the operations or processes which are consciously selected and employed by the learner to learn the TL [Target Language] or facilitate a language task" (White, 2008, p. 8).

IV. METHOD

The researchers chose content analysis as the research method for this study because it could most effectively review the frequency and variation of types of L2 learning strategies. Weber (1990) indicates that "Content analysis is a research method that uses a set of procedures to make valid inferences from text" (p. 9). As simple as that may sound, it must be noted that content analysis enjoys a wide range of techniques and applications in the social sciences. Some researchers contend that content analysis is a more quantitative approach, while others view it as necessarily qualitative due to its tendency to use induction in drawing conclusions and recommendations for further research. However, George (2009) insists:

Researchers have long debated the respective merits of "quantitative" and "qualitative" approaches to content analysis…Most writers on content analysis have made quantification a component of their definition of content analysis. In effect, therefore, they exclude the qualitative approach as being something other than content analysis. (p. 144)

In spite of these divergent and contrastive views, the foremost proponents of this type of method (Weber, 1990; Neuendorf, 2002; Krippendorff, 2004) build their definitions upon Berelson's (1952) definition of content analysis as "…a research technique for the objective, systematic, and quantitative description of the manifest content of communication" (p.18). Weber (1990) adds that this method "…uses a set of procedures to make valid inferences from text" (p. 9). Clearly, his definition underscores the inductive aspects of this method. Neuendorf (2002) posits that this is a "scientific method…and is not limited as to the types of variables that may be measured or the context in which the messages are created or presented" (p. 10). In essence, Krippendorff (2004) concurs with Neuendorf (2002), at the same time emphasizing the importance of "…making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (p.18). This distinction points quite nicely to the value of analyzing the content of textbooks actually in use in the Milwaukee middle school context. Finally, it should be noted that crucial to conducting such analysis is the coding which must be done with great care and exactness. To that end, Liamputtong and Ezzy (2005) stress that this type of analysis refers "…to data analysis that involves the identification of categories prior to coding" (pp. 260-261).

Then, just what is the primary purpose of content analysis? George (2009) answers this query quite succinctly:

Quantitative content analysis is, in the first instance, a statistical technique for obtaining descriptive data on content variables. Its value in this respect is that it offers the possibility obtaining more precise, objective, and reliable observations about the frequency with which given content characteristics occur either singly or in conjunction with one another. In other words, the quantitative approach substitutes controlled observation and systematic counting for impressionistic ways of observing frequency of occurrence. (p. 144)

This purpose fits the present study's goal of precise coding the frequency of L2 learning strategies in the content of a series of ELL textbooks. Such "controlled observation and systematic counting" help quantify the frequency and variation with which these strategies occur rather than presenting anecdotal analysis that is extremely subject to the impressions of the researchers.

Since such a wide range of diverse language learning strategies exist in the literature, only those language learning strategies which relate to listening and reading skills were coded. These dealt primarily with comprehension and memory strategies as adapted from Orwig (1999). We chose the particular strategies listed below for their clarity and simplicity to provide a paradigm that would enable the researchers to code quickly, precisely, and efficiently. These 15 strategies provide a broad range of possible cognitive and metacognitive categories rather than social and affective ones. We chose to focus our attention on these two categories because ELL textbooks in general lack sufficient social and affective strategies, so that analysis of them would prove rather unproductive. In addition, not all of the 15 strategies

analyzed are as frequently activated by ELL students at this particular developmental stage (10- to 14-year-old). Some variation of cognitive development is present as these children move between the concrete operational to the formal operational stages (Piaget, 1971). Still, we have analyzed the content of the corpus for all 15 categories to more thoroughly examine the range of possible strategies available to the middle school ELL students in general.

- A.   Comprehension strategies
- 1.   Selective Attention: Focus attention on only certain items.
- 2.   Inference: Draw inferences from text or pictures.
- 3.   Top-down Processing: Grasp new information by an overarching framework.
- 4.   Deduction: Draw conclusions based on previous learning.
- 5.   Analysis: Asks student to break apart chunks or utterances.
- 6.   Transfer: Apply previous strategy to new application.
- B.   Memory strategies
- 7.   Word Association: Make one-to-one connection between words.
- 8.   Visual Association: Link illustrations with words.
- 9.   Action Association: Link visual activities with words.
- 10. Grouping: Organize words, utterances, or chunks in similar groups.
- 11. Imagery: Visualize an image that links up several words, utterances, etc.
- 12. Contextualization: Organize vocabulary, utterances, around a situation.
- 13. Repetition: Recall words or utterances again and again.
- 14. Recombination: Reframe or reorganize sets of words, utterances, chunks, etc.
- 15. Structured Review: Recall information by units, chapters, or other segments.

In order to carry out the content analysis and gather data regarding L2 learning strategies, the researchers conducted a pilot study to solicit feedback for validity. The panel for this pilot study consisted of three graduate students and three faculty members, which included both researchers in the study. This panel of field practitioners and academicians was asked to review the initial coding instruments to determine if the instruments validly measure the content of a sample text for the indicated theme. Feedback from the members of the validity panel was then incorporated into the final coding instruments (Appendix A) which were later used to conduct the actual content analysis reported here. The researchers strove to make these coding instruments as clear and thorough as possible. "The goal in creating codebooks and coding forms is to make the set so complete and unambiguous as to almost eliminate the individual differences among coders" (Neuendorf, 2002, p. 132).

Because coding is done individually, it is imperative that sufficient orientation take place. However, "Final coding is to be done by each coder individually; at this stage, it is not a consensus-building process. Consensus is useful only during training, pilot, and revision stages" (Neuendorf, 2002, p. 133). Ultimately, some variation and divergence of judgment will result in spite of the great care taken to achieve consensus during the first phases of the pilot project.

To that end, the validity panel expressed several concerns and recommendations to the researchers in order to improve the validity of the instrumentation for ethnicity. The panel recommended care should be taken when drawing conclusions or inferences from these categories. Another asked for clarification as to whether the coder should mark one occurrence for each person depicted or consider the photo as whole. "The *validity* of the coding process is the degree to which the theoretically relevant features of the answers are represented in the codes" (Hak & Bernts, 2009, p. 221). The panel's recommendations were incorporated into the techniques employed by the coders in analyzing the content of the corpus. The researchers then conducted a pilot reliability assessment "on a randomly selected subsample of the total sample message pool *before* the study [began] in earnest" (Neuendorf, 2002, p. 146).

Finally, the researchers met in May 2008, to participate in a two-hour training session in which they practiced coding a sample corpus taken from a segment of the *Access English* text other than the third chapter or unit. The researchers' coding consisted of placing a mark in ink by hand for each occurrence of the L2 learning strategy indicated in the coding instruments when analyzing either illustrations or text for that particular category. They discovered and made clarifications regarding the definitions of the various language learning strategies developed in the coding instrumentation. The researchers met weekly over the course of two months to discuss any further concerns in the interpretation of the coding instruments and to clarify any differences to ensure inter-coder reliability, that is "…the amount of agreement or correspondence among two or more coders" (Neuendorf, 2002, p. 141). In essence, inter-coder reliability is much more readily determined than validity because it is based upon "…whether a coding of an answer is identical to another coding of the same answer, whether done at another time by the same coder or at the same time by another coder…Reliability is a matter of *computation*" (Hak & Bernts, 2009, p. 221).

For this reason, special care was taken in the training of coders as well as the communication between the coders to ensure accurate computation of frequency and variation of language learning strategies exhibited in both illustrations and written texts. In addition, the coders were meticulous in applying the instructions as set forth in the coding instruments reviewed by the validity panel. These measures were taken to enhance and improve the reliability of the coders as indicated by Hak and Bernts (2009) who recommend "reliability can be improved by…coding in pairs of coders, developing more detailed instructions, selecting professional coders (e.g., the researcher's colleagues or graduate students) and, last but not least, coder training" (p. 222).

To select the sample corpus for content analysis, the researchers first collected copies of all the 64 ELL texts used in eight middle school classrooms. These texts represent a variety of ELL texts that include academic content areas such as mathematics, science, social studies, and language arts at the introductory, intermediate, and advanced levels of English language learning. Then, they selected from these texts only those that were actual student textbooks, excluding teacher manuals, teacher editions, student workbooks, and trade books. From the 64 representative books, 33 were chosen as appropriate for the study based upon their scope, i.e., actual student texts in contrast to student workbooks or teacher editions. Of particular note was the *Access* series that all eight middle schools utilized. (A complete listing of these 33 textbooks analyzed can be found in Appendix B).

The results of this sorting process were 33 textbooks from which the corpus under study was derived. Depending on how each textbook was organized (by chapters or units), the content analysis was conducted on the third chapter or unit of each of the 33 representative textbooks as a systematic, convenience sample. Taken together, these chapters or units formed the corpus of the study. The researchers gather the data regarding language learning strategies by means of a self-designed coding instrument consisting of 15 categories, one for each type of language learning strategy (Appendix A). The coding was conducted in two parts: first, language learning strategies as exhibited in illustrations; second, language learning strategies as exhibited in written text. The purpose of this two-part procedure was twofold: 1) to gather data to independently in illustrated and written depiction and 2) to underscore the importance of both representations and their impact on the L2 learner. Coding was based upon each researcher's judgment of his or her observations and interpretations of the photos, drawings, illustrations, or actual narrative texts within the corpus chosen for consideration.

The two researchers each coded either 16 or 17 of the textbooks (for a total of 33) that formed the corpus by using the original copies of the textbooks, printed instrumentation sheets, and marked the occurrences of types of L2 learning strategies depicted in chapter 3 or unit 3 of that particular textbook. Once the coder finished an individual third chapter or unit of a textbook, he or she moved on to the next textbook. This coding was conducted over a period of two months, in June and July, 2008.

What makes the use of content analysis so appropriate to this particular study is its contextual applicability. Krippendorff (2004) maintains that "Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (p. 18). That is why the purpose of our analysis of ELL middle school textbooks was not merely to determine the frequency and variation of L2 learning strategies exhibited in the books, but also to provide ELL teachers with information that will help them to select textbooks they deem appropriate for their students. Presumably ELL instructors are dedicated to selecting the best textbooks for their students. This study yields identifies cognitive and metacognitive L2 learning strategies that are readily accessible in these textbooks. ELL teachers most likely will desire to choose textbooks that match the particular L2 learning strategies of their students to improve language learning.

After completing the coding of all 33 textbooks, we then tallied the total number of occurrences of each type of L2 learning strategy and organized the data reports to display raw totals for the textbooks across the 15 strategies. Tables 1 and 2 only list those textbooks ranked as excellent or good based upon the following rubric that measured the range (frequency + variation) of depiction of L2 learning strategies:
1.   Extensive: >50 frequencies + > 12 strategies represented
2.   Considerable: 26-50 frequencies + 9-12 strategies represented
3.   Some: 11-25 frequencies + 7-8 strategies represented
4.   Little: 1-10 frequencies and/or 1-6 strategies represented
5.   None: 0 frequency; 0 strategies represented

V. RESULTS

In general terms, the results of our content analysis indicate that 6 of these textbooks exhibited considerable to extensive diversity of L2 learning strategies in both illustrations and written texts (see Tables 1 and 2). These are *Access American History, Access English, Access Math, ESL 5, Look, I Can Talk,* and *Voices in Literature Gold.* In illustrated content, the *Access* series (*American History, English, Math,* and *Science*) was particularly noteworthy for its extensiveness of diversity of L2 learning strategies. By diversity of L2 learning strategies, we refer to the frequency of strategies exhibited within each textbook as well as the variation of strategies exhibited. For example, *Access English* had 97 occurrences of strategies exhibited in illustrations and 201 in written text. In regard to the variation of strategies, *Access English* had strategies represented for all 15 possible strategies. For this reason, we concluded that *Access English* exhibits extensive diversity of L2 learning strategies in both illustrations and written text.

On the other hand, several of the textbooks analyzed had none or little variation in L2 learning strategies in illustrations. These included *20th Century American Short Stories, A World of Fiction, Adventures of Tom Sawyer, English Yes! Intermediate, In Good Company, #3, Pizza Tastes Great!, Readings in Cultural Literacy,* and *Teen Scene.* These rankings were based upon the same schema mentioned previously. However, it is important to recognize that all the textbooks analyzed had some, considerable, or extensive variation of L2 learning strategies in written texts. (See Tables 1 and 2).

For purposes of ranking the textbooks for range of depiction of L2 learning strategies, we have displayed the results for illustrations and written texts in Tables 3 and 4 respectively. It is quite clear that illustrated representation of L2 learning strategies is much more limited, resulting in only 3 textbooks ranked as extensive and 3 as considerable in range of depiction (that is, frequency + variation) of L2 learning strategies in illustrations. On the other hand, in written texts, 7 textbooks ranked as extensive and 11 as considerable in regard to range of depiction of L2 learning strategies. This difference between illustrated and written depiction would appear to indicate the relative ease with which strategies can be represented in written text versus illustration. (See Tables 3 and 4).

The depiction of strategies refers to either the illustrations or written texts that the coders most closely associated with a particular strategy from among the 15 types as previously defined. These illustrations or written texts attempt to draw upon one or more of the 15 learning strategies. An extensive or considerable range of depiction would allow for greater diversity of learning styles and presumably enhance L2 learning.

TABLE 1
DIVERSITY OF L2 LEARNING STRATEGIES IN ILLUSTRATIONS BY TEXTBOOK

Title	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total
Access American History	5	6	13	6	5	4	20	35	13	24	18	24	3		3	179
Access English	20	6	8	2	5	2	4	10	3	12	5	3	2	1	14	97
Access Math	5	14	8	6	5	3	9	19	10	8	4	18	5	4	1	119
ESL 5	15	5	3	1	3	4	9	12	3	1				1	6	63
Look, I Can Talk	3	5		9			6	21		2	15	8	8	16	3	96
Voices in Literature, Gold	4	8	2	1	1	1	1	32	9	1	2	3				65

TABLE 2
DIVERSITY OF L2 LEARNING STRATEGIES IN WRITTEN TEXT BY TEXTBOOK

Title	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Totals
Access American History	19	16	13	8	11	11	6	17	18	7	12	3	4	4	4	153
Access English	29	9	3	9	11	4	6	10	3	12	56	6	3	1	39	201
Access Math	2	16	23	12	31	6	9	5	21	2	1	12	6	9		158
Access Science	6	2	3	3	5		2	4	1	3	3	2	3		5	42
Cause & Effect		5	6	5	6	10	5	1	5	5		5		10	5	68
English, Yes! Beginning		2	2	4	4	1	4	1	4	4		4	4	7	8	49
English, Yes! Intermediate	38	7	14	4	3	3	16	2	10	19	2	7	12	3	41	181
English, Yes! Introductory	31	9	7	4	5	1	12	4	3	5	2	3	2		35	123
ESL 5	14	7	5	2	3	4	2	13	4	8	11	12			14	99
Fact & Figures	5	3	1	1	2		2	1		5	2	6	2	1	3	34
High Point	3	1	3	3	2	1	1	13	3	1		2	2	1		36
Look, I Can Talk	13	3	4	1	2			10		5		1	2	8	5	54
Pizza Tastes Great!	3	2		3	1	6	3	2			3	2	1	1	4	31
Teen Scene	2		1	2	1	5	2	1		3		3	1		5	26
Turning Points 4	5	4	6	7	5	2	1	1	1	2		4	1	4	1	44
Voices in Lit., Bronze	1	2			8	2	3	6	9			1	1	2	2	37
Voices in Literature, Gold	2	5	2	7	12	4	6	1	2	3	6	11	4	8	3	76
Voices in Literature, Silver	2		2			2	2	1		1	3	2		2	18	35

TABLE 3
RANGE OF L2 LEARNING STRATEGIES IN ILLUSTRATIONS BY TEXTBOOK

Title	Range
Access American History	Extensive
Access English	Extensive
Access Math	Extensive
ESL 5	Considerable
Voices in Literature, Gold	Considerable
Look, I Can Talk	Considerable
Access Science	Some
English, Yes! Introductory	Some
Voices in Literature, Bronze	Some
Voices in Literature, Silver	Some
20th Century Am. Short Stories	Little
America's Story	Little
Cause & Effect	Little
Content Connection	Little
English, Yes! Beginning	Little
English, Yes! Intermediate	Little
English, Yes! Transitional	Little
ESL 4	Little
Fact & Figures	Little
High Point	Little
In Good Company, #3	Little
Living, Learning, Literature	Little
Look, I Can Talk More!	Little
Pizza Tastes Great!	Little
Sam and Pat 1	Little
Sam and Pat 2	Little
Teen Stories	Little
Turning Points 3	Little
Turning Points 4	Little
A World of Fiction	None
Adventures of Tom Sawyer	None
Readings in Cultural Literacy	None
Teen Scene	None

TABLE 4
RANGE OF L2 LEARNING STRATEGIES IN WRITTEN TEXT BY TEXTBOOK

Title	Range
Access American History	Extensive
Access English	Extensive
Access Math	Extensive
English, Yes! Intermediate	Extensive
English, Yes! Introductory	Extensive
ESL 5	Extensive
Voices in Literature, Gold	Extensive
Access Science	Considerable
Cause & Effect	Considerable
English, Yes! Beginning	Considerable
Facts & Figures	Considerable
High Point	Considerable
Look, I Can Talk	Considerable
Pizza Tastes Great!	Considerable
Teen Scene	Considerable
Turning Points 4	Considerable
Voices in Literature, Bronze	Considerable
Voices in Literature, Silver	Considerable
20th Century Am. Short Stories	Some
A World of Fiction	Some
Adventures of Tom Sawyer	Some
America's Story	Some
English, Yes! Transitional	Some
ESL 4	Some
In Good Company, #3	Some
Living, Learning, Literature	Some
Look, I Can Talk More!	Some
Readings in Cultural Literacy	Some
Sam and Pat 1	Some
Sam and Pat 2	Some
Teen Stories	Some
Turning Points 3	Some

VI. CONCLUSIONS

From the analysis of the data collected, classroom teachers can readily determine which textbooks are most diverse in their L2 learning strategies. Furthermore, this information can assist instructors in making a more informed selection of instructional materials for ELL classes by providing teachers with our ranking of textbooks and a coding instrument which they can use to analyze the content of additional textbooks of their choosing.

In contrast, those textbooks which provide little or no diversity of learning strategies are called into question as to their appropriateness and effectiveness in responding to the wide variety of learning styles of the students. In particular, cultural and linguistic variations make the selection of textbooks more complex and tenuous. Since students in most ELL classrooms come from a variety of cultural and linguistic contexts, a one-size-fits-all approach (one which unfortunately dominates the field), is clearly misguided. One way in which the ELL instructor can improve or enhance L2 learning is by critically selecting textbooks which employ the broadest range of L2 language learning strategies in illustrations and written text. In short, the classroom teacher needs to consider the possibility of choosing textbooks which might scaffold a wider range of learning strategies (Case, Ndura, & Righettini, 2005). Otherwise, he or she will be faced with constantly searching for materials to supplement the variety of learning styles of the students. This would be a very time-consuming and costly venture indeed.

Finally, classrooms instructors would do well to take a critical view in their analysis of textbooks used to improve L2 learning (Grady, 1997). It would be quite insufficient to rely solely on an analysis of the content of textbooks regarding L2 learning strategies to determine if the themes depicted in textbooks match the lived reality of the ELLs (Gilmore,

2007). The ultimate goal of appealing to L2 learning strategies should be to maximize the L2 learning of the ELL students. As Rivera-Mills and Plonsky (2007) conclude: "This new perspective to learning strategies training could, in turn, change the fundamental beliefs that students have about learning a language, and even create or reinforce students' motivation for successful language learning" (p. 544). By providing students with ELL textbooks that reflect the widest range of L2 learning strategies, we can more effectively engage and motivate them to learn English.

VII. LIMITATIONS

Since content analysis involves no human subjects, this particular study has no specific population of participants under investigation. However, it must be noted that the corpus selected for this content analysis represents only a selection of 33 student textbooks in use at the time of the study in eight middle schools in Milwaukee, Wisconsin. Since the corpus did not include all middle school ELL texts currently available in publication and use in the United States, the results of this study cannot be generalized to all ELL textbooks. Rather, the transferability of this study is limited to the schools and textbooks under investigation. Nevertheless, the conclusions and recommendations indicated here may benefit schools and educators in other contexts in the United States who use the same or similar student textbooks.

However, ELL teachers should be cautious to jump to the conclusion that those particular textbooks are the best or most appropriate for their own classrooms. Other factors need to be taken into account. These include, but are not limited to, the ethnic composition of their particular classroom, the demographic context in which the students live, and the teaching methods employed by the instructor of record. In short, the representation of diverse L2 learning strategies in a given textbook does not necessarily mean that a particular textbook is the most appropriate one for a group of students.

Although sample figures, illustrations, or texts have not been displayed in this study for the benefit of the reader, it must be recognized that strategies are often difficult to recognize. The coding of L2 learning strategies in this study was based upon associations made by the coders. These associations are dependent upon the individual researcher's judgment and observation of the selected corpus. To that end, some errors may have occurred due to limitations in perception and judgment.

VIII. RECOMMENDATIONS

Middle school teachers, principals, district or diocesan superintendents, or any who are responsible for ELL textbook adoption should consider the results of this study in making their decisions for ELL textbook selection. Our conclusions indicate 6 textbooks with a considerable to extensive range of depiction of L2 learning strategies. These may very well be appropriate choices for a particular school context. Those who teach and administrate in those contexts will be the most indicated judges of ELL textbooks choice.

ELL teachers and their administrators need to be more fully informed of the L2 learning strategies exhibited in the textbooks they currently use, as well as those they might select for future use. The results of this study provide one source of information to assist them in their decisions. Professional ELL educators would do well to make use of the coding instrument when reviewing other textbooks not included in our content analysis. In any case, ELL teachers need to review their textbooks with a more critical eye and not just cursory or limited view to ensure the selection of materials that more accurately reflect the cultural and linguistic diversity of the ELL students in a given context.

IX. SUGGESTIONS FOR FURTHER RESEARCH

Further study is needed to determine what occurs when learners actually attempt to use these recommended textbooks. The scope of the present study was to set up a protocol for analyzing the textbooks themselves. The next stage of research would include observations in actual instructional settings to collect information about the effectiveness of these same textbooks in real pedagogical practice. In addition, more research is needed to study how L2 learning strategies are affected by a variety of factors including ethnicity, situational context, and language teaching methods. It would be beneficial not only to research these factors separately, but also to assess how they interact to enhance or detract from L2 learning. To that end, in separate studies, we have set about to analyze the content of these same 33 textbooks for these other three factors. It is our hope that the combined results of these studies will further our goal of providing middle school teachers with more criteria to assist them in the selection of ELL textbooks they deem appropriate for their particular classrooms.

Some questions remain unanswered at the conclusion of this study. For example, one might question whether the cognitive and metacognitive approaches are the only ways to go in analyzing the content of textbooks. Perhaps a skills-based or learning vs. usage approach might yield some practical applications to language learning and teaching. Future research that combines all three of these approaches might surface a more holistic view of the ways in which learning strategies and teaching strategies interplay.

Finally, because the present study did not solicit reactions from the L2 learners themselves, it would be enlightening to investigate how students with different learning styles or preferences might respond to these textbooks. Such qualitative research might generate some unique insights to guide further investigations.

APPENDIX A SAMPLE CODING INSTRUMENTATION

LANGUAGE LEARNING STRATEGIES
CODER: _____   DATE _____
BOOK TITLE: _____

Part 1: Please place a tally mark (I) in the table below to indicate the language learning strategies, appearing in illustrations in the excerpt (these would include boxes or graphics, even if they contain words).
Examples:
1.   You see a diagram that analyzes the usage of words in English sentences.
2.   You observe a chart that maps out how some words are associated with other words.
You would record your observations as indicated in bold in the table below.

Language Learning Strategy	Your Observations
Selective Attention strategy	
Inference strategy	
Top-down Processing strategy	
Deduction strategy	
Analysis strategy	**I (diagram that analyzes usage of words)**
Transfer strategy	
The Word Association strategy	**I (chart that connects words)**
The Visual Association strategy	
Action Association strategy	
The Grouping strategy	
The Imagery strategy	
The Contextualization strategy	
Repetition strategy	
Recombination strategy	
The Structured Review strategy	

Part 2: Please place a tally mark (I) in the table below to indicate the language learning strategies in the text appearing in the excerpt (written data only).
Examples:
1.   You read, "Repeat the same process you used in Part I of this chapter."
2.   You read, "Follow the directions in this section and then act out the role of the character."
You would record your observations as indicated in bold in the table below.

Language Learning Strategy	Your Observations
Selective Attention strategy	
Inference strategy	
Top-down Processing strategy	
Deduction strategy	
Analysis strategy	
Transfer strategy	
The Word Association strategy	
The Visual Association strategy	
Action Association strategy	**I *"Follow the directions in this section and then act out the role of the character."***
The Grouping strategy	
The Imagery strategy	
The Contextualization strategy	
Repetition strategy	**I *"Repeat the same process you used in Part I of this chapter."***
Recombination strategy	
The Structured Review strategy	

APPENDIX B TEXTBOOKS ANALYZED

Ackert, P., Giroux de Navarro, N., & Bernard, J. (1999). *Facts & figures: Beginning reading practice*. Boston: Heinle & Heinle Publishers.

Ackert, P., Giroux de Navarro, N., & Bernard, J. (1999). *Cause & effect: Intermediate reading practice*. Boston: Heinle & Heinle Publishers.

Bernstein, V. (Ed.). (2001). *America's story book one to 1865*. Austin, TX: Steck-Vaughn Company.

Chamot, A. U., Cummins, J., Kessler, C., & O'Malley, J. M., Fillmore, L. W. (1997). *ESL: Accelerating English language learning. Book 4*. Glenview, IL: ScottForesman.

Chamot, A. U., Cummins, J., Kessler, C., & O'Malley, J. M., Fillmore, L. W. (1997). *ESL: Accelerating English language learning. Book 5.* Glenview, IL: ScottForesman.

Chips, B., Manzano, B., & Terrell, T. D. (Eds.). (1987). *Content connection*. Northvale, NJ: Santillana.

Drayton, A. M., & Skidmore, C. (1985). *In good company: A skill-building reader*. Reading, MA: Addison-Wesley Publishing.

Goodman, B. (Ed.). (1996). *English, yes! Learning English through literature. Beginning level 1*. Lincolnwood, IL: Jamestown Publishers.

Goodman, B. (Ed.). (1996). *English, yes! Learning English through literature. Intermediate level 1*. Lincolnwood, IL: Jamestown Publishers.

Goodman, B. (Ed.). (1996). *English, yes! Learning English through literature. Introductory level 1*. Lincolnwood, IL: Jamestown Publishers.

Goodman, B. (Ed.). (1996). *English, yes! Learning English through literature. Transitional*. Lincolnwood, IL: Jamestown Publishers.

Great Source Education Group. (2005). *Access: Building literacy through learning. American History*. Wilmington, MA: Houghton Mifflin.

Great Source Education Group. (2005). *Access: Building literacy through learning. English*. Wilmington, MA: Houghton Mifflin.

Great Source Education Group. (2005). *Access: Building literacy through learning. Math*. Wilmington, MA: Houghton Mifflin.

Great Source Education Group. (2005). *Access: Building literacy through learning. Science*. Wilmington, MA: Houghton Mifflin.

Hartel, J., Lowry, B., & Hendon, W. (Eds.). (2006). *Sam and Pat beginning reading and writing 1*. Boston: The Thomson Corporation.

Hartel, J., Lowry, B., & Hendon, W. (Eds.). (2006). *Sam and Pat beginning reading and writing 2*. Boston: The Thomson Corporation.

Iantorno, G., & Papa, M. (1994). *Turning points: Communicating in English level 3*. Reading, MA: Addison-Wesley Publishing Company.

Iantorno, G., & Papa, M. (1994). *Turning points: Communicating in English level 4.* Reading, MA: Addison-Wesley Publishing Company.

Kanasky, W. F., Howard, E., & Graham, P. A. (Eds.). (1993). *Living, learning & literature: Classic and contemporary works*. Compton, CA: Santillana.

Koch, K. D., Mrowicki, L., & Ruttenberg, A. (Eds.). (1988). *Teen scene: Personal stories for students who are beginning to read*. Palatine, IL: Linmore Publishing, Inc.

Koch, K. D., Mrowicki, L., & Ruttenberg, A. (Eds.). (1990). *Teen stories: Personal stories for students who are beginning to read*. Palatine, IL: Linmore Publishing, Inc.

Marcus, S. (Ed.). (2006). *A world of fiction: Twenty timeless short stories*. White Plains, NY: Pearson Education.

Margulies, S., & Crowell, C. E. (Eds.). (1997). *Readings in cultural literacy: Topics across the curriculum*. New York: Educational Design, Inc.

McCloskey, M. L., & Stack, L. (Eds.). (1996). *Voices in literature bronze*. Boston, MA: Heinle.

McCloskey, M. L., & Stack, L. (Eds.). (1996). *Voices in literature silver*. Boston: Heinle.

McCloskey, M. L., & Stack, L. (Eds.). (1996). *Voices in literature gold*. Boston: Heinle.

McConochie, J. A. (Ed.). (1975). *20th century American short stories*. New York: Collier MacMillian.

Ray, B. (2000). *Look, I can talk! A step-by-step approach to communication through TPR stories.* Los Gatos, CA: Sky Oaks Productions, Inc.

Ray, B., Neilson, J., Cline, D., & Stevens, C. (1998). *Look, I can talk more! Student notebook: A step-by-step approach to communication through TPR stories*. Los Gatos, CA: Sky Oaks Productions, Inc.

Pickett, W. P. (2002). *The pizza tastes great: Dialogs and stories (2nd ed.).* White Plains, NY: Pearson Education.

Schifini, A., Short, D., & Tinajero, J. V. (2000). *High point: Success in language, literature, content*. Carmel, CA: Hampton-Brown.

Twain, M. (1993 ed.). *The adventures of Tom Sawyer*. Essex, England: Longman Group UK Limited.

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Rosencrantz and Guildenstern Are Dead: from Stage Script to Screen Presentation

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Abstract—**Re-working on his reputation-establishing play in a new medium over the span of two decades after its first stage presentation, the film version of *Rosencrantz and Guildenstern Are Dead* (1991) demonstrates an extension as well as a variation of its original stage script, particularly in the aspect of Tom Stoppard's responses to the classical text of Shakespeare. Although the image of Shakespeare's dramatic text still haunts the story like a ghost, a carnival air of absurdity is added to the work, which makes Stoppard's motif of Shakespeare more ambiguous.**

Index Terms—**stage play, screen play, Shakespeare, subversive approach, haunting presence**

I. INTRODUCTION

Being one of the most distinguished dramatists in the Post-War English drama, Tom Stoppard had quite a few of plays successfully presented on screen, such as *The Human Factor* (1979) adapted from Graham Greene's bestseller *Brazil* (1985), *Empire of the Sun* (1987) from the novel of the same name by J. G. Ballard, and *Shakespeare in Love* (1998), a great success co-scripted with Marc Norman. Among his screen plays, *Rosencrantz and Guildenstern Are Dead* (1967) is the only one scripted and directed by Stoppard himself. Re-working on his reputation-establishing play over the span of two decades after its first stage presentation and doing it in a new medium, the film version of *Rosencrantz and Guildenstern Are Dead* (1991) demonstrates an extension as well as a variation of original stage script, particularly in the aspect of Stoppard's responses to the classical text of Shakespeare. The implied meanings in the stage work get more explicitly expressed through the editing and encoding of the camera, which makes the motif of Stoppard's relation with Shakespeare more ambiguous.

II. SCREEN PRESENTATION AS A RE-CODING OF THE STAGE PLAY

As Egil Torqvist writes, the absence/presence of the editing-camera undoubtedly signifies the principal difference between stage and screen versions[1]. While the live performance of the former relies dominatingly on the verbal strength, a third perspective of camera is added to the film. Though both stage performance and film are visual art, a stage play is more verbal than cinema owing to its limitation in terms of visual display: "Words on the stage must be weighty enough to create a meaningful imaginary world with far less assistance from the visual than is the case on the screen."[2] Relying mainly on the verbal, the power of the theatre lies much more in its capacity to represent the dramatic work by suggestion, while cinema, as a contrast, "reproduces phenomenon in its details, its minutiae, and the more the director reproduces these in their concrete, sensuous form, the closer he will be to his aim."[3]

So, compared with stage performance, screen presentation enjoys the obvious advantage of visual potentiality resulted from the flexibility of camera. Relying more on the visual than verbal, a totally new kind of acting style is required by the screen play: not only weighty speech in the stage play has to be changed to more economic one; an emphasis on the physical expressions of the characters is also required. As Erwin Panofsky writes, "the camera transforms the human physiognomy into a huge field of action where – given the qualification of the performers—every subtle movement of the feature, almost imperceptible from a natural distance, becomes an expressive event in visible space event in visible space and thereby completely integrates itself with the expressive content of the spoken word…."[4] As Rod Whitmaker states, camera angle is largely dispositional. In a variety of ways "angle alters the terms under which the subject matter is to be viewed. Primarily, a change of angle alters the composition of the shot, and, thereby, the environment in which the principal subject is to be seen. This involves certain inclusions and exclusions of surrounding and qualifying matter. Beyond this, angle may be regarded as subjective, attitudinal, or intensifying."[5] And

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[1] Egil Tornqvist (1991), Transposing Drama. Basingstoke: Macmillan. p.175.
[2] Henry Bacon (1994), Continuity and Transformation—the influence of literature and drama on cinema as a process of cultural continuity and renewal. Helsinki: Suomalainen Tiedeakatemia. p.33.
[3] Ibid., p.34.
[4] Ibid., p.32.
[5] Rod Whitmaker (1970), The Language of Film. New Jersey: Prentice-Hall, Inc.. pp.58-9.

camera also can work miracles through juxtaposition of shots, which, "like the hieroglyphs of a Chinese ideogram, could result in something entirely new, an idea greater than the sum of its parts."[6] With their capacity in framing the scenes in various angles, camera shots show its powerful potentiality in changing the meaning of the content in its framework. The frame helps to unearth, particulate and accentuate relationships of characters. All these elements brought in by camera work together, "rewriting" inevitably the meaning of screen plays.

Because of this, film adaptation inevitably becomes a process of critical selection, which makes screen presentation implicitly a work of literary criticism. According to Neil Sinyard, screen can stress what is believed to be the main theme of a given text, selecting certain episodes and excluding others, offering preferred alternatives, focusing on specific areas of the original, expanding and contracting details and having imaginative flights about some characters, thereby shedding new light on the original script.[7] With the editing function of the camera in magnifying and narrowing down, focusing and attenuating, dissecting and reforming the content, screen adaptations turn to be an extension and re-coding of stage plays. The very process from the stage script to the screen presentation demonstrates an interesting extension and variation of meaning under the effort of camera shots.

III. STAGE PLAY OF ROSENCRANTZ AND GUILDENSTERN ARE DEAD

In its basic dramatic structure, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* stands as the inverse of *Hamlet*: its title characters, Rosencrantz and Guildenstern (Ros and Guil), are two minor figures from Shakespeare's *Hamlet*, who are sent by the king to spy on the prince and later beheaded in England. In Stoppard's play, Ros and Guil are made the leads while the tragic hero Hamlet is reduced to a minor figure only playing a small part in the play. Building its plot on the misadventures and musings of Ros and Guil, the play dramatizes the lives of the two ill-fated friends who get entangled in the puzzling web of Hamlet's tragedy.

The stage play begins with one of the most memorable scenes in the twentieth century theatre: Ros and Guil are betting on the toss of coins while traveling toward Elsinore, the castle of Danish King Claudius. Guil feels puzzled and dazed with his bad luck in the game, which is exclusively the "head" against him in all the ninety two times. As they try to decide in which direction they have to travel, they hear music, and then see some Players or tragedians come as what happens in *Hamlet*. After that, the Players and tragedians become frequent presence on the stage, joining Ros and Guil now and then in their philosophical conversations on life and drama.

In Act II, the life of Ros and Guild in reality gets increasingly mixed with the scenes and dialogues from *Hamlet*. Shortly after Ros and Guil's discussion with the Player, Hamlet and Ophelia suddenly appear on the stage and mime the scene from *Hamlet* in which Ophelia is sent to test on Hamlet. The following moment sees the scene in which Gertrude and Claudius greet and welcome Ros and Guild in the language of Shakespeare, confusing the two in names. Instructed by the king to "glean" what afflicts Hamlet, Ros and Guil attempt to cross-examine the prince. But during this process, in the intervals of the episodes of *Hamlet*, Ros and Guild also fall now and then into discussions about the purpose of life. But their talking seems ending up only in worse confusion, for they just cannot make out what is going on around them. In this way, they pass the time, talking, flipping coins, and playing word games till the end of the second act with references to the season of autumn and Ros and Guil preparing to escort Hamlet to England.

Act III opens in pitch darkness with soft sea sounds and sailors' voices indicating that Ros and Guil are on a boat. It is soon discovered that the tragedians are on the boat too, hidden in the barrels. During their talk, the Player launches into a more philosophical speech: "life is a gamble, at terrible odds—if it was a bet you wouldn't take it." Then pirates attack the ship as what is written in *Hamlet*. When the fight is over, Ros and Guil find Hamlet is gone, and the letter to the king of England had been substituted by the prince, instructing the King to put the letter bearers to death. The play ends with the last scene from *Hamlet*, in which, with the bodies of the king, queen, Laertes and Hamlet lying on the stage, the Ambassador from England reports that Ros and Guil had been executed as the letter requested.

The premier of this play in 1967 immediately established Stoppard's position as a distinguished playwright. Harold Hobson, one of the most influential dramatic critics at that time, gave the play great applause, calling its presentation the most important event in the British professional theatre of the past nine years since Harold Pinter's *The Birthday Party* in 1958. And just like what happened to Pinter's early works, *Rosencrantz and Guildenstern Are Dead* was also labeled as a "Absurdist" play as soon as it came out, being associated with Samuel Beckett's *Waiting for Godot*. Some critics suggested that Stoppard had put *Waiting for Godot* inside *Hamlet*, taking the play as an "existentialist" work. But no matter how diversified people's interpretation of the work is, the motif of Stoppard's relation with Shakespeare becomes one of the most exciting and significant issues of research. Even the existentialist theme mentioned above is mainly articulated through the fate-like influence of Shakespearean script on Ros and Guil.

Compared with the subsequent film, the 1967 stage play relies mainly on its verbal strength, e.g., word games, speeches and dialogues. Focusing on the two minor characters sent to death in bewilderment, the play dramatizes their desperate resistance facing the mysterious fate-like hold of the pre-set narration in Shakespeare's written script. As Delaney notices, "In *Rosencrantz and Guildenstern Are Dead*, the courtiers' attempt to understand their fate is greeted by the Player's pronouncement: 'It's written'. Such biblical language has the effect of associating, within the created

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[6] Stuart Y. McDougal (1985), *Made into Movie: Literature to Film*. New York: Harcourt Brace College Publishers. p.340.
[7] Henry Bacon (1994), *Continuity and Transformation*. P.32.

world of Stoppard's play, the Shakespearean text with the Scriptural."[8] In illustrating the characters' helpless fight against the hold of Shakespearean biblical text on their fate, the play also reveals the motif of the dramatist's own post-modernist relation with Shakespeare's classic.

From the beginning of the play, Ros and Guil seem to be aware of a mysterious spell on them, and try painfully to prove that they have influence on things and are capable of a logic sense of direction in life. The conflict between the hold of the spell and their resistance against them eventually works as a central line in the play. Significantly, Ros and Guil are clearly defined in the stage play as two Elizabethans (from Shakespeare's world) at the beginning of the play. When the curtain rises, they are betting on the toss of the coins. Facing the result of being exclusively the "head" against him in all the ninety two times, Guil is deeply shocked and puzzled by the unusual bad luck and its implication. He vaguely feels the tight hold of some spell on them: he gets up but has nowhere to go. So, in the following several minutes, Guil tries first to explain and justify the phenomenon with syllogisms. And then, to solve the riddle, he also looks back in the past, intending to trace back to the initial moment of memory for an answer, only to find that their present situation starts with "a message", a summons which is given by the king as what is written by Shakespeare in *Hamlet*.

Compared with his image in the later screen play, Guil, the more intelligent and inquisitive of the two, is portrayed as being more violent in the stage work. He smashes the Player when the latter asks him to take part in the performance of the vulgar play. He shows such fury not so much for an insult to his dignity as for an association of them with acting under the thumb of some written words. As he tells the Player, he might have been a bird out of season, a tongueless dwarf, but still he is "standing by the road to point the way"[9] (21). Just like the poetic image in his previous speech of a man seeing a unicorn crossing his path and disappearing, Guil is implying that he knows the direction of his way, and he has capacity of having an influence. As they are increasingly dragged into the *Hamlet* plot, Gui's attempt to "have influence" gets expressed through a series of philosophical speeches like this and word games with Ros. In playing the games, he is just to sort out the "logic at work" (30) and "the direction of the wind" (43). As he tells Ros: "Wheels have been set in motion, and they have their own pace, to which we are ... condemned. Each move is dictated by the previous one—that is the meaning of order" (43).

The crucial point is that in his searching for the direction of wind, Guil is frequently found not looking forth but back. Since the first time he asks Ros about "What's the last thing you remember?" (44), he has been secretly wishing to be back to the world before that "summons" and being dragged into the realm of the written words. In his speech, he expresses his envy of the Chinese philosopher, Chuang Tzu, who "dreamed he was a butterfly, and from that moment he was never quite sure that he was not a butterfly dreaming it was a Chinese philosopher"(44). What Guil envies of Chuang Tzu is his freedom of shuttling through the bound of the two worlds. It is not until later when we realize that the starting point of their journey they try to return is the set plot in *Hamlet* by Shakespeare. But while he wishes to be back, he is desperately aware of his situation of no-returning, no escaping from the present realm of "words": "We cross our bridges when we come to them and burn them behind us, with nothing to show for our progress except a memory of the smell of smoke" (44).

If Guil's resistance to the mysterious spell on them finds expression in his attempt to explain the phenomenon, Ros's is shown in his simple desire to "go home" as well as his impatience with the intruding of the Shakespearean characters from *Hamlet*. When the royal procession comes and disappears for the first time in Act One, leaving them on the stage as if nothing had happened, Ros says, "I want to go home" and "I'm out of my step here" (29). By the phrase of "go[ing back] home", it means returning to the moment before being summoned and being free from the spell. While Guil struggles for a direction, Ros knows clearly well that their direction is backward, in the direction to home: "I want to go home. (*Moves*) Which way did we come in?" (30) Unlike Guil, Ros has no interest in the things around him; instead, he is playing the game throughout the play. But in the views of Stopaprd, it is just this simplicity in Ros that makes him closer to truth than Guil: as Ros says, "He murdered us." In the second half of the play, he frequently talks of death: "Do you ever think of yourself as actually dead, lying in a box with a lid on it?" (51) Though less in words, Ros seems knowing well what is the invisible spell that Guil tries hard to clarify: it is nothing but the imposing presence of *Hamlet* plot on them. In the play, he is found twice on the verge of tears. Facing the coming and going of the Hamlet figures, he cries bitterly: (*Near tears*) "I'm not going to stand for it!" But just at this moment, a female figure, ostensibly the queen, enters. Ros marches up behind her, puts his hands over her eyes and says with a desperate frivolity. Ros's gesture of frivolity to the supposed queen reveals the same despair as Guil's violence to the player who invites them to the play. All his intolerance towards the intruding Shakespearean figures is expressed in his sentence of "I am only glad that that's the last we've seen of him" (68).

Besides the dilemma between Guil's attempt to see the direction and their awareness of having no road back to their original selves, another dramatic tension in the play is the counter force from the world of the players imposed on them. While Guil tries hard to prove that he can have an influence, the very presence of Players suggests the blurring of the line between life and dramatic text. As the Player depicts their work of acting, "We keep to our usual stuff, more or less, only inside out. We do on stage the things that are supposed to happen off. Which is a kind of integrity, if you look on

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[8] Paul Delaney (1990), Tom Stoppard: the Moral Vision of the Major Plays. Basingstoke, Hampshire: Macmillan. p.34.
[9] Tom Stoppard (1967), Rosencrantz and Guildenstern Are Dead, London: Faber and Faber. p.21. Subsequent documentation of quotations from this play will be in-text notes within parentheses.

every exit being an entrance somewhere else" (22). So, when Guil asks him if he is to change into his costume, his answer is "I never change out of it" and he is always "in character" (26). This ironically foretells the situation in which Ros and Guil are: being aware of it or not, ever since their life was written down by Shakespeare, they have never been out of their "costume". And this implication is also illustrated through the symbolic image of the actor Alfred, who is found to be frequently half in and out of the robe while the Player and Guil bet. All these suggest the mutual identification of the worlds offstage and onstage. The only difference between the Player and Ros and Guil lies in that the Player accepts his dramatic role while Guil and Ros refuse to be so, insisting to be mere spectators instead of figures in the play:

Player: …There's a design at work in all art—surely you know that? Events must play themselves out to aesthetic, moral and logical conclusion.

Guil: And what's that, in this case?

Player: It never varies—we aim at the point where everyone who is marked for death dies.

…

Guil: Who decides?

Player: (*Switching off his smile*) Decides? It is written....we're tragedians, you see. We follow directions—there is no choice involved. The bad end unhappily, the good unluckily. That is what tragedy means. (*Calling*) Positions! (59)

To the Player, scripts are like fate-like words of biblical status. In the textual world of drama, "It is written" means "it is unchanged". It is just this terrible truth shown in the Player that Guil feels dread. So he insists on a distance from "art" —"we don't know how to act… we only know what we're told, and that's little enough" (49) —and demands a freedom from what is set down in the "text".

Unlike what happens in the film in which Ros and Guil shuttle freely in the symbolic palace of Shakespeare's world, Ros and Guil in the stage play are totally passive, with Shakespeare's characters coming and going, throwing their presence on them while they can do nothing but bear it in rage and desperation. When they are betting with the Player, for example, suddenly Ophelia runs on the stage in some alarm, being followed by Hamlet; and then with a flourish, enters Claudius and Gertrude attended by their courtiers. This drives Ros and Guil increasingly to desperation. Near the end of Act Two, Ros irritably cries, "They're taking us for granted! Well, I wont' stand for it! In future, notice will be taken. (*He wheels again to face into the wings.*) Keep out, then! I forbid anyone to enter! (*No one comes—Breathing heavily.*) That's better..." (53) But the moment his words are spoken, ironically, an even bigger procession enters, principally Claudius and Gertrude. And to his shock, Clauiud takes his elbow as he passes and is immediately deep in conversation with him: the context is Act III, scene i in Shakespeare. And in the following several minutes, audience find that Hamlet enters upstage, as if being wholly unaware of the presence of Ros and Guil. When they eventually disappear into the wing, Ros exclaims hopelessly, "It's like living in a public park!"(55) Scenes like this demonstrate vividly how Shakespeare's world imposes its presence on them. When this takes place, the dividing line between Shakespeare's play and reality totally disappears.

So, though Shakespeare's tragic world gets subverted in Stoppard's stage play, nevertheless, one cannot find the excitement and release of the real subversion in the stage script. Instead, what people feel far more strongly is the suffocating hold of the spell of Shakespeare on Ros and Guil, the sense of imprisonment from the prior text, and their hopelessness in resistance. In this way, for all his post-modernist misuse of Shakespeare's classic, Stoppard seems being unconsciously putting Shakespeare on an insurmountable level.

IV. NEW LIGHT THAT SCREEN BRINGS TO *ROSENCRANTZ AND GUILDENSTERN ARE DEAD*

Re-working the stage play into a screen work in 1991, Stoppard felt strongly the time distance between the two versions: "it [the stage play] was written 25 years ago and not all of it is still to my taste."[10] Therefore, in writing the screen script, he said

I left out half the lines [in stage play]. It's a play about two people waiting for other people to come in and go out, and the energy of the piece has to be carried mainly by the language. In the movies they aren't trapped like that: they can do the rushing about—which is what happens. In the play it's like two people on a railway platform, and in the film they're roaring around like this train. So there's a lot of energy that gets used in the physical momentum of this.[11]

So, when the film came, it appeared in a strikingly fresh form: dialogues are shortened, simplified and some are even deleted. There are far more settings and the play is quicker in rhythm. Relying on the shifts and juxtaposition of shots, montage technique, audio effect of music, the film creates an eerie and mysterious mood that the stage is unable to achieve. With all these changes, the meaning of the screenplay gets eventually re-written, particularly in the aspect of its relationship with Shakespeare's *Hamlet*.

In the stage play, the focus of dramatization is on Guil and Ros's sense of spell of the pre-set plot of Shakespeare's text on them, and the futility of their resistance to its ultimate hold. In the film, this central line is only partly preserved: with the help of camera perspective, Stoppard gives his characters more freedom and capacity in counteracting Shakespeare's *Hamlet*. The result is that although the image of Shakespeare's biblical dramatic text still haunts the story

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[10] Paul Delaney (1990), *Tom Stoppard*: the *Moral Vision of the Major Plays*. P.235.
[11] Ibid.

like a ghost, a carnival air of absurdity is added to the tragic story of Ros and Guil, which makes Stoppard's motif of Shakespeare more ambiguous.

First of all, the screen version introduces a fabulous air of modern thrillers. Unlike what happens in the stage play, Ros and Guil are portrayed like two horsemen or cowboys instead of Elizabethans. When the movie begins, they emerge gradually like two black spots from the distance to the screen. And the following pictures of their leisure walking in the woods, camping and eating hamburger all give them an air of modern time. With the help of modern movie technique, Stoppard, the playwright as well as the director, gives the screen work a fantastic air of strain. The very manner of Ros and Guil entering the Shakespearean world proves to be like that: First, it is some woman's wailing voice filling the air like a ghost from some locked castle in legend; and the next moment, Ros and Guil find themselves in the Painted Hall, where they will experience many scenes from *Hamlet* in the following part of the movie. With a window curtain dragged down by Ophelia and Hamlet falling over the heads of the dazzled Ros and Guil who just entered, the two start their adventures in the Shakespearean world.

The greatest change from stage play to the screen work lies in that the flexibility of camera shots gives Ros and Guil not only more spatial freedom of movement, but also a detached stance of observation, which is almost impossible to achieve on the stage. In the screen play, only now and then they are found involved in the Shakespearean story from which they come; most of the time, they are just detached observers, enjoying the freedom given by camera. Here unlike in the stage play, Ros and Guil are longer imposed passively with the presence of *Hamlet* figures. Ros and Guil walk into the Shakespearean "castle" by themselves in a highly fantastic way; and there, they find a symbolic existence of Shakespeare's world as a castle-palace with corridors, staircases, cellars, trapdoors, and gallery hall, which are linked with doors, through which they shuttle freely, tracing the voices and scenes of the great story. They run up and down the staircases, in the barns, the kitchen and every other corner of the Shakespearean castle, watching the scenes of *Hamlet* from the angle of the camera shots as audience.

And with the help of camera shots, Ros and Guil's role as audience is further achieved through a series of effective visual images—the windows from which they watch the scenes in *Hamlet*, the upper stairs from which they witness what happens in the Painted Hall, the echoing voice they hear when speaking in the hall, and the pipe line along which Guil listens to the performance of Shakespeare in the kitchen of the castle. The first time when the image of window appears is in the scene of badminton court: while playing word game in the manner of badminton, Ros and Guil open a window and see the player's cart outside. Since this moment, the image of Ros and Guil watching the dramatic scenes in *Hamlet* through the windows becomes a symbolic picture to illustrate their relation with Shakespeare's text. Because immediately after the scene in the badminton hall, the camera finds Guil and Ros in a corridor, a place of echoing footsteps, where Guil stands listening and watching. Looking through the window bars, he sees the scene of Polonius telling Claudius that his daughter might be the origin of Hamlet's madness. A few minutes later, they suddenly hear a voice from somewhere in the castle. Following the voice to a small window and looking through it, they find they are looking from above into a large kitchen: the players are giving a rehearsal to an audience including Hamlet and Polonius. In this fabulous way Ros and Guil run through the corridors, staircases, doors, tracing vague voices or pausing now and then to watch a scene from *Hamlet*. Of course, there are some scenes in the film suggesting Ros and Guil's involvement in the play: for example, in the scene when they are watching Hamlet and Polonius, the prince suddenly notices their presence and tells them "leave me, friends".[12] Moments like this pull Ros and Guil from the deportment of observers to participants. But the feeling of distance brought by the image of windows is accentuated in the scene after they watch rehearsal in the kitchen. In that part, they continue to hurry down the stair to a landing. The player's performance can still be heard there. While Guil puts his ear to a drainpipe to listen all the better, Ros finds a trapdoor. The very image of the pipe against which Guil listens to what happens in the play, particularly the distortion of voice when water gurgles down the pipe, strongly suggest how they are watching Shakespeare over the great span of history and what change that flow of time brings to the meaning of the story.

Endowing Ros and Guil with the role of audience, the film highlights audience's function in the creation of meaning. In the screen work, the minor ideas in the stage play get enlarged into a long scene in the barn, in which a rehearsal of *Hamlet* is given to an audience of servants. In the process of the players performing the tragedy, the camera pans frequently between the graceful scenes of Shakespeare's play on the stage and the crude laughter, loud applause, and vulgar facial expression of the servants offstage. Not to mention the funny effect resulted from the mixture between the elegant music of the play and hen's voice and baby's cry in the barn. With the final image of the two spies in *Hamlet* dangling on tiptoe on the stage and the servants applauding loudly, a crude carnival element is introduced to the canonic tragedy world—the vulgar and the serious are roughly put together. In fact, this kind of carnival treatment of Shakespeare's tragedy in the manner of Bahktin's theory becomes a dominating mood in the film.

According to Bahktin, carnivalism originated from the mediaeval ritual of festival, in which the social order is temporarily destroyed, with the sacred and the serious being dragged down from their normal throne while the insignificant and the clowns being raised to the level of the great. So, the essence of carnivalism lies in its nature of the subversion, a violation of the normal expectation of the proper social order. In the film, for several times, the king is portrayed as a clownish frivolous figure. In the scene when Guil is meditating philosophically of "Your smallest action

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[12] Tom Stoppard (1990), *Rosencrantz and Guildenstern Are Dead The Film*, London: Faber and Faber. p.52. Subsequent documentation of quotations from this film will be in-text notes within parentheses.

sets off another somewhere else, and is set off by it" (17), the king and queen suddenly surge into the Paint Hall in a highly unceremonious manner: he takes off his crown and tosses it to her, and then in the same flippant way she takes it. The similar carnival air is also found in Stoppard's portrayal of Shakespeare's tragic hero, Hamlet. In the scene of his dining with Ros and Guil, Hamlet suddenly jumps up the table and begins to deliver the famous passage in a highly exaggerating way: "I have of late, but wherefore I know not, lost all my mirth" (31). By the time he utters the sentence of "but it appeareth nothing to me but a foul and pestilent congregation of vapors" (31), he has crawled along the table and got back to his chair. Then he picks up his cup and belches loudly. In scenes like this, the sacred and serious is dragged down from its highest status to a clownish position like in a carnival ritual.

Besides the carnival air, another subversive approach the film brings to the Shakespearean figures is the introduction of the image of modern science into the play. The most impressive scene is how Ros transforms a piece of [Shakespeare's] manuscript into a paper bi-plane. Through this symbolic picture, Stoppard is actually demonstrating his post-modernist approach in his rewriting of Shakespeare's plays and the new perspective he brings to the classic. Significantly, it is Ros, the simpler one of the two, who is given the role of carrying forth all the scientific attempts in the movie. Compared with Guil who is always deep in brooding and questioning and leading their word games, Ros is less rational and more intuitive. But for some mysterious reason, it is Ros who is made by Stoppard to stumble on the scientific discoveries. In the gallery and badminton scenes, for example, he tries to juggle first, but fails. Then, he finds the interesting game of throwing a loose feather and a croquet ball—as Stoppard jokingly writes in his script instruction: "He is within an ace of getting there in front of Galileo" (19). In another scene in the garden of the fruits where an apple tree stands, Ros's eyes fall on a line of spherical earthenware pots hanging from a branch: he "gives the first pot a swing and find that the one at the far end is nudged out of position by the impact"(28). Though unaware of what he is doing, as Stoppard states it, Ros is definitely intrigued by the "Newton's Cradle" phenomenon, which he falls into instinctively. The same simple genius is later found in his Archimedes' discovery in the bath house. When Ros raises himself out of his bath, he notices that in doing so, he has lowered the water level as indicated by his toy boat floating on the surface. While he lowers himself, the boat rises again to the former mark. Here, as Stoppard says, Ros is again about to rediscover Archimedes' principle. The very association of Ros' innocent genius with the image of apple tree in the garden gives Ros a greater symbolic meaning: though intellectually less quick than Guil, Ros's innocent intuition makes him closer to truth.

So, a significant change in the film is the shift of the truth pursuer from Guil to Ros. In the stage play, Stoppard's focus seems to be on Guil who is portrayed as a parody on the tragic Hamlet, who feels trapped by an ineffable spell and tries hard to break it. But in the film, Guil is portrayed as rude, violent and proud. As a contrast, Ros is presented as humane, emotional and simple: he not only stumbles upon scientific discoveries, but also proves his smartness in obtaining the truth about human relationship around him. After their dinner scene with Hamlet, Guil say, "I think we can say we made some progress" (33). To this, Ros expresses a different view: "…he made us look ridiculous…Hamlet was scoring off us all down the line" and "He murdered us" (33). This is a typical example of how his silent observation turns out to be an insightful perception of the situation they are in. It is also Ros who eventually perceives their doomed fate of death. Lying on the top of a stone tomb in Act Three, Ros asks Guil who is talking about in the room, "if I asked you straight off—I'm going to stuff you in this box now, would you rather be alive or dead?" (46) Here, his sentence not only blurts out the truth of the situation (living death) they are in, but also explains the reason why he shows no interest in struggling for the direction or the logic of things as Guil does. As he says, "there's only one direction and time is its only measure" (47). When he throws the paper bi-plane to Guil, he is almost symbolically showing the latter the destination of their fate. By showing the paper plane which is made of the manuscript, Ros is demonstrating to Guil that for all the change from the script to paper plane, the essential substance is the same. The further implication of his gesture is that though greatly changed they have been—from the two minor characters in *Hamlet* to the protagonists in *Rosencrantz and Guildenstern Are Dead*—their fate will remain the same. Actually, the very picture of bi-plane stands as a paradoxical image: on the one hand, the paper bi-plane shows the fantastic re-creation from the manuscript; but one the other hand, it also can be understood that, no matter what a modern feeling the image of the plane gives us, it is still made of the script paper from the mysterious source. The implying meaning is that however changed they have been, Ros and Guil must die because, in the Player's word, "It is written" long before in Shakespeare's plays (50).

So, the movie of *Rosencrantz and Guildenstern Are Dead* demonstrates a more ambivalent and contradictory attitudes of Stoppard towards Shakespeare than the previous stage play: on the one hand, the film treats the Shakespearean mother-text more subversively with the detached perspective of the camera, but on the other hand, it also seems strengthening the haunting presence of the long-dead precursor through a series of ghost images, which constantly remind the audience of the presence of Shakespeare's scripture. While the movie is prevailed with a carnival air of comedy, it is also haunted by an eerie gothic atmosphere at the same time.

An air of invisible supernatural force permeates the whole movie. Though the messenger sent by the king to Ros and Guil has been mentioned in the stage play, the verbal medium does not gives much stress on the mysterious image fully. But in the film, the camera creates an unusually shocking effect about the image of the messenger through its visual power. In the flashback that repeats three times throughout the whole work, the camera shoots a certain wooden shutter, seen from the inside of a dark room where Ros and Guil are supposed to stay. With the shutters being banged and shaken violently, an echoing voice is shouting their names. Then the shot moves to Ros and Guil who abruptly stand up,

shocked as if receiving some urgent summons from above, exclaiming nervously, "We were sent for" (6). The strikingly contrasting scenes of the flash – the dark room and the light outside separated by the wooden shutters—invite audience to have a symbolic understanding of the words said by Ros and Gui: "pale sky before dawn, a man standing in his saddle to bang on the shutters ... he called our names....this man woke us up" (7). The particular time of "before down" and the messenger's posture of "standing in his saddle" in the dazzling light outside remind people of some holy messenger from above. More significantly, the next moment, they hear the distant rhythmic iron clank of the players' cart. With the tragedians' presence, Ros and Guil's journey [pre-set by the Shakespearean text] begins. The particular context created by camera shots invites the strong association of Shakespeare's world with the mysterious presence from above.

This implied motif of Stoppard's relation with Shakespeare gets particularly accentuated through the haunting presence of the manuscripts flying in the sky. The image of manuscripts appears on the screen for the first time after Ros and Guil's encounter with the tragedians in the woods and before they enter into the Hamlet world of the Castle. In an eerie way, some loose pages of manuscripts are seen fluttering out from an open box of the players, being blown one after another like spectra. The similar eerie feeling appears again when Ros and Guil are in the Painted Hall, where for a moment they see Hamlet and Ophelia, but in a blink of eye's time they find the Hall is empty with no one in it. It is after that on the screen appears again the loose pages of manuscripts blown along the floor—in the same desolate and haunting way. Like the bi-plane, the haunting image of the script is also paradoxical—while it shows that Shakespeare's plays had been dead long ago, it also suggests they are still present with their invisibly shaping hold on everything in it.

The haunting presence of Shakespeare's play is further illustrated through the image of the windows, through which the camera frequently catches Ros and Guil watching the figures from *Hamlet*. These windows not only visualize the detached posture of Ros and Guil, but also suggest the situation of confinement the *Hamlet* figures are in.

Actually all the figures from *Hamlet* are presented like imprisoned ghosts in Stoppard's movie. In one of the scenes, Guil shouts loudly to Ros, whose voice echoes in the castle and brings Ophelia to a window. When the camera shots her face beyond the grille, she looks like a ghost figure locked in the dark rooms of the past. In another scene of a cobwebbed derelict chamber, the setting, like the eerie wailing voice of woman and the fluttered manuscripts, gives the audience the feeling of death. In a setting like this, figures are more like haunting images than real people. In fact, in spite of their rushing about in the castle, Ros and Guil are also portrayed as prisoners in it. For twice, the camera presents Ros and Guil as characters beyond the grilles. Once is when they are standing outside the cobwebbed chamber, watching Hamlet in it; the other is when Hamlet is delivering "to be or not to be", the camera shots Claudius, Polonius, Ros and Guil standing beside the window watching to the inside. In such scenes, the camera takes them through the grille, giving people a strong illusion of that they are people behind the bars.

So, the essential identification of the players' world with Ros and Guil we find in Stoppard's stage play is still here in the movie. Ros and Guil are still playing "word games" (the same work that the players do on the stage). The most important "word game" is to question "Hamlet", whom Guil pretends to be. And some images in the film suggest the blurring between the players and the supposed characters in reality. For instance, in the scene where Ros makes the paper plane, Guil walks about in the room. Then he hears some voices, and following them, he reaches to a door, which has a small hatch. Opening it, he is shocked to see a masked face facing him outside, an actor who is adjusting his mask in a mirror on the door. But the cross shots from Guil to the masked actor, and from the actor to the face in the mirror suggests strongly the mutual identification between the two. It shows that there is no difference between the people outside and inside the door. Moreover, the following long shot of the puppet performance makes this point even more obvious: while the puppet *Hamlet* is presented on the stage, among the audience sit the identically masked King and queen. The closed-up of the camera on the facial expression of the masked Queen shows how she recognizes another self in the puppet queen on the stage. These identifications eventually develop into a real verging of the stage and offstage worlds when Ros and Guil are found on the same "boat" with the tragedians to England: "It never varies—we aim at the point where everyone who is marked for death dies" (49).

In the end of the film, Ros and Guil have been wholly back to their roles preset in Shakespeare's *Hamlet*. Here, again, the camera shows its advantage of juxtaposition of shots. After the camera dissolves into a series of *Hamlet* scenes— Ophelia gets drowned, Leartes wounds Hamlet, Gertrude falls dead, and Hamlet kills Claudius—the audiences see that Ros and Guil are standing in front of them, with robes round their necks. So far, the beginning and the ending of the film seem having run a circle. It begins with Ros and Guil riding into the view of the camera, and ends with the picture of the two figures with rope round their necks and at the same time the players packing up their things, and then in the eerie music—half sad and half funny—the cart driving to the deep of the dark wood, to the direction opposite to the camera and the direction where Ros and Guil come from. For a moment, it seems as if what the audience saw in the past two hours had never happened. All the figures, Ros, Guil as well as other *Hamlet* characters, were once again put back into the box of the manuscript on the cart of the players after a haunting visit to the screen. This highly symbolic picture powerfully suggests that though the camera turns Ros and Guil into detached audience temporarily, Shakespeare's manuscript will eventually draw them back into their theatrical roles.

So, compared with the stage play in 1967, the 1991 film presents something totally new from Shakespeare's canonic text, but still something essential has been preserved: just like what the paper plane shows, although the film is so modern that one can hardly trace any sign of the original Elizabeth air of tragedy, nevertheless, nevertheless, it still

cannot change one fact, e.g., the paper plane is one made of the manuscript no matter how fantastic it has been made. As the running-on scenes of the aero-plane and the next one—Guil opens the hatch on a door and sees a masked face facing him—illustrates, Ros and Guil's eventual identification with the figures in the play underlies the camera's revolutionary perspective of subversion. From this image, one might detect the contradictory feelings of external rebellion but internal acceptance that Stoppard bears towards the canonic text of Shakespeare.

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Abstract—This paper describes two attempts of preparing Arab junior high school pupils to perform on the stage by Arab female student teachers who are pursuing their teaching practice in traditional Arab classrooms in the center of Israel. Following the pedagogical adviser's initiative, the student teachers trained two groups of junior high school pupils to perform a play and an episode of another one on the stage: Joseph and The Lion King. At the beginning, the trainees didn't show enthusiasm. In fact, they were reluctant to participate claiming that the pupils won't learn their roles, or they won't be serious enough. They might be shy to perform on the stage wearing special clothes. However, when they started the rehearsal, they were more than eager to follow the pupils' performance. They even concluded that the experience was exciting and satisfying, yet it is not easy to copy it and to try it.

Index Terms— traditional Arab classrooms, student teachers, trainees, drama, dramatic activities

I. Introduction

Employing drama and dramatic activities makes learning an enjoyable experience, makes the communicative experience more real and link it with the student's own experience of life (Royka, 2002). Drama also "gives a context for listening and meaningful language production, forcing the learners to use their language resources and, thus, enhancing their linguistic abilities (Chauhan, 2004, 1). It means that it forces learners to experience language in operation. In addition, using drama techniques is exciting since it employs a multi-sensory approach to language acquisition by involving the participants physically, emotionally and linguistically (Gasparro & Falleta, 2004).

According to Sun (2003), besides fun, employing drama in ESL/EFL classrooms would assist learners develop decoding skills, fluency, vocabulary, syntactic knowledge, discourse knowledge and metacognitive thinking. Moreover, it would increase motivation and reduce anxiety (Reig, 2009). Peregoy and Boyle (2008) claim that acting out stories and events would motivate learners to process and share information. They add that "Drama activities provide students with a variety of contextualized and scaffolded activities that gradually involve more participation and more oral proficiency; they are also non-threatening and a lot of fun" Peregoy and Boyle, 2008, 128). Furthermore, integrating drama would facilitate learning (Reig, 2009). Experiencing drama and dramatic activities would expand the vocabulary of the language learners because they not only learn by heart the new encountered words, but also they act them out (Sun, 2003). So it would help them acquire this vocabulary easier and faster. In addition, being engaged in drama activities would increase the learners' awareness of cultural aspects of the target culture (Gasparro & Falleta, 2004). Moreover, drama activities would be used for teaching pronunciation effectively to include stress and intonation (Sasaki & Kono, 2006; Gasparro & Falleta, 2004). Alber & Foil (22) conclude that drama activities could be an effective motivating instructional tool for learners.

Kerry-Moran (2006) defines readers theater as "a staged reading of a play or dramatic piece of work designed to entertain, inform, or influence" (p. 317). So drama would also improve the reading skills of the performers. Drama activities can also enhance the participants' writing skills. Peregoy and Boyle (2008) recommend a story retelling by the pupils after the teacher's reading and acting it out in a group. Crumpler and Schneider (2002) conducted a cross-study analysis of writing in a first grade classroom, where stories are read and acted out. The pupils were asked questions related to the content and the characters. The researchers conclude that drama and movement could be used to enhance literacy skills.

Wright et al (2007) states that in addition to motivation, drama allows learners to think in more sophisticated ways. It could be concluded that integrating drama in ESL/EFL classes would increase language learning, enhance motivation and reduce anxiety among learners.

Using drama and movement facilitates the brain to learn and to retain information since it is dynamically involved in exploring things, inquiring others and analyzing information. Royka (2002) asserts that drama activities can bring life to ESL/EFL classroom. Brain research suggests that movement may improve learning therefore, teachers are expected "to engage students in a great variety of postures, including walking, lying down, moving, learning against a wall or desk, perching or even squatting" (Jensen, 2000, p.34). In addition, active learning would be more fun and better remembered. Furthermore, it has been claimed that language learning is likely to happen with meaning and be student-centered (Sasaki & Kono, 2006). The learner-centered approach of language teaching makes the experience personally fulfilling, which creates a student-participatory language learning experience (Gasparro & Falleta, 2004).

Gaudert (1990) conducted a research study to investigate the use of drama activities in different settings and to

different proficiency level ESL classes in Malaysia. Over 300 hundred teachers with a varied level of training and experience who teach low, intermediate and high level classes in urban as well as rural areas were involved in the research. The employed drama activities included improvisation, pantomime, role playing, and simulations. It has been found that drama techniques worked for most teachers. In addition, some of these techniques worked better in certain circumstances than others. Moreover, Gaudert (1990) concludes that drama activities are useful for motivating pupils, capturing their attention and arousing their creativity.

However, not many teachers are willing to adopt drama and drama activities in their instruction (Royka, 2002). For example, some would claim that they are not drama experts and others don't want to be silly in front of the students in the classroom. In addition, traditional teachers would claim that drama is fun and not a serious method for learning. Moreover, others may think that preparing for drama activities is time consuming. Furthermore, many schools lack drama resources. If they are available, they won't fit the ESL classrooms. Gaudert (1990) finds out that some teachers find it difficult to integrate drama in their instruction, and others are not willing to try   theater activities because they feel that it requires a great deal of preparation. Also, other teachers objected because performing on the stage is emotionally demanding since it requires pupils to perform in front of others. Therefore, Gaudert (1990) concludes that convincing and training teachers to adopt drama activities in their classes is essential. For example, student teachers through their training should be shown how theater techniques would fit in the overall plan and curriculum and how would they meet their needs as well as their pupils'. In addition, pre-service teachers should be engaged in preparing theatre activities that suit the different levels of pupils.

II.   The Attempts of Integrating Drama in EFL Instruction

Participating in the P.D.S (Professional Development Schools) program was an opportunity to work with the students closely in trying to expose them to a variety of teaching methods and approaches. According to Ariav and Emanuel (2003), working in the P.D.S. framework and accompanying the students at schools on a weekly basis enables pedagogical advisers to expose them to the school's atmosphere, environment and ecology as well as the different interactions between the administration and staff members. Moreover, it provides them the opportunity to be engaged in different school activities. Therefore, accompanying my students once a week for six hours enables me to provide them with emotional, professional as well as reflective support. Furthermore, it makes it possible and worthy to try out my personal mission, as a pedagogical adviser, of conceptual change of their personal perceptions of teaching as a long life experience of trial and error and belief in themselves and their abilities, and openess to innovative ideas and methods for effective teaching. Therefore, integrating drama was part of the annual plan and curriculum.

III.   Participants

The participants of this modest project are third-year female Arab students who are majoring in teaching English as a foreign language at Beit Berl College. They practice teaching in a junior high school in an Arab town in the centre of Israel, accompanied by me, their pedagogical adviser once a week for five hours.. Besides the regular load of classroom observations and teaching, they are expected to be actively involved in school's projects and activities. Therefore, their adviser has time to encourage them to try innovative exciting ideas in their instruction despite the harsh reality of schools, which lack all fundamental infrastructure for practicing alternative methods of teaching. In fact, the classrooms are called "chalk and talk" because they lack most of the updated equipment for effective language learning (Abu Rass & Holzman, 2010).In addition, the number of the pupils in classes is relatively large, around 40 pupils in each class.

IV.   Objectives

Besides the educational, physical, linguistic, emotional and intellectual benefits of employing drama in EFL classrooms that have been mentioned in the introduction, the pedagogical adviser had her own pedagogical objectives, which are the following:
  1) To break the routine of teaching English frontally and traditionally
  2) To have fun and a pleasant teaching practice experience
  3) To provide opportunities for experiencing innovative ideas that could be used in the future
  4) To have a first hand experience in witnessing the language improvement among the participants
  5) To create an atmosphere of cooperation between student teachers and their trainees

V.   Conducting the Theater Workshop

To conduct the theater workshop, the student teachers and their trainers were expected to choose the potential participants. Therefore, they met several times with the coordination of the pedagogical advisor trying to detect the most appropriate candidates. The pedagogical adviser was eager to involve not only the most advanced pupils in class, but also the average and sometimes the below average ones; however, neither the student teachers nor the trainers wanted that. Finally, pupils with different abilities were chosen to take the roles in the play matching between their linguistic abilities in English and their roles in the plays. For example, the most advanced pupils were given the most demanding

roles in terms of language and movement, and the least advanced ones were chosen to play roles that are less demanding.

In the two attempts, a very modest budget was assigned by the school principals, who were very enthusiastic to see the pupils performing in English on the stage, to purchase simple things such as stationary paper, colors, brushes and other necessary simple tools and equipment. The stages were decorated by the trainees themselves with the help of some pupils.

For the first attempt, costumes were collected from the student teachers, their adviser, the trainers and the pupils themselves. However, in the second year, the costumes were stitched by a professional dress maker. In both cases, the stages were also decorated by the student teachers with the help of the pupils. In the first year, the decoration was simple. However, the student teachers were more than eager to decorate the stage in the second year and to match it with the real one.

Nine trainees participated in the project in the first year. Although three were assigned to do the rehearsal and follow the development of the performance, the nine students finally participated encouraging the pupils to learn their roles by heart and to coordinate their roles with appropriate movements. In the second year, 8 trainees took part in the project. Each one was responsible for training a pupil to learn his role, match his movements and do the rehearsal. The transcripts were downloaded from the internet and the language was modified to help the pupils learn their roles.

The first play, Joseph, was acted on the stage in May 21, 2008 as part of the English Day in the school, which has the title "Historical Perspectives and their Effects on Modern Egypt". The school is in an Arab town adjacent to the Academic College Beit Berl. Besides the play, the student teachers helped two advanced pupils to run a travel agency. The travel agents prepared vacation packages for potential tourists to Egypt. All the conversations were held in English. In addition, some language games were prepared with the objective of helping pupils learn more facts about Egypt and play at the same time.

The second play, The Lion King, was performed in May 23, 2009 in another junior high school in the same town. This play was specifically chosen because some of the student teachers participated in an educational tour to London in 2008 and watched the play there.

VI. OBSERVATIONS AND REFLECTIONS

Despite the limited financial sources, the principals of the two schools were more eager to help and provide a modest sum for decorating the stages. I have noticed that the student teachers and the participating pupils have developed close social relations. They became closer and cared about each other. The most important observed behavior was the pupils' self –discipline. They became more attentive and cooperative in the classroom and showed respect when the trainees delivered their lessons. It is important to note that the pupils were highly motivated. They learned their roles faster than it was expected.

The following are the reflections of the student teachers regarding the first play. Five out of the nine trainees reflected on the English Day and their role preparing the pupils for the play.

The idea for the English day was brought up by you. We were a little bit apprehensive of that day because this was the first time we work on such a project.

Even though my hands were full, I also helped with the Play "Joseph and his Brothers" a lot. I urged both the student teachers and the pupils to rehearse, work, and prepare costumes and props. Even though it was tiring, I enjoyed helping and assisting. I believe that I have contributed a lot to the preparing for the English day. The English day itself was every successful due to the hard work and unity that we all invested, pedagogical adviser, student-teachers and pupils; to the pupils work and performances, and most importantly to your support for us and for our work. You provided us with the tools and support that we needed and the outcome was a great success. Our English day was the talk of the students and instructors. It is always great to feel appreciated and valued for the hard work.

I don't forget that we worked very hard in the English day. In English day, we achieved the educational objectives through the use of different domains. Moreover, this day encouraged communication between students with each other and with us.

My expectations for this day were a little bit negative but when on the same day, I realized that the students enjoyed it a lot. It proved that English days support learning in the school. They are engaging and motivating and provide an insight into the main topic to be considered before.

I don't forget that our pedagogical adviser played a key role in integrating and planning. We chose students from different levels and grades; we gave them a specific show or activity that they have to work on for that day like "Travel Agency" and "the Play".

There is no doubt that there was noise during the English day but it is ok as a first time. To be honest, I was glad that we able to organize and to prepare for this day. The other great feeling is the feeling that I am done with it. I felt as if I was carrying a mountain on my shoulders and suddenly it slipped a way leaving beheaded it a feeling of relief.

Regarding the English day, I took it very seriously since I was very excited to make it a huge success. I was in a continuous contact with the girls I worked with mainly through e-mails and sometimes via telephone. I used to force them to work despite the several difficulties: taking them out of class, test days…etc.

Concerning the English day, you know how tiring the work was specially with the girls of my group whom their

contribution and cooperation was not sufficient. I sent them many e- mails to finish the work but they always had excuses.

I also wanted to talk about the play we did with the pupils we worked hard on writing the script I mailed M. a lot of times in order to make sure that its correct and suitable to the pupils I also was in contact with the pupils by phone and also by the email. In addition to that in our vacation we came twice to the school and practiced the play with the pupils. This year I was motivated to work hard.

Two student teachers from the second group addressed their participation preparing the pupils for performing play in their reflections.

I enjoyed the experience of having rehearsals for the play that we sat weekly and listened to the pupils practicing their roles till they got to the perfect performance in the presentation day.

One of the things we worked on this year in our practical work was our project of preparing a scene from the movie "The Lion King". To be honest, this really had taken so much effort to be done, but it really made us all work so hard and we felt so responsible on preparing every thing and doing the best we can. Its was our responsibility to make the students prepared for their presentation, it was also important to create the set of the play so we worked hard in preparing pictures and drawings to create a beautiful scene. It was beautiful put and everyone like the outcome.

VII. CONCLUSION

Based on the above reflections, it could be concluded that the student teachers were apprehended and hesitant at the beginning to be involved in the project of integrating drama in EFL instruction. However, they enjoyed the experience although it was tiring. It has also been indicated by one of the student teachers that preparing the pupils for the play improved the communication between them as trainees and pupils. Their relations became closer.

There is a need for a follow up research to check if the graduates are really engaged in extra curriculum activities and are willing to work hard and to try alternative innovative ideas that would foster English language learning through fun. There is a need to involve these graduates in a future research study to verify if they implement drama and dramatic activities in their instruction. If it is so, the research should examine the improvement of the pupils in terms of pronunciation, vocabulary and writing.

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A Tragedy of Existence: An Existential Analysis of Giles Winterborne in *The Woodlanders*

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Abstract—This paper is an existential analysis of Giles Winterborne, the protagonist of Thomas Hardy's novel *The Woodlanders*. On the basis of existentialism, this paper explores the absurdity of the world in which Winterborne is living, his alienation and bad faith. These three elements combine to cause his tragic death. Thus, this novel reveals Hardy's anxiety over the moral and spiritual crisis at the turn of the 20th century and his concerns over human existence.

Index Terms— existentialism, absurdity, alienation, bad faith

I. Introduction

Thomas Hardy is not only a prominent novelist and poet, but also a keen thinker at the turn of the 20th century, an age full of great social changes and ideological contradictions. Witnessing so many changes and contradictions, Hardy explores the awkward living conditions of people at his time and his many works are full of serious philosophical thinking of human existence. His novel *The Woodlanders* (1887) is a reflection of his thinking. In the novel, the protagonist, Giles Winterborne is in face of the predicament of existence. He feels alienated, experiences anxiety and is pushed into the helpless and despair situation. Winterborne is an embodiment of the people living at the turn of the 20th century and his predicament indicates the embarrassing living conditions of that time.

This paper carries on an existential analysis of Giles Winterborne on the basis of the philosophy of existentialism and explores the absurdity of the world, Winterborne's alienation and his bad faith. This research has provided a new way to understand *The Woodlanders* and Thomas Hardy.

II. Absurdity of the Little Hintock

For the existentialists, human beings, like seeds, are cast into this world occasionally. The occasionality makes it difficult for men to get command of the reality and they feel uncertain in confrontation with the contingencies of the vast world. The world runs counter to man's dreams and makes it difficult or impossible for him to realize his dreams. Sartre holds that the sense of absurdity comes from "the cleavage between man's aspirations to unity and the insurmountable dualism of mind and nature, between man's drive toward the eternal and the finite character of his existence, between the 'concern' which constitutes his very essence and the vanity of his efforts".(Sartre,1943,Gale) Absurdity originates from the gap between man's aspirations and the reality, between his longing for eternity and limitedness of the existence, between his thought of essence and his futile efforts. According to Sartre, "Chance, death, the irreducible pluralism of life and of truth, the unintelligibility of the real —all these are extremes of the absurd". (Sartre, 1943, Gale) The absurdity of the world is revealed through chances in life, death, the esoteric reality, uncontrollable forces, etc.

In the novel, the characters live in the woodland—Little Hintock which is closely related to their life. With all manners of people living in it, the Little Hintock can be regarded as an epitome of the world. "The spot is lonely". (Hardy, 2005:1) "The physiognomy of a deserted highway expresses solitude to a degree that is not reached by mere dales or downs, and bespeaks a tomb-like stillness more emphatic than that of glades and pools". (Hardy, 2005:1) "To step…from the edge of the plantation into the adjoining pale thorough fare, and pause amid its emptiness for a moment, was to exchange by the act of a single stride the simple absence of human companionship for an incubus of the forlorn". (Hardy, 2005:1) In Hardy's description, the Little Hintock is a mysterious, forlorn, alien and bleak place covered by trees. In this novel, the Little Hintock is not only the setting for action but also takes part in this story and functions as the determining force. Under the control of the mysterious cosmic power, every creature starts a survival struggle in the Little Hintock. "In this constant, and fierce, reiteration of wounds and sorrow and disease, Hardy establishes the completely unsentimental world in which his characters exist". (Matchett, 1955:258) Man is just a small figure in the total unending struggle in this vast universe which is full of uncontrollable contingencies. The absurdity of the Little Hintock is presented through the gap between the characters' desires for order and rationality and the hostility of the reality. As a small figure in this uncompassionate universe, every character lives at the mercy of it and is haunted by the sense of absurdity. The protagonist, Giles Winterborne is such a small figure living in this absurd world.

Winterborne harbors a love for nature and he can understand the language of nature and natural cycle. Even his name, "Winterborne" can be split into two words: winter + borne, which means "born in winter" and indicates his close

relationship with nature. He is called "the brother of autumn" by Grace Melbury. However, "the brother of autumn" is thrown into queer situations which are beyond his control.

In the absurd Little Hintock, Winterborne's house leasehold is dependent upon the life of John South, a kinsman of Winterborne. In the novel, South's life has been "used as a measuring-tape of time by law". (Hardy, 2005:82) At the end of his life, both his and Winterborne's houses, "would fall in and become part of the encompassing estate". (Hardy, 2005:82) It sounds ridiculous that human life is used as the measure of tenancy duration in the Little Hintock. In fact, the property of these houses has originally belonged to Winterborne's family and he feels absurd that what could have induced his ancestors to exchange their old copyholds for life-leases. Winterborne's forefathers have accepted the claim of the manor of the Hintock House and have forsaken the copyholds of the houses and other rights "in consideration of having the dilapidated houses rebuilt by the said lord". (Hardy, 2005:82) They have signed a bond with the manor of the Hintock House. According to the bond, "when the last of the stated lives should drop", (Hardy, 2005:82) the property of the house will come to the hands of the manor of the Hintock House. John South is the last of the stated lives and his death causes the losing of Winterborne's houses. In the Little Hintock, human life becomes worthy only when it is used as the measure of tenancy and the end of human life declares the end of the leasehold. The worthlessness of human life indicates the absurdity of the world and human beings fall prey to the world. As a small figure in the world, Winterborne is fragile in contradiction with it which is in a mess, with no rationality and leaves him with the sense of absurdity.

From his childhood, Winterborne loves Grace who is a woman of higher education, longing for fashionable clothes and cultivated talking. Considering Winterborne inferior to her education, Grace hesitates about marrying him. The tremendous difference between them makes it impossible for him to realize his dream. Nevertheless, Winterborne still holds his dream insistently. In order to become intimate with Grace, Winterborne holds a Christmas party but it ends in failure because according to Grace, it is rough and coarse. The failure of his Christmas party causes his rudeness which, later, infuriates Mrs. Charmond, the landowner of the Little Hintock, who shows no mercy to demolish his house after his lease with her expires. The loss of his house causes his loss of Grace. As a poor yeoman, Winterborne is thrown into these uncontrollable successive circumstances imposed upon him by the absurd world which usually goes against his wishes and makes him powerless to strike back.

Losing his houses and experiencing failure in love, Winterborne is found by Fitzpiers walking lonely at night "as if he had no object in life". (Hardy, 2005:104) For him, life becomes nothing and meaningless. Absurdity also refers to the indifference of the world when man is in need of consolation. Man's sense of absurdity of the world comes from the confrontation between his call for consolation and the silent irrational world. When man discovers that the world does not take him seriously, the first thought coming into his mind is to shatter it. However, there is no tool for him to destroy it. So it is futile to pray or curse in a world where there is even no way for man to release his resentment. Without praying or cursing, Winterborne accepts his total failure and chooses to pass his life quietly. However, getting much pleasure in playing with Winterborne, the absurd world doesn't wish to stop its games with him. Grace is at a loss when Fitzpiers comes back from his elopement with Mrs. Charmond to seek reconciliation with her. She goes to Winterborne for help. Deeply in love with her, Winterborne gives his shelter to her while he sleeps at a shabby hut. At the night, "the wind began to rise, and after a few prefatory blasts to be accompanied by rain. The wind grew more violent…making branches creak, springing out of the trees upon the chimney, popping its head into the flue; and shrieking and blaspheming at every corner of the walls". (Hardy, 2005:277) "Sometimes a bough from an adjoining tree was swayed so low as to smite the roof in the manner of a gigantic hand smiting the mouth of an adversary, to be followed by a trickle of rain, as blood from the wound. To all this weather Giles must be more or less exposed". (Hardy, 2005:277) Hardy depicts a gothic picture of the destructive power of nature. Although Winterborne always seeks consolation from nature, this time, even nature goes against him. Exposed to great storm and heavy rain, he dies of typhoid. Although he has an affinity with nature, it is nature that takes his life away at the end as a punishment of his love of the civilized Grace.

Amusing itself by playing with Winterborne, the world is not ready to let him off even after his death until Grace chooses to forget him and reconciles with Fitzpiers. From then on, the world stops its sport with him and makes his sacrifice meaningless. Though for many critics, the reconciliation of Grace and Fitzpiers is a failure of the novel, the reconciliation impresses the readers with the sense of absurdity of the world which continues to play a cruel joke on Winterborne even after his death and moreover and it has dramatized the tragic effect of the novel.

III. ALIENATION

The basic problem of existence faced by man is his alienation. Alienation is "more than isolation or separateness, more than marginal existence which he experiences. Its basic characteristic may best be expressed by the term 'estrangement'". (Bier, 1972: 55) Estrangement is different from isolation or separateness. A man in separation or isolation has not lost his sense of belonging, but a man in alienation or estrangement has no sense of belonging. "Alienation is, in fact, any condition falling short of life's transcendent goal, the achievement of concrete freedom". (Bier, 1972: 86) Alienation happens during the process of man's pursuits of individuality, freedom, dream, etc. in the absurd and indifferent world. Man's haunted sense of alienation arises from the poignant conflicts between man's longing to achieve wholeness and the ruthless world which always thwarts man's longing. Bier holds that "the alienated

person feels or is made to feel that he is totally other than people in his own group". (Bier, 1972:55) The alienated person loses his belief and feels that he is left alone in this world. With no sense of belonging, he alienates from his social community, natural environment, his own self, etc.

Man's alienation from his fellow men, from the world and from the cosmos is an important point of Hardy's view of existence. In *The Woodlanders*, Hardy places Winterborne in the absurd Little Hintock and depicts his alienation which is caused by the mysterious, irrational and inescapable contingencies of the world. In the novel, he becomes alienated when his protest against the world comes to nothing. He alienates himself from the social community and its indifferent human relationships which have caused the frustration of his dream. His alienation is a feeling of isolation, homelessness, solitude and being abandoned.

Living in such an absurd and ridiculous world, Winterborne is falling into alienation step by step. Although he dreams of marrying Grace, the harsh reality makes it impossible for him to realize his dream. After the failure of his Christmas party, he is given a cold shoulder by Grace when he is going to cut the tree at South's window. Recognizing her inexorability, he climbs even higher into the sky, "cutting himself off more and more from all intercourse with the sublunary world". (Hardy, 2005:85) "At last he had worked himself so high up the elm, and the mist had so thickened, that he could only just be discovered as a dark grey spot on the light grey zenith". (Hardy, 2005:85) Hurt by Grace's refusal of marriage, Winterborne, for the first time, wishes to escape from the world and is haunted by the sense of alienation. His climbing into the sky and cutting himself off from communication is a kind of alienation from the outside world and its snobbish human relationships. "Both the capacity to suffer and the protest against it show man's alienation from the way of things; this fact of consciousness itself is the ground of human alienation in the cosmos". (Perkins, 1959:257-258) Winterborne suffers a lot in contradiction with the uncontrollable forces of the absurd world and he protests against the world in order to realize his dream, but all his efforts end in failure and come to nothing. His alienation comes from the poignant conflict between his persistent struggle and the frustration of his dream.

His dream is shattered into pieces after he has lost his houses. "From this day of his life onward for a considerable time Winterborne, though not absolutely out of his house as yet, retired into the background of human life and action hereabout".(Hardy, 2005:101) Heart-broken, Winterborne begins to estrange from the normal life in Little Hintock. He moves out to the edge of Little Hintock and lives in a small accommodation in solitude. Frustrated, Winterborne is in a condition of exile and has no sense of belonging. His seclusion indicates his alienation from the normal human life.

Grace's marriage with Fitzpiers accelerates Winterborne's alienation. "During these weeks Giles Winterborne was nowhere to be seen or heard of. At the close of his tenure in Hintock he had sold some of his furniture, packed up the rest—a few pieces endeared by associations or necessary to his occupation—in the house of a friend neighbour, and gone away". (Hardy, 2005:156) "He was likely to return to Hintock when the cider-making season came round, his apparatus being stored there". (Hardy, 2005:156) Before Grace's marriage, Winterborne disappears from Little Hintock. His behaviors, such as the selling and packing of his furniture, indicate his seldom return to the Little Hintock except in the cider-making season when he could earn a living. "People said that a certain laxity had crept into his life; that he had never gone near a church latterly, and had been sometimes seen on Sundays with unblacked boots, lying on his elbow under a tree, with a cynical gaze at surrounding objects". (Hardy, 2005:156) He used to be industrious, but now according to narrations of the village people, he becomes sluggish. He does not black his shoes and even never goes to the church on Sundays. That is to say, he has lost his faith in life and in God. Another reason for his never approaching the church is to avoid witnessing the marriage ceremony of the new couple, Grace and Fitzpiers. Disillusioned, Winterborne becomes cynical and he belongs to nowhere. Powerless in this absurd world, he has no other choice but to fall back and alienate from it.

"In a universe suddenly deprived of illusions and of enlightenment, man feels himself a stranger. This exile is without recourse since it is deprived of the memories of a lost homeland [illusion] or the hope of a promised land [illusion]". (qtd. in McGregor, 1997:316) In a world totally deprived of dreams and illusions, Winterborne becomes an outsider of it because there is nothing for him to dream of or rely upon. Lonely in the Little Hintock, Winterborne is helpless and despair. With no belief from which he could find a consolation, he becomes a total stranger to the Little Hintock which is reduced to nothingness. With the disgust of it and loss of belief, he is left alone and there is nothing for him to do in this world, only to sink into the condition of alienation and exile.

IV. BAD FAITH

As a form of self-deception, bad faith, in Sartre's philosophy, is "the deliberate project of concealing some unpleasant truth from oneself". (Webber, 2002:49) When in bad faith, "an individual denies both the harsh brutality of existence as well as the total gratuity of Being, choosing instead methods of evasion such as abstracted thought or belief in conventional (and often bourgeois) value systems". (Griffin, 2001, Gale) When an individual is in bad faith, he tends to present a displeasing truth as a pleasing untruth. Although he is aware of the harsh reality of the existence, he refuses to face it and deludes himself into believing something is not what it is. Sartre holds that "the difference that separates those with authentic existential perspective from those without it" involves the latter group's performance of bad faith, "by means of which an individual evades his moral responsibility". (Griffin, 2001, Gale) Such evasion, according to Sartre, is immoral. "One must choose to confront one's existence, acknowledging one's past for what it is—mediocre, ineffectual, or whatever—and then choose to throw oneself forward, to project oneself, to be, creating for oneself an

essence—a history—involving authentic commitment and action rather than continued inauthentic, self-deceived flight". (Griffin, 2001, Gale) An individual must confront the harsh reality and admit his imperfections, such as his mediocrity, powerlessness, deficiencies, and should struggle against the relentless reality in order to pursue the authenticity of his existence. On the contrary, an individual in bad faith falls back to the self-deluding evasion of the relentless reality, and lives inauthentically in this irrational and absurd world.

In *The Woodlanders*, Hardy reveals Winterborne's bad faith which is responsible for his tragedy. As a poor yeoman, he can hardly satisfy Grace's desires for fashion and culture. Although sometimes he has been aware of the tremendous difference between them and is doubt of their marriage, he chooses to ignore the relentless reality and nourishes a deep love for her. He has been deceiving himself and acting in bad faith by refusing to face the brutal reality. Persisting in his bad faith, he keeps daydreaming and lives inauthentically in this absurd world.

After the failure of his Christmas party, he should have recognized the true circumstance clearly. Winterborne, "who might better blame his foolish desire to adopt the 'higher' social standards he imputes to Grace" (Steig, 1971:107) feels that "the fates were against him". (Hardy, 2005:67) Winterborne ignores his own limitations and casts the blame on fates. He keeps evading the reality and disregarding his potentiality and holds his bad faith, believing in something that is not what it is. When he is cutting the tree outside South's window, still cherishing the hope of making up for his relationship with Grace after the Christmas party, he begs Grace to speak to him, only to be given a cold shoulder by her. Even after the loss of his houses, Winterbonre still cherishes his illusion and takes part in the Midsummer Eve ritual which is a ritual for the girls to find their future partners, because he wishes to become Grace's fated husband. Again, he fails and Fitzpiers wins Grace. Of course, he is deeply aware of the cruel reality that he shall never marry Grace, but he works hard to delude himself by refusing to confront it. His bad faith makes him cherish his daydream and brings him much agony each time after the failure of his action.

After Grace's marriage with Fitzpiers, he should have abandoned his love for her and striven for his own happiness. However, he is still obsessed with her and refuses to face the reality. When Grace's marriage comes to a crisis because of Fitzpiers's affair with Mrs. Charmond, Winterborne chooses to court Grace, though he is not sure whether Grace will really get a divorce. "Indeed he cared for nothing past or future, simply accepting the present and what it brought". (Hardy, 2005:262) His bad faith brings desperation to him after failure of Grace's divorce. At that time, he still performs self-deception by trying to kiss her although "he perfectly well knew her to be wedded irrevocably to Fitzpiers". (Hardy, 2005:262) Winterborne deludes himself again and tries to ignore Grace's married status. The true reality is that it is impossible for him to win the married Grace who has been accustomed to be wife of a cultivated professional man such as Fitzpiers. Winterborne's bad faith has inspired him with hope at first but has pushed him into to the abyss of ruin at last.

Fitzpiers's return from his elopement to seek reconciliation with Grace makes her turn to Winterborne for help to leave the Little Hintock. Sinking into his bad faith, Winterborne begs her to stay, gives his accommodation to her and sleeps at a shabby shade outside. Seeing the destructive powers of the great storm and heavy rain, Grace asks him to sleep inside with her. However, holding his bad faith of the bourgeois moral conventionality and taking no consideration of his former sickness, Winterborne refuses her request and sleeps outside. Winterborne dies of typhoid because of his exposure to the storm and rain. Obsessed with Grace, Winterborne does what he can do to help her, disregarding his own potentiality. In all his life, he lives in bad faith, persists in conventional morality, takes no consideration of his personal potentiality and refuses to confront the reality. His persistence of bad faith prevents himself from pursuing his authentic living and causes his tragic death. Grace's reconciliation with Fitzpiers is a declaration of the failure of Winterborne's bad faith and an irony to it.

V. CONCLUSION

The Woodlanders is a tragedy of existence. The Little Hintock described by Hardy, is absurd and is reduced to nothingness. The protagonist, Giles Winterborne is cast into such an absurd and irrational world, alienates from it and loses his sense of belonging. He holds his bad faith which plays a significant role in his tragic death. The absurd world, Winterborne's alienation and his bad faith are responsible for his tragedy. Through Giles Winterborne, Hardy explores the predicament of existence of people living at the turn of the 20th century. Although Hardy is a writer of the later Victorian period, his pondering over the human existence is still thought-provoking today.

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A Systemist 'Verb Transitivity' Analysis of the Persian and English Newspaper Editorials: A Focus of Genre Familiarity on EFL Learner's Reading Comprehension

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Abstract—The aim of this study is two-fold: 1) to identify the editorials of six English and Persian newspapers (two native English, two native Farsi and two English written by non-natives) in terms of generic structures and 2) investigate the role that each generic factor (structure, content, and context) plays in the comprehension of a particular genre. At the first stage of the study 90 samples of six English and Persian newspapers were collected and analyzed using Systemic Functional approach to language analysis. Then, four texts from the English samples (two written by American native writers and two by Iranian non-native writers of English) were administered to 27 EFL students of Shahid Chamran University to answer a number of questions regarding structure, content, and context of the texts. Analysis of the samples revealed that the editorials of all six newspapers had similar generic structure- consisting of three obligatory and three optional categories-regardless of language or place of publication. Moreover, results of the four reading comprehension tests showed that differences in students' performance was due to their various degrees of familiarity with content and context, and not the structure of the texts.

Index Terms—systemic, Persian, English, newspaper, reading comprehension, EFL

I. INTRODUCTION

There has been a renewed interest in the concept of genre in several disciplines such as education, applied linguistics, pragmatics, and TEFL. Genre analysis has become a popular framework for investigating the form and function of both oral and written discourse; it also serves as a tool for developing educational practices in the field of language teaching. Genre-based approach in contrast to many other approaches like schema approach is multi-dimensional and works on different aspects of a genre- form, function, content, and context (purpose, reader/writer, etc.).

Along with this, reading comprehension research in the last two decades has focused on two major issues among others: the reader's prior knowledge, and the notion of reader as an active subject whose mental background interacts with the texts. The role of background knowledge in process of reading comprehension has been studied by schema theorists, concentrating on formal and content schema. A formal schema is understood as representing the knowledge that the reader has about formal characteristics of texts, especially their structures or sequences (e.g. cause-effect, problem-solution, etc.), and their functions (expository, descriptive, argumentative, etc.). Content schema, on the other hand, deals with reader's prior knowledge about topics covered in the texts.

In spite of the growing attention paid to the role of genre familiarity in reading and writing processes, applying this approach in educational settings has been limited to teaching formal structures of genres whereas genre knowledge includes not only awareness of genre formal features but also communicative purposes, reader/ writer roles, content and contextual structures. Such an approach in teaching reading, which focuses on genre formal features, is similar to the schema-based approaches. The chief difference is that in the former, structure of a particular genre is identified and taught to the students but in the latter, the focus is on text-types (cause-effect, problem-solution, comparison-contrast, etc.).

According to Toledo (2005: 1061), the concept of genre implies the consideration of socio-cultural conventions that exist around texts when measuring readers' comprehension of a text. Without being aware of the readers' knowledge of contextual dimension that constrain a text at different levels, we cannot determine whether or not they have understood the text massage. Considering this, we decided to conduct a study which included the notion of genre in testing reading comprehension and measuring readers' schema. This study was then conducted to determine the role of generic structure, content, and context in reading comprehension of a specific genre, that is, newspaper editorial and to see if

genre content and context are as important as genre structure in understanding a text.

II. BACKGROUND

A. An Introduction to CC and GSP

The term 'Contextual Configuration' or CC was introduced by Halliday and Hasan (1989) as a specific set of values that realizes field, tenor, and mode. Each of these variables functions as an entry to any situation as a set of possibilities and/or options. Thus, the variable 'Field' may have the value 'praising' or 'blaming'; 'Tenor' may allow a choice between 'parent-to-child' or 'employer-to-employee while 'Mode' might be 'speech' or 'writing' (Halliday, 1994). Any member of related pair of options can combine with any other member to form a specific CC.

Moreover, linking this approach to text analysis, Halliday and Hasan (1989: 63-65) introduced the concept of 'Generic Structure Potential (GSP)' for any specific CCs to define a genre. For example, in order to identify the obligatory and optional rhetorical elements of 'Service Encounter' texts, they examined a set of similar spoken texts in this regard and established the GSP of the 'Shop Transaction' genre as follows:

[(G)•(SI)^][(SE.) {SR^SC^} ^S^] P^PC (^F)

Specifically, GSP represents the conditions under which a text is appropriate to a CC. In simple words, any shop transaction in English potentially consists of the following macro-structural elements: Greeting (G), followed by Sale Initiation (SI), Sale Enquiry (SE), Sale Request (SR), Sale Compliance (SC), Sale (S), Purchase (P), Purchase Closure (PC), and Finish (F). The round brackets in the above GSP indicate optionality of the enclosed elements. Therefore, G, SI, SE, and F are optional and SR, SC, S, P, and PC are obligatory. The dot between elements indicates 'more than one' option in sequence, and the arrow shows iteration. The braces with a curved arrow manifest the degree of iteration equality of elements in the square brackets. That is to say, if SR occurs twice, then SC must also occur twice. Finally, the caret sign (^) shows sequence.

While optional elements do not occur randomly, their optionality arises from the fact that their occurrence is predicted by some attribute of CC that is non-defining for the CC. Therefore, it is not surprising that optional elements have wider applicability. For example, in genre of shop transaction, the element Sale Initiation (who's next?) can act as the initiating element of many other service encounters. An obligatory element is one in the absence of which the text would not be interpreted as the genre to which the text belongs. Such elements can vary in size, but normally contain at least one proposition.

B. Analysis of Newspaper Genre

In a study to explore the distinctive rhetorical features of English newspaper editorials, Ansary and Babaii (2004) applied Hallidayian approach to propose a generic pattern of text development for editorials. They collected 30 editorials from *'Washington Times'* as representative of the American newspapers. They found four obligatory elements (Run-on Headline, Addressing an Issue, Argumentation, and Articulating a Position) present in the 90% of the editorials in the sample. Optional elements in the editorials were providing Background Information (BI), which either preceded Addressing an Issue (AI) or followed it, Initiation of Argumentation (IA) which, in some cases, was necessary to help writers start off their arguments, and Closure of Argumentation (CA) which sometimes used to round off the arguments.

O'Donnell (2006) conducted a contrastive study between the registers of two newspaper text-types: front page news and editorials to explore how these text-types differ in the way they use grammatical tense. For this study, a corpus of newspaper articles was collected from six American and one British newspapers. He considered the grammatical tense in terms of the semantic concept of the realis function. Realis concerns the actual occurrence of an event or state. A realis process is one which has either actually occurred or is still in the process of occurring. All other processes are labeled irrealis- processes which have not happened, and not happening now. Grammatical tenses of past (simple, perfect, continuous), and present (simple, perfect, continuous) are considered as realis. On the other hand, future tense, modals and denials are considered irrealis. The result of this study revealed that in the front page news, realis were used more than irrealis whereas more irrealis were adopted in the editorial section. The difference indicates that front page news mostly report the occurred event while editorial discusses the events which could have occurred in past or may occur in future, or the possible results of these events.

Katajamaki and Koskelain (2007) studied the rhetorical structure of editorials in English, Swedish and Finnish business newspapers: *Financial Times*, *Dagens Industri*, and *Taloussanomat*. They sought to answer the following questions: first, if there was a typical rhetorical structure for the editorials in business newspapers irrespective of national and cultural features; second, if there were different types; and third, what factors were connected to the content of the text, language and culture which would correlate with the different types. The material of the study consisted of 22 editorials from these three business newspapers. As a starting point for their analysis, they used a modification of Van Dijk's (1993) view of the rhetorical structure of editorials. Van Dijk (1993) quoted in Katajamaki and Koskelain (2007: 2) divides editorials into three sections each having specific stage(s) and function. The stages are the introductory section, the intermediate section which in turn is divided into a) the reason section, evidence or examples, and b) the solution section, and the coda section which is the closing section.

The rhetorical structure of the material showed little variation in spite of the fact that the texts represent three countries and three languages.

III. METHOD

A. Questions

This study was designed to answer the following questions:

1. What are the GSP of English and Persian editorials in the following newspapers; *Keyhan*, *Resalat*, *Tehran Times*, *Kayhan International*, *New York Times*, and *Washington Times* as portrayed in Systemic Functional Linguistic model?

2. Are English-language newspapers published in Iran influenced by the rhetorical structure used in the native newspapers?

3. Is it possible to claim that Iranian students' (un)familiarity with the editorial section of the newspaper genre affect their comprehension of editorials in English?

4. Which of the generic factors (structure, content, and context) has larger effect on reading comprehension?

B. Materials and Participants

The data for this study were collected from six newspapers: *Keyhan* and *Resalat* as representatives of Persian newspapers, *Tehran Times* and *Keyhan international* written in English in Iran, and *New York Times* and *Washington Times* representatives of newspapers published in America. On the whole, 15 samples from each newspaper which comprised a total of 90 samples published in the year 2008 were gathered. The samples were collected in a relatively long period of three months from January to March in order to have a corpus of texts written about various topics. In order to see the variety, one third of the samples were gathered from the beginning of the week, one third from the midweek, and the other from the weekend. The aim, as stated above, was to gather data on a variety of topics on weekdays and weekends, so that the probability of writing variation due to the variation of topics could be checked and the pattern derived as a result of analyzing these editorials can be a comprehensive model for writing editorial.

As regards the participants, there were 27 Persian EFL students who studied English at Shahid Chamran University of Ahvaz. The subjects were the third year students who had passed three reading comprehension courses and one course on 'Reading the Press'.

C. Procedure

Following Halliday and Hasan (1989), Ghadessy (1993), Paltridge (1993) Henry and Roseberry (1997), Ansary (2004), Ansary and Babaii (2004) and Hodges (2006), among others, have adopted their model. In the first stage in this model, the macro-rhetorical structure (GSP) of the editorials as a sub-genre of the newspaper genre was to be identified. In addition, we had to check the process, tense and meta-textual signal variations in all the 90 texts. The aim was to find out whether there was any correspondence between linguistic variations in the texts and functions of the editorial elements identified in the texts.

In the second stage of the study (the reading comprehension phase), four texts from the English editorials (two from *Tehran Times* and *Keyhan International*, and two from *New York Times* and *Washington Times*) followed by a series of multiple choice and open-ended questions were administered to the subjects. The readability level of the texts was computed to be in range of 11 to 12, which shows that the difficulty level of these texts was similar.

IV. RESULTS

A. GSP of Newspaper Editorials

In order to find out the GSP of the editorials of the six newspapers, fifteen samples of each were analyzed separately. Analysis of the samples revealed a consistent structural pattern within and across the newspapers. This overall pattern consisted of six obligatory and optional elements which will be discussed below. The writers' explicit text division devices (paragraph divisions, italics, underlining, order of presentation, and other typographical devices) in addition to linguistic elements such as connectors and meta-textual signals (e.g. however, consequently, in summary, in contrary, on the whole, etc), tense and process changes (e.g. present/past tenses, material/relational processes), introduction of new lexical references and evaluative lexis such as negative/positive adjectives and adverbs were helpful cues in identification of the obligatory and optional elements.

B. Obligatory Elements

Three of the six structural elements found in the editorial texts were obligatory, that is Headline, Addressing an Issue and Argumentation. This means all the 90 sample texts included these three. The appearance of these elements in a specific order corresponds to our perception of whether the text is complete or incomplete (Halliday and Hasan, 1989: 62).

1. Headline (H)

The first element identified in the sample editorials was the title of the article called Headline. It establishes a theme around which the editorial is centered. In this study, Headline as an obligatory element was found in all the ninety samples we surveyed, yielding a frequency of 100%.

2. Addressing an issue (AI)

The AI serves as a motivation for the editorial. In other words, it indicates that there exists an issue which must be

debated. The issue is often an important current socio-political topic that must necessarily be discussed and is sometimes resolved. This is the second obligatory element in an editorial whose position depends on the presence as well as the position of an optional element called Providing Background Information (see below). If the editorial includes the optional element of providing background information, AI may precede or follow it.

3. Argumentation (A)

This category refers to both the process of argumentation and the arguments produced in that process. Argumentation uses linguistic cues to justify or refute a standpoint, with the aim of securing views in agreement. Specifically, propositions are put forward as claims (made by the writer or others) and, sometimes, evidence or reasons are presented as justification and/or refutation of those claims. Argumentation process itself includes two optional sub-elements: Initiation of Argumentation (IA) which, in some cases, is necessary to help writers start off their arguments, and Closure of Argumentation (CA) sometimes used to nicely round off the arguments. Argumentation is the third obligatory category of the editorial and tends to appear after AI and the optional element of the background information (BI). Frequency of A in this study was 100% which indicates that all the texts possessed the feature. Following is what we depicted for the overall patter of the texts: H ^ [(BI.) ^ AI] ^ A.

4. Optional elements

The other categories making up the GSP of the editorials are three optional ones. An optional element is one that can occur but is not obliged to occur and the condition under which there is a high probability of its occurrence is explainable (Ibid). The optional elements of our sample texts were Providing Background Information (BI), Articulating a Solution (AS), and Concluding Remarks (CR). They are considered as optional because they were found in only some of the samples and under specific conditions.

1) Providing background information (BI)

BI makes reference to a place, thing, or situation some aspects of which are addressed below. Most of the time, this category is in form of news which appears before or after the obligatory element of AI. BI is the rhetorical device which gives readers some background on the major issue(s) that are addressed in the text. It is essentially a description whose purpose is to set the scene for later development of the topic.

2) Articulating a solution (AS)

This category specifies the writer's solution for the debated problem and how it can be resolved. AS has two positions in the editorials; sometimes, it comes at the beginning of an editorial in which case it follows the AI, and sometimes, it appears at the very end of it. AS was found in the editorials whose task was not only to discuss an issue but also suggest a solution for a problem.

3) Concluding remarks (CR)

Conclusion which summarizes the whole article is the last category that may be found in an editorial. Presence of CR in an editorial is usually dependent of whether AS comes at the beginning or end of an article. If AS appears finally, it acts as a conclusion and wraps up the editorial, so no conclusion is necessary. But in situations where AS appears initially or does not occur at all, the text requires a conclusion.

In general, the GSP of these editorial texts can be shown as follows:

H ^ [(BI). ^ AI] ^ [A ^ (AS).] ^ (CR)

The round brackets in the above GSP indicate optionality of the enclosed elements. Therefore BI, AS and CR are optional and H, AI, A are obligatory. The dot indicates more than one option in the sequence. However, optionality of sequence is never equal to complete freedom; the restraint is indicated by the square bracket. For example, if BI occurs as an optional element, it may precede or follow AI. It cannot follow or precede the elements out of the square brackets. The same holds true for AS in the following brackets. The caret sign (^) shows the sequence. Violation of sequence in a section can bring disorder to that section of a text, hence hard to follow.

C. Lexico-grammatical Manifestations of Structural Elements

Lexico-grammatical variations such as changes in processes and tenses are useful cues in identification of GSPs of the genres. In this study, these variations in the editorial texts were surveyed in order to see whether the lexico-grammatical changes correspond to the functional obligatory and optional categories identified in the editorials.

1. Process variation

Transitivity system that we adopted includes six types of processes; namely, material, relational, verbal, behavioral, mental, and existential. Frequencies of these six types of processes in each editorial element were calculated for all the ninety texts, which revealed that among all the processes, three of them (Material, Relational, and Mental) were used more than the other three in the structural elements of the editorials (see tables below).

TABLE 1.
PROCESS VARIATION AMONG DIFFERENT ELEMENTS OF THE SIX NEWSPAPERS

	Material Process	Relational Process	Mental Process	Total No. of Processes
Addressing issue	290 (54%)	186 (31%)	103 (15%)	579
Background information	154 (55%)	84 (30%)	42 (15%)	278
Argumentation	450 (47%)	278 (27%)	269 (26%)	997
Articulating a solution	69 (36%)	75 (40%)	45 (24%)	189

As Table 1 indicates, there are variations in the use of processes in different parts of the editorials. Material process and following that relational process are used more than the mental process in AI and BI. In A, material process is again the dominant process but here relational (27%) and mental (26%) processes have similar percentage of occurrence. In AS, the situation is different- it is the relational process which has been largely used (40%) and after that the material process (36%) and the difference between the two is not considerable. Although mental process has been used less than the other two processes (material and relational) in all the elements, its occurrence in elements A (26%) and AS (24%) is more than AI (15%) and BI (15%). In A, the mental process (26%) has a percentage close to the relational process (27%) and both A (26%) and AS (24%) have similar percentages of mental process.

These differences are indicators of the roles they play in the editorial. Primary roles of AI and BI are to report the events which occurred in the past (BI) or are occurring now (AI), so the use of material process is more than other processes in these elements. In A the writer comments not only about what occurred or is occurring (material process) but also about positive or negative effects of those events (relational process) as well as what s/he and others think should or could have occurred (mental process). In AS, the writer presents his/her ideas (mental process) about what should be done (material process) or how the situation/people should be treated (relational process) in order to resolve a problem.

2. Tense variation

A significant grammatical variation in the editorial texts is variation of tenses. According to O' Donnell (2006: 2), the grammatical tense can be considered in terms of the semantic concept of realis. This concept, which itself is divided into realis and irrealis, is concerned with the verb use. Grammatical tenses of past and present (simple, perfect, continuous) are considered as realis. On the other hand, future tense, modals and denials are irrealis.

TABLE 2.
FREQUENCIES AND PERCENTAGES OF REALIS IN ELEMETS OF ALL SIX NEWSPAPERS

	Present (simple, perfect, & continuous)	Past (simple, perfect, & continuous)	Total No. of Tenses
Addressing issue	302 (64%)	175 (36%)	477 (88%)
Background information	61 (28%)	157 (72%)	219 (87%)
Argumentation	434 (53%)	385 (47%)	819 (60%)
Articulating solution	113 (83%)	22 (17%)	135 (49%)

TABLE 3
FREQUENCIES AND PERCENTAGES OF IRREALIS IN ELEMETS OF ALL SIX NEWSPAPERS

	Present Modals	Past Modals	Future Modals	Total No. of Modals
Addressing issue	25 (48%)	18 (35%)	9 (17%)	52 (12%)
Background information	12 (39%)	12 (39%)	7 (22%)	31 (13%)
Argumentation	177 (54%)	114 (35%)	36 (11%)	327 (40%)
Articulating a solution	39 (56%)	14 (20%)	17 (24%)	70 (51%)

According to Table 2, in AI and AS, present is the dominant tense (64% and 83% respectively) but in case of BI, it is the reverse- past tense (72%) has been used more than present tense (28%). In A, present and past tenses have similar percentages of occurrence (53% and 47%). Considering irrealis (Table 3), use of modals in AI and BI is limited (12% and 13%) but in A and AS, the occurrence of modals is about fifty percent. In terms of realis and irrealis, AI and BI have used realis (88% and 87%) much more than irrealis (12% and 13% respectively). Nevertheless, the difference between the occurrence of realis (60%) and irrealis (40%) in A is not as much as AI and BI, and in AS the occurrence of irrealis (51%) is slightly more than realis (49%). Another interesting point is the difference in types of modals used in A and AS. Modals used in A were those indicating possibility or ability (may, might, can, could) but those found in AS showed obligation or recommendation (must, should, ought to). Variation in the use of more realis than irrealis in AI and BI is because is because these two present real events (what happened or is happening); besides, BI uses past tense more than present because its role is to narrate the occurred events. A uses similar proportions of present, past, and modals since its function is to discuss what happened (past tense) or should or might have happened (modals) in the past and their possible consequences for present (present tense) and future (modals). More use of present tense and modals in AS refers to the fact AS suggests what should be done now (modals and present) in order to achieve some

possible goals in future (modals).

D. Reading Comprehension Test

After identification of GSP of the texts, four reading comprehension tests were administered to 27 junior students studying English at Shahid Chamran University. The editorials used in Tests 1 and 3 were written by American newsmen and those used in Tests 2 and 4 were written by Iranians. The aim was to determine whether there was any difference in subjects' understanding of the editorials (written by native and non-native writers) resulted from variations of GSPs of the texts. To clarify that point, first, students' mean score for each of the four tests was calculated. Then we applied Pair T-test to find out if the differences between mean scores of the four tests were significant. These statistical analyses are presented below.

TABLE 4.
PAIRED T-TEST ANALYSIS OF THE FOUR TESTS

		Mean of each group scores	No. of subjects	Std. Deviation	df	t	Sig. (2-tailed)
Pair 1	Test 1	3.185	27	1.4421	26	-4.282	.000 (Sig.)
	Test 2	4.241	27	1.1298			
Pair 2	Test 1	3.185	27	1.4421	26	.155	.878
	Test 3	3.333	27	1.4300			
Pair 3	Test 1	3.295	22	1.5558	21	.393	.698
	Test 4	3.114	22	1.2718			
Pair 4	Test 2	4.241	27	1.1298	26	2.545	.017(Sig.)
	Test 3	3.333	27	1.4300			
Pair 5	Test 2	4.500	22	1.0000	21		.003(Sig.)
	Test 4	3.114	22	1.2718		3.419	
Pair 6	Test 3	2.773	22	1.3159, 1.2711	21	1.156	.261
	Test 4	3.114	22				

These statistics indicate a significant difference at 0.05 level between mean scores of test two (4.241) and other three tests (Table 11). It reveals that except for test two that students had a good performance on reading comprehension task, in tests one (3.185), three (3.333), and four (3.114) students' performance was at a similar low level.

E. Correlation of Test Score and Text Structure

One of the issues addressed in relation to the second phase of this study was the relationship between students' test scores and their comprehension of text structure (GSP). In order to clarify this, the correlation between these two factors, in each test, was calculated according to Pearson coefficient correlation.

TABLE 5.
PEARSON CORRELATION FOR TEST 1

	Students' scores on test 1	Students' comprehension of structure of text 1
Test 1 Sig. (2-tailed) N	1 27	.481* .011 27
Structure comprehension 1 Sig. (2-tailed) N	.481* .011 27	1 27

*Correlation is significant at the 0.05

TABLE 6.
PEARSON CORRELATION FOR TEST 2

	Students' scores on test 2	Students' comprehension of structure of text 2
Test 2 Sig. (2-tailed) N	1 27	.677** .000 27
Structure comprehension 2 Sig. (2-tailed) N	.677** .000 27	1 27

**Correlation is significant at the 0.01 le

TABLE 7.
PEARSON CORRELATION FOR TEST 3

	Students' scores on test 3	Students' comprehension of structure of text 3
Test 3 Sig. (2-tailed) N	1 27	.571** .002 27
Structure comprehension 3 Sig. (2-tailed) N	.571** .002 27	1 27

**Correlation is significant at the 0.01 le

TABLE 8.
PEARSON CORRELATION FOR TEST 4

	Students' scores on test 4	Students' comprehension of structure of text 4
Test 4 Sig. (2-tailed) N	1 22	.281 .205 22
Structure comprehension 4 Sig. (2-tailed) N	.281 .205 22	1 22

According to the analysis presented in the tables above, in all the tests except test 4, there were positive correlations between test scores and students' comprehension of GSPs of the texts. This means in these three tests, those students who had comprehended the text structure properly were more successful in overall text comprehension and gained higher scores in the tests.

V. DISCUSSION

Results of the study can be discussed in two parts: differences in GSP of the editorials and differences in the students' performance on reading comprehension tests. Significant differences in these two parts are discussed below.

A. Variations in Actual GSPs

Although all the editorials in this study belong to one GSP, the actual realization of this in each editorial is different (variations are due to the optional elements). In this regard, the editorials can be categorized into two groups: those which contain the element 'AS' and those which do not. The editorials which do not include this element, that is editorials written to discuss some views without resolving a problem, contain the element 'CR' at the end to summarize the article. However, the editorials which contain the element 'AS' may or may not have the element 'CR'. Here two situations can be assumed; if the element 'AS' comes at the beginning of the editorial, there should be a 'CR' in order to round off the article. However, If 'AS' comes at the end of the editorial, it acts as a conclusion and there is no need for the element 'CR'.

As for the classification of obligatory and optional elements, the results of the present study are not consistent with Ansary and Babai (2004) on *Washington Times newspaper* editorials. They identified an obligatory element which they called Articulating a Position. However, in this study instead of that obligatory element, there is an optional element called Articulating a Solution which is in fact part of what Ansary and Babai named Articulating a Position. They assumed that the writer of the editorial first presents an issue, then in the process of Argumentation, discusses different views about the issue, and finally suggests his/her own idea. However, this study showed that in nearly all samples (included samples from *Washington Times*), from the beginning to the end of Argumentation, the writer presents not only different opposing ideas but also his/her own ideas.

Each argument produced in Argumentation process includes the writer's ideas and in some cases the opposing ideas. It was found that no specific section apart from Argumentation can be considered for Articulating a position. In fact, Argumentation is a process of Claim + Reason; the writer presents the claims which are contrary to his/her ideas and sometimes the reasons provided for those claims, then challenges those claims and the reasons to discard them and proves his/her own ideas. Therefore, in each step of Argumentation process, the writer presents his/her position regarding the issue.

On the whole, in each editorial, there are two groups of ideas; the writer's idea and those which are often contrary to the writer's opinion. Therefore, what Ansary and Babai (2004) named Articulating a Position is often a part of Argumentation section. Moreover, it is sometimes Articulating a Solution which can be found as an optional element in the editorials which are written to suggest solutions for a problematic issue.

Greater use of modals (should, must, ought to, etc.) as well as relational and mental processes in the element of Articulating a Solution shows that what is presented here is not just a narration of events (like BI and AI) or an opinion

(like A) but a solution (a suggestion which should be carried out in order to resolve a problem). Another difference between elements found in this study and one conducted by Ansary and Babai (2004) is that no attempt was made to identify CR in the editorials. According to what is reported in that study, the last element of the editorial is the obligatory element of Articulating a Position. On the contrary, we could identify CR as an optional category which was found in 67 of the 90 samples and under specific conditions. This came at the end of the editorial and occurred in two situations- when the editorial did not include AS or when AS appeared at the beginning of the editorial.

Our findings regarding the difference between AS and A with AI and BI in the use of grammatical tenses are like O'Donnell's (2006) findings in a contrastive study on editorials and front page news. He (2006: 5) found that in front page news, realis past (61%) and present (16%) were used more than future, modals, and denials called irrealis (23%), but in the editorials both realis and irrealis had the same percentage of occurrence (50%). The same is true with AI, BI, A, and AS in our study- in AS and A, the use of realis (49% and 60%) and irrealis (51% and 40%) is, to some extent, similar to each other but in AI and BI, it is (88% and 87%) far more than irrealis (12% and 13% respectively). The reason stated by O'Donnell (2006: 5) for the difference between front page news and editorials in the use of grammatical tenses which can also be applicable to this study in terms of variation among structural elements of the editorial is that different functions of these two registers- front page news (which in our case resembles elements AI and BI) necessitates reporting the events that have occurred or are occurring, and editorials (similar to our A and AS paradigms) discuss the events that could or should have occurred in past, may or must occur now, and/or the possible consequences of those events in future.

Considering the study conducted by Katajamaki and Koskelain (2007), results of our study are consistent with their findings on the rhetorical structure of editorials in English, Swedish, and Finish business newspapers. Their study approved the model presented by Van Dijk (1993 cited in Katajamaki and Koskelain, 2007: 216) for rhetorical structure of editorials. The model consisted of three sections: introduction, intermediate section (analysis of event and solution), and coda. The rhetorical structure of their material like ours revealed little variation across countries and languages. They found that rhetorical structure of business editorials is like that of editorials in general newspapers and concluded that the editorial is a rather unified genre irrespective of the type of journalism in which it occurs.

Moreover, this study confirms the results of Ansary (2004) on samples collected from *Washington Times* and two non-native *Pakistan Today and Iran News* English editorials. Ansary's (2004) study, like ours, revealed that in terms of rhetorical structures, there is statistically no significant difference between English newspaper editorials written by native editorial writers and those written by non-native writers in whatever socio-cultural and socio-political context they are produced.

However, our study showed that the socio-political context in which a text is produced has a great influence on the content of that text. For example in case of our samples, editorials written by Americans were representatives of Westernist positions toward international issues (Palestine/Israel struggles, Iraq occupation, Iran's nuclear program, etc.) and those written by Iranians conveyed the same ideas presented by Iranian administration and officials.

B. Variations in Students' Test Performance

Considering the hypotheses presented in this study, the results of both parts of the study (Generic structures and reading comprehension tests) proved the null hypothesis which claims that all the six newspapers- *Keyhan*, *Resalat*, *Tehran Times*, *Iran Daily*, *New York Times*, and *Washington Times*- have similar obligatory GSPs and the differences in students' performances on reading comprehension tests result from their (un)familiarity with content and context not structure of the texts.

However, the variations that we witnessed in the earlier sections in case of text structures were due to the presence and position of the optional elements. Moreover, the differences found in students' performance on reading tests had resulted from generic factors (familiarity with content and context of the texts) other than text structures.

As the result shows, the students' best performance is in test two (mean: 4.24). In the other three tests (tests 1, 3, and 4), Pair t-test showed that there was no significant difference in the subjects' performance (mean of test one: 3.18, test three: 3.33 and test four: 3.11). This difference between their performance on test 2 and the other three can neither be attributed to the GSPs of the editorials nor to their difficulty levels because as our analysis showed all the text shared similar GSP or generic structure consisting of three obligatory and three optional categories- H^ [(BI). ^ AI] ^ [A ^ (AS).] ^ (CR) - and according to Fog's readability formula, texts used in reading comprehension tests had similar difficulty levels (range from11 to12). The differences, however, on the four tests can be discussed from two standpoints; content/context effect and structure effect.

1. Content and context effect

It seems that the subjects' content schema has played an important role in their comprehension of the texts. Although all the texts were political, they were about different issues. The first one was about 'Bush's State of Union address', the second about 'Arab peace plan for Palestine', the third 'U.S policy in Iraq', and the fourth 'U.S. terrorist actions in Iraq'. Students' degree of familiarity with these topics was not the same. Texts 1 and 3 were about U.S. policy and the relations between parties, congress, and government (written by an American) so it is not surprising that students did not have enough background knowledge in the field. Text 4 was about Iraq situation and particular persons, groups, and events in that country. This text also contained some information which was too detailed for the subjects.

As the students' answer to the questions- *how much do you read/listen to the news?* or *how much do you read*

editorials?- showed, the subjects did not have so much familiarity with political issues. In fact, they had only a general knowledge about political events. So it is clear why they had better performance on test 2. This text discussed the general issue of "Palestine and Israel struggles", and "Arab countries' plan for peace"- a topic which is daily portrayed on different Iranian media. If the text were about a specific event in that country such as a movement of Palestinian Jihadist groups, or a decision made by Israeli government, students' performance was not as good.

The study also showed that recognition of the context in which each the text was produced (Iran and U.S.) had a positive impact on the comprehension of the content. The subjects, who identified the writers' nationality correctly, were more successful in answering questions about writers' ideas and positions toward issues. An interesting point was that subjects' identification of the writers' nationality (context) was usually based on content not linguistic cues. In fact, the claim that there is a two-way relation between content and context of a genre is a plausible one.

2. Structure effect

In each of the four administered tests, in addition to questions regarding the text content, purpose, and writer's native language, students were asked to write a summary of the text applying the same structure used by the writers. As the students' summaries showed, contrary to the fact that GSPs of the four texts used in reading comprehension tests were similar, their comprehension of these structures was not similar. The scores on each test were divided into two groups of high and low scores- those who got above the average considered as high score and those below it as low score. The number of subjects comprehending the GSP of text number one was 12 (44%) out of 27 (66% of 11 high scores and 20% of 16 low scores), text two was 15 (55%) out of 27 (80% of 18 high scores and 20% of 9 low scores), text three was 13 (48%) out of 27 (64% of 14 high scores and 30% of 13 low scores), and text four was 15 (68%) out of 22 (87% of 8 high scores and 60% of 14 low scores). Statistical analyses in all the tests except test 4 revealed a correlation between comprehension of text structures (measured by summaries) and overall comprehension of the texts (determined by students' scores on the tests). This indicates that in these three tests, those students who comprehended the text structure properly; that is those who identified the text structure and applied it in their summaries, gained higher scores in the tests. Although in test 4 about 68% of the subjects comprehended the text structure successfully, no correlation was found.

The reason for lack of correlation in this test is that both high and low score students had a good comprehension of the text structure and the structure comprehension in this test, in contrast to the three previous tests, could not be considered as a discriminating factor between high and low score students.

Based on the results of the Correlation Coefficient, it may be claimed that there is a bidirectional relation between comprehension of content and structure of a text, meaning that each of the content comprehension and structure comprehension reinforces and improves understanding of the other. Here two assumptions can be suggested- first, students' familiarity with the content of a text helps them understand the text structure, and second, students' comprehension of a text structure increases their understanding of the text content. Remembering that all the four texts used in reading comprehension tests had similar structures and considering the fact that students' overall comprehension of the text 4 (a mean of 3.11), in spite of their high percentage of structure comprehension (68%), was not as good, it seems that the first assumption is more accurate. In this regard, let us borrow Carrell's (1987) idea that when both content and format are factors at play in ESL reading, content is generally more important than form. When both content and form are familiar, the reading is easy; when both are unfamiliar, reading is relatively difficult. When either form or content is unfamiliar, unfamiliar content poses more difficulties for readers than unfamiliar form.

VI. CONCLUSION

This study proved that subjects' familiarity with content and context of a genre is an important factor in reading comprehension. However, rhetorical form as a significant phenomenon is more important than content in the comprehension of top-level structure of a text and in the comprehension of event sequence and temporal relationship among events. In other words, each component plays a significant but different role in comprehension (Carrell, 1987: 69). The findings are also in agreement with previous research (Carrell 1984, 1987, 1992, and Johnson 1981 and 1982) about the influence of the content and structure familiarity on reading comprehension. The fact that mental processes are dominant is not particular to this genre; the evidence is proved in other genres (Mathiessen, 1998).

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A Feasibility Study of Applying "Double-output Hypothesis" into Task-based Teaching Approach in Second Language Acquisition

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Abstract—The "more input" and "less output" phenomenon is now very popular in college English teaching all over China. To increase the volume of the students' output and accordingly promote that of their input, this essay proposes "double-output hypothesis" and applies it into task-based teaching approach, i.e. combines writing and speaking. Writing provides the students enough language material, gets them prepared, and promotes their self-confidence for speaking tasks. The author proves this method feasible by experiments.

Index Terms—double-output, writing, speaking, task-based teaching approach

I. INTRODUCTION

At present, the "more input" and "less output" phenomenon is very popular in college English teaching all over China. It is commonly believed that reading and listening play a major role in language input and understanding, while speaking and writing have advantages in language output. The teaching emphasis is now widely put on cultivating and improving the language learners' communication ability and many foreign language teaching reforms are being undertaken with the focus on how to cultivate the students' communication ability. It is firmly believed that mastering speaking and writing skills is a sign of being able to communicate well. The language teachers and researchers have never stopped their research on how to enhance the output skills of speaking and writing.

II. LITERATURE REVIEW

Viewed from language acquisition itself and its social value, output, especially written output has a very important position. The theories in this area mainly include:

1. Krashen's (1985) comprehensible input hypothesis. It was introduced to China in the 1980s, and was once the focus of FLT and research. It holds that the language accepted by the learners must be understandable input.

2. As contrast to Krashen's comprehensible input hypothesis, Swain put forward the comprehensible output hypothesis. It began to be introduced to China in the 1990s. Swain (1995) argues that comprehensible input does not necessarily lead to learners' grammatical development, discourse, and sociolinguistic competence. Thus, she concludes that learners' production of modified output is another essential element in L2 acquisition.

Many researchers from this area believe that an isolated discussion of input and output will dissever their inner interdependent and interactive relationship. However, our present researches in China usually separate writing and reading, and carry out experiments or researches separately on writing and input/ output or on speaking and input/ output. There are almost no complete and accurate study of the relationship between input and output and their interaction.

III. A NEW THEORY

The writer here also believes that output plays an important role in language acquisition, but she also admits that presently there exists an obvious "more input" and "less output" phenomenon, and the two channels of writing and speaking have obvious disadvantages, which need to be improved urgently. In order to increase the students' language output and promote task-based teaching approach, and eventually improve the FLA performance, the writer put forward the "double-output hypothesis".

This hypothesis is based on the actual condition in the field of FLA presently in China, and it is a reorganization, integration and perfection of Swain's comprehensible language output. It mainly includes:

1. Input (including reading and listening or audio-visual) enough language materials, then have them processed by the brain and one part will be converted to acquisition material.

2. Free writing (which is focused on task and based on the input language material. Copy and dictation are not allowed and the time is limited). The acquired part of the input language material is required to be expressed in the form of writing with the help of the original language knowledge. Thinking in English is advised during the writing process, which is also a reorganization and consolidation of the input materials.

3.When the students have discussions or do other oral tasks on class, they could be more confident, fluent, and accurate in grammar and vocabulary in expressing their opinions (which is focused on input material tasks carried out in writing, but they are not allowed to read what they have written), and the acquired part is further enhanced and internalized.

4. The combination of the two output channels is not simply from input to output, but a mutual interaction. Writing will promote oral expression, while oral expression will have a higher expectation for writing. Both of them will have a higher expectation for input content and its result, which will further promote listening and reading levels.

IV.   A CASE STUDY

This research, based on case study, is a preliminary exploration of the feasibility of applying "double-output hypothesis" to task-based teaching approach in FLA.

A.   Object

The writer regards Class One of the two classes she teaches as the experiment group (EG), altogether 53 students; and Class Two as contrast group (CG), altogether 55 students. Both classes are from the same major of the same college, and all the students have passed the college national college entrance examination and have studied for half a year in our college. The experiment will last for eighteen weeks. Students from the two classes share other background conditions, for example, their speaking and writing levels are not high. They don't like communicating in English, and they are not good at listening but good at writing, and so on. For the contrast group, the writer continued to use the old teaching and managing method, but for the experiment group, she carried out the following experiment.

B.   Operation

(1) Training: it was carried out on class and in several times.

1. train the students of learning strategies, including metacognition, cognition and social emotional strategy, and help them achieve efficient FL input and output by employing correct strategies. 2. Train the students of writing approaches, including free writing and thinking in English while writing. 3. Train the students of writing principles, helping the students to know what they are doing and why they are doing so and understand how the author expressed his ideas. The purpose is to promote reading and listening as effective input channel, provide rich language accumulation and get prepared for complex and oral output.

(2) Implementation 1. Give the students assignments on class and ask them to read, listen or see widely on a certain subject, and then undergo 10 minutes of free writing. The requirement is to think in English, not to copy or do by listening to some material, try to use language materials that have just been put in; the time to write is limited but the length of the writing is open, the longer the better. 2. At the next class, there will be group activities to carry out the tasks and do communicating exercises. Dividing the students into groups in three or six and each group will include students of different English levels, and there will be a leader. Every one is required to speak and tell the others his opinions, understanding and so on. They should evaluate each other's learning content and effect, report his own studying and gains and do group evaluation and mutual supervision. They can also introduce good learning methods and materials. With the sufficient previous input and writing output, they could communicate confidently and fluently, fully practicing their oral English. 3. Teacher supervision. The writer mainly get to know the students' learning conditions and give proper guide by joining in them on class discussion, using the time after school to correct their writings, and getting information from the group leaders.

(3) Test and result analysis. To see whether the learning approach is effective or not, there should be test both before and after the experiment. The writer did the oral tests respectively, but for the written tests, she used the final exams executed by the college during the end of the first term and the second term. Five of the test items are chosen and listed as follows. See table 1 and table 2:

TABLE 1
TEST BEFORE THE EXPERIMENT

	oral	listening	reading	writing	total
full	10	35	30	15	110
Average of EG	7.2	24.5	25.1	10.9	70.3
Average of CG	7.1	23.1	25.7	11.1	71

TABLE 2
TEST AFTER THE EXPERIMENT

	oral	listening	reading	writing	total
full	10	35	30	15	110
Average of EG	8.7	27.6	27.3	12	77.2
Average of CG	7.2	26.4	26.1	10.3	72.1

From the two tables above we can see that before the experiment there are not much difference between the two groups, actually they almost equal each other; but after five months' of experiment, the grades of the EG are all obviously higher than those of the CG, with oral and writing especially better, 1.5 points higher than the average.

Compared with the first test, the total grade of the EG is improved by 7.1 points, while that of the CG is only 1.8 points higher. Although this comparison is not very scientific, we can see this learning pattern is very helpful to the students' English learning, especially in oral and writing.

(4) Interview. After the test the writer interviewed the students from the EG and got some information about their viewpoints on this method and some feedback suggestions. Mainly the following four points: 1. It encouraged the students' participation confidence and activity and promoted the effectiveness of class learning and class atmosphere. 2. It is helpful in improving the students' English writing levels and they don't feel it difficult to write in English any more. 3. The fluency and accuracy of oral English are obviously improved. 4. It effectively improved the ability of listening and reading and so on.

(5) Limitations. This experiment has two apparent limitations: 1. The number of participants. Because there is only one class participating, the experiment is limited in number and scope. 2. Time. The ability of language improvement concerns many complex elements. The result was got in one term and therefore its reliability will be challenged. Owing to the two points above, this experiment still has the space to be improved. If there were more teachers and classes participating the experiment and the time lasted longer, then the result would be more scientific and persuasive.

V. REFLECTION

The teaching practice indicates that by combining writing and speaking English and enhancing writing's facilitating function with speaking, it obviously improved the student's oral level as well as their writing level. The reasons are as follows: (1) The combination of oral and writing teaching together is in favor of the reconstruction of internalized knowledge. We know that if the material could be used to turn out utterances then it must have been understood, but one may not be able to turn out contents that he has understood. Only a part of the input material could become intake; and only one part of the intake material could be transformed to communication ability, and this transformation could only be realized when it reaches the point of automation. Writing helps to turn input into understanding and understanding into oral output. Therefore it is necessary to take writing as the supplement of oral teaching. (2) The combination of teaching and writing will promote the students to thinking in English. The process of writing is a process of thought enhancing. The improvement of any language needs a process, and the communication ability concerns elements of many aspects. During the process of speaking and writing the students constantly modify and correct their languages, which means they are reflecting on the language. While in the process of writing after class they will improve their language sense and induce the laws of language application. This is the metalanguage function in output, which helps the learners plan, supervise and evaluate their learning process and gradually cultivate the habit of thinking in English during conversations and writing processes. (3) the combination of oral teaching and writing helps to improve the coherence of language, which is in accordance with the Swain's hypothesis. When writing the students have bigger thinking space to mobilize all their innate knowledge and skills. They could fully use grammar, rhetoric, sentence pattern, transition and structure to express their thoughts. (4) When the frequency and quality of output are boosted, it will in turn promote the requirements of input frequency and quality, hence promote the ability of input, as is indicated by the experiment that the students' reading and listening levels are elevated. Then the comprehensive English level and its application ability will of course increase.

VI. SUGGESTIONS

To employ this learning pattern, attention should be paid to the following aspects: (1)The teacher should be firm in his attitude. The success of this method mainly depends on after school study. Although many students subjectively applaud it, they are very lazy in carrying it out and frequently lose control of themselves. Therefore the teacher should exemplify to the students that he is not afraid of difficulties and is determined to go off. So they won't have the chance to quit.(2)The teacher should balance his power, giving enough to the students and retaining enough to supervise, get rid of obstacles in time and act as a guide. The responsibility and supervision of group leaders should be valued, and every member's participation should be ensured to have the activities carried out happily. (3) the task should be simple and easy to understand in order to ensure that the teacher's goal and plan are understand well.

VII. CONCLUSION

In practical English teaching, the practice of enhancing output skill will promote the development of comprehensive language capability. This experience of writing will broaden the mind and release the learner's learning potential and speed up the transformation of language knowledge. The learner's application ability will be cultivated and thus boost their confidence of speaking and ability. This practice of combining writing and speaking effectively stimulates the existing and input information. The learner's comprehensive language capacity will be elevated. Therefore, it is feasible to apply this "double-output hypothesis" to task-based teaching approach.

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Academics in the Armed Forces: A Critical Evaluation of English Language Curricula at the National Defence Academy (India)

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Abstract—**Academics in India has not paid much attention to the study of academic disciplines practised in Indian military institutes like the National Defence Academy (India). The present article, based upon the author's teaching experience at the NDA, gives an account of the English language/literature curricula for the cadets. While evaluating the programme against the backdrop of the identity of academics in the armed forces, it tries to discuss the problems of teaching English to the cadets and thereby suggests a curricular renewal in the light of changing military leadership in an age of globalization. Possible areas of research are also suggested for academic inquiry.**

Index Terms —**academics, armed forces, curriculum, English for military purposes**

I. INTRODUCTION

Military academies form interesting objects of study from different academic perspectives. They can be exciting sites of readings not only in the aspects of military affairs but also in the educational and socio-cultural dimension. The teaching of various academic disciplines, behavioral patterns of cadets, their social identity, language, sexuality, physical training, etc can be some of the areas of research. But academics in India has not paid much attention to explore these themes of the armed forces. However, in the West many military academies have been studied and researched both by academics and military personnel. For example, *The Armed Forces and Society*[1], an exclusive academic journal devoted to civil-military matters, has also been a platform for discussing military education. Research articles on topics such as teaching of sociology[2], the social identity of the West Point cadets[3], teaching poetry to soldiers[4] and many more are cases in point. But in India such studies hardly find a place in academic discourse.

Though departments of strategic studies at various universities in India carry out research in defence studies, and magazines and journals in the area continue to exist, military academies like the Indian Military Academy (IMA), Dehra Dun, the National Defence Academy (NDA), Khadakwasla, Pune, the Officers Training Academy (OTA), Chennai, etc have hardly figured in their studies. Especially, very little research has been undertaken to address the issue of academic practices in the Indian military academies. One of the reasons for neglecting academics in military academies has been the fact that universities and colleges have no direct access to these institutions; military academies, in turn, maintain a deliberate distance from civil set-ups[5], and the hegemony of military training in the academies prevails over academic training. Thus, they are isolated academic islands.

The study of academic disciplines especially in the National Defence Academy, Khadakwasla, Pune, is very important because the cadets can pass out from the academy only after the successful completion of their graduation along with basic military training. In fact, in the entire three-years-period of their stay, academic instruction to the cadets occupies 70 % of the training and the rest is military training. The aim of the academy is to provide such cadets to the finishing academies who have undergone basic military training and at the same time are graduates. The academic side of the cadets training needs to be studied in terms of its relevance to the profession of armed forces. It is more than three decades since the introduction of the graduate course in the academy. In the context of a Revolution in Military Affairs and the changing role of military leadership, it is indeed worthwhile taking a stock of the academics

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[1] The SAGE publication brings out a journal called *Armed Forces and Society* on behalf of Inter-University Seminar on Armed Forces and Society. The journal publishes academic/research oriented articles on the armed forces. The journal is available both online and in print.
[2] See David R. Segal and Morten G. Ender's (2008) "Sociology in military officers education". This essay introduces a special issue of *Armed Forces & Society* examining sociology at military academies — Canada, France, Japan, the Netherlands, Russia, South Africa, Sweden, Turkey, the United States.
[3] Volker C. Franke (2000) in an article "Duty, honor, country: The social identity of West Point cadets" explores the effects of military socialization on the identity of cadets at the United States Military Academy.
[4] See Elizabeth D. Samet's (2002) "Teaching poetry to soldiers in a post-heroic age." It traces the close relationship between the literary imagination at play in poetry and the rhythms of war. Professor Elizabeth is Assistant Professor at the USMA, (USA).
[5] See Paul Higate and Ailsa Cameron (2006) "Reflexivity and researching the military" in which they opine that it is very difficult to research the military and securing the military's participation in volunteering research data.

practised at the NDA. However, the present article does not discuss the entire configuration of the academic disciplines of the Academy. Instead, it examines only the discipline of English Studies.

One of the imperative areas that can be studied, as far as academic disciplines are concerned, is the English language teaching in the Academy. The study of the English language curriculum assumes importance precisely because English happens to be the official language of the Indian armed forces and it is also the medium of socialization, especially at the officers' level. Apart from the discipline and the spirit of camaraderie, what distinguishes the women in uniform is not only their English lifestyle but also their use of the English language as if it is their first language. Proficiency in the language is considered to be the hallmark of a military leader. The demands created by the new media and the changing role of the military leadership in the process of globalization expect a specialized training of the cadets in communication and in the English language skills. Accordingly developing the proficiency of the cadets in their English language skills is considered very important in the academies like the NDA. In the light of the present scenario let us examine the English language curriculum practised at the NDA as a case in point.

The objective of this paper is to give an account of the nature of English language teaching that is going on at the NDA. After giving a brief introduction to the Academy as a military institute, an attempt is made here to evaluate the present English language curriculum and the problems involved in the pedagogy; thereby a few curricular changes are suggested in the end.

II. BACKGROUND

The present NDA, a tri-services premier institute, was started as the Joint Services Wing at Clement town, Dehra Dun in January 1950. Later in 1954 it was shifted to Khadakwasla, Pune, with its new identity as the National Defence Academy[6]. Thus, the twice-born military establishment, perhaps the first of its kind in the world, trains the cadets for the Indian armed forces. The cadets are admitted to the academy after their +2 (Higher Secondary Education) through an all India selection procedure conducted by the Union Public Service Commission and the Service Selection Board, widely known in India as the UPSC and the SSB respectively. The academy, situated on a campus of about more than 8000 acres, trains the cadets both in military and academic education for their career as officers in the Indian armed forces – the Indian Army, Indian Navy and Indian Air Force. Cadets from some friendly foreign countries like Bhutan, Nepal, etc also are trained here.

A product of the NDA, popularly known as the EX-NDA, is a sort of 'brand' name in the Indian armed forces. What is important to notice is that the cadets undergo a rigorous and tough training curriculum. Once they join the academy they cannot visit their homes for six months. Their schedule is so hectic and tight that by the end of each day they are physically exhausted and mentally benumbed. The biggest challenge for the cadets is 'time management', which determines their stay at the Academy. Those who cannot cope with it quit it. The regimentation of the environment puts the junior cadets under mental strain. It is generally said in the academy that 'coming to the NDA is a culture shock'. First term cadets take almost five to six months to understand the ways of the Academy. Housed in 15 squadrons, each one of them named such as Alpha, Bravo, Charlie, etc, the cadets are baptized to militarism through a hierarchical system – senior cadets control the juniors.

The organizational structure of the Academy is that of a typical military cantonment. It is no use here outlining all the units of establishment except mention about the two branches particularly for our purpose here; they are Training Branch and Education Branch. The Training Branch coordinates the physical and the professional training of the cadets under the ATT (Army Training Team), NTT (Naval Training team), Air Force Training Team (AFTT) and PTT (Physical Training Team). Along with military training, academic instruction is also imparted to the cadets in the Education Branch for their graduate courses such as B.A., B.Sc. and B.Sc. (Computer Science). There are about eleven departments which include studies in Science, Basic Engineering, Social Sciences and Humanities. Each department, normally headed by a Professor who is a civilian academic, is staffed by both civilian instructors and service officers who are by and large from the Education Corps. Jawaharlal Nehru University, New Delhi, approves the syllabus designed from time to time by the respective departments at the academy and awards degrees to the cadets passing out at the end of each term.

However, the attitude of the cadets towards academics is generally not as encouraging as it is in the case of their military training. It is generally believed that "a thinking boy makes a poor soldier". Though academic training accounts for a lion's share in the overall training schedule, and every Command orders, "we are in different times, what we need is a thinking soldier", the hidden agenda is to orient the cadets more towards military training than academic training. Real education takes place in their squadrons not in the Education Branch. Their regimentation on the campus convinces them that they are here to train themselves to 'command' and not to be intellectuals or scientists or something of that sort. This attitude problematizes the whole practice of academics at the NDA. Another factor which adds to this problem is their physical fatigue caused by excessive physical training and punishments. The tired cadet finds the academic classes convenient zones for taking rest. Thus, academics is in constant conflict with military training at the NDA. Against this background we can proceed to understand the problems of teaching English to the cadets at the Academy.

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[6] For the history of the NDA, see T.Raina's (1997) *Cradle for military leadership: The national defence* academy.

III. The Present English Curriculum

Language training is an important component of the cadets' education at the Academy. While all the foreign languages like Russian, German, French and even Arabic are taught in a single Department of Foreign Languages, the full-fledged English Department is an independent one. Having more than ten teachers (instructors), both civilian and service officers, and a language laboratory to aid their teaching, the English department plays an important role in the academy. Out of the total VI terms English is taught as a compulsory subject until the end of term IV. However, the English language teaching at the academy demands a relook and revaluation in the context of globalization where the very role of military leadership has undergone a paradigm shift.

Teaching English at the NDA offers a noticeable contrast to the teaching experience in civilian colleges. One of the problems in civilian colleges is that of numbers, especially in General English classes where a classroom may contain over a 100 students. But at the NDA the best part of teaching has been the cadet-teacher ratio; one teacher for thirty to thirty-five cadets in a lecture class; and in a tutorial class it is one teacher for fifteen to seventeen cadets. Besides, the NDA recruits meritorious teachers through the UPSC and provides them with the latest technology to aid their teaching. Apart from the audio-visual aids, such as the LCD projectors in many classrooms, the English Department has a state-of-the-art language laboratory. The teaching process is divided into lecture classes and tutorial classes. Lecture classes involve the teaching of literary texts and tutorial classes involve most of the language activities like writing skills, etc. Unlike civilian colleges where we find more lecture classes and less number of tutorial classes, here at the NDA an equal number of lectures and tutorial classes are designed to make the teaching-learning process very effective and conducive to task-based learning. Evaluation is done twice in a semester – a midterm test and an annual examination. The midterm test evaluates two skills -- speaking and writing. The annual exam evaluates the literary and critical competence of the cadets on the basis of their writing skills. The exams are conducted very strictly; malpractice during the exams results in ruthless punishment in the form of relegation. The defaulters will not be passed to the next term.

Though the teaching of academic subjects has some of the best features as mentioned above, the contents of English course used during the first four semesters need some curricular changes. A close look at the syllabi of English for the cadets shows that there is a mismatch between what is required for the cadets and what is being taught in English classrooms. The materials used, i.e., literary texts, for teaching English lack focus, relevance and significance. The texts prescribed for study do not seem to be geared to the specific goals to be achieved in the process of learning. What happens in the teaching of literary texts is a sort of content analysis which the cadets are able to do on their own, definitely without the help of *bazaar* (market) guides. Texts like Robert Dixson's *Complete Course in English* (2004) and RP Singh's (ed) *An Anthology of English Essays* (2000) prescribed for term I; R.K. Narayan's *The Bachelor of Arts* (1937) and the abridged version of Thomas Hardy's *The Mayor of Casterbridge* (1886) prescribed for term II, are too simple for the level of the cadets and these texts do not have any direct relevance to their learning needs. The teaching of selected poems from Palgrave's *The Golden Treasury* to cadets of term IV too serves no purpose. Philosophical poems like Thomas Gray's "Elegy Written in a Country Churchyard" seem too much for the cadets who are preparing themselves for fighting at the risk of their lives. However, G.B. Shaw's *Pygmalion* (1913) and *Arms and the Man* (1894) prescribed for term III are good picks. The cadets, as the present author's experience tells, enjoy *Arms and the Man,* which humorously makes a mockery of their own profession.

The most useful element in the learning process at the NDA is the tutorial class where language items like phonetics, grammatical exercises, letter writing, précis writing, lecturette, etc are taught. These items are necessary but, in addition to these, tutorial classes may focus on topics like public speaking, oratory, theory of rhetoric and the use of power point presentation, handling a (Press) conference, service writing, report writing, social conversation and etiquette, reading of prepared speeches, etc to develop the cadets' ability to communicate in a wide range of professional and social contexts. These are all missing from the present syllabus. Thus, with all its strengths the existing English language curriculum at the NDA leaves much to be desired.

Unlike their counterparts in civilian colleges, the cadets possess a fairly good command over the English language. It is quite obvious, since they are a selected lot screened through rigorous examinations by the Union Public Service Commission and the Service Selection Board. But it is also evident that the level of proficiency of the cadets' English deteriorates during the three years of their stay at the Academy. There are many reasons: their attitude towards academics changes once they spend a few months on the campus. They believe that their job is to fight, and studying is not their priority but a ritual. More than that, they take language-learning for granted. But it should be borne in mind that they are not there just for the academic training. They have to cope with a lot of military curriculum along with academics and their schedule is very "tight, broken down to the minute. Leisure is an occasional episode called liberty" (Missal, 2006). Hence, one of the challenges before the teaching community at the NDA is to teach the physically tired target group.

Another challenge, especially before the Department of English, is to teach English against the interference of the DA lingo[7].The lingo operates as an obstacle to the fluent English the cadets had acquired, before joining the Academy. Their vocabulary requirement restricts itself to a few formal expressions and a set of colloquialisms which sound telegraphic. Though it can be considered as a military register, it affects the communicative assets of the cadets as future officers who need to make use of language for their interpersonal skills. By the time the cadets pass out from the academy their English will have undergone, to use the cadets' own lingo, *diprovement*, not to speak of the enrichment of it. The NDA lingo they acquire becomes a part and parcel of their future communication.

The regimentation of the cadets' lives hardly leaves any space for exposure to language learning skills. There is no time to read enough and no fruitful interaction taking place in English except following the orders of the seniors. They suffer, linguistically speaking, a sort of arrested development. Hence, one of the concerns of the authorities at the NDA is the upgradation of the English language skills of the cadets. However, it must be acknowledged that there are some cadets who are quite interested to work on their English language skills against all odds.

IV. DISCUSSION

There is a need for academic research in English language teaching pedagogy and the teaching of other academic disciplines at the NDA. The academy is an exciting site for academic exploration. However, it has hardly been an object of study. The above discussion illustrates how the present curriculum of English at the NDA needs to be restructured. The content of the syllabus is not in tune with the learning needs of the cadets. The present syllabus fails to specify the goals and the learning outcomes to be achieved.

As the cadets are trained in the academy for their specific profession, English for Military Purposes (EMP) should be the basis for curriculum designing. The present General English course should be replaced by EMP. Since language-needs analysis is an important initial step of English for Specific Purposes (ESP) course[8] research in Needs Analysis needs to be carried out before setting the goals of the course and specification of the syllabus content must be based on the results of the needs analysis.

Materials related to military life – both serious and humourous – have little space in the present curriculum. Military biographies such as Stanley Hirshson's *General Patton: A Soldier's Life*, and Humphrey Davis' *Thimmaya of India* can be used to inspire the cadets and novels like Joseph Heller's *Catch 22* would not only relate the target group to their profession but also improve their language skills; such military literature is too obvious to be missed. Even from non-military literature, interesting works of art, which can be of some use to the cadets, have hardly any place in the curriculum.

The very methodology of teaching at the NDA needs to be changed. Introducing role-plays, language games and such other task-based teaching techniques will not only prevent the cadets from dozing off (of course, they are tired after physical *ragada*) but also make them feel that learning language is fun. Film Studies can be a part of the syllabi; along with military biographies like *General Patton* a movie on Patton can be studied and the study of many war movies may add variety to the learning process.

Examinations may be so designed as to test the cadets' communicative competence in terms of skills -- listening, speaking, reading, and writing -- instead of testing the knowledge of the prescribed texts only. Thus, the teaching of English at the NDA should play a functional role and focus on developing the communicative competence of the cadets.

V. CONCLUSION

Military academies in India are interesting objects of study. Academic research has to take place at all levels on military academies in India. One of the potential areas of research has been 'language in the military set-up' – military register, English for Military Purposes, problems of teaching English at academies like the NDA and many more. The present English language curriculum at the National Defence Academy, which offers a contrasting study in relation to the teaching of English in civilian colleges, needs to be restructured so as to cater to the learning needs of the cadets. Undertaking an academic research on the lines suggested above is called for, especially in the English language teaching as it plays an important role in the shaping of military leadership in the context of globalization. A comparative perspective of teaching communication, language and literature in academies like the Royal Military Academy, Sandhurst (the UK), the United States Military Academy, West Point, etc and the NDA may be useful in curriculum planning.

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[7] The NDA lingo is a set of colloquialisms developed over a period of years. It is mostly a mixture of English and Hindi, which, therefore, is an interesting site of linguistic study. The present author has collected the lingo in the form of data, the interpretation of which was presented in the International Conference on Pragmatics, organized by IASE, Pune, held at the University of Pune, on 15-17 Dec 2006. See also Nigel Foster's (1993) The making of royal marine commando which provides a list of words the Royal Marines use. They are "incomprehensible to ninety per cent of the population in Britain, and only adds to the confusion when Royal goes abroad" (202).
[8] See Fraida Dublin and Elite Olshtain. (1996) *Course design* for needs analysis and syllabus writing, and there are lots of books and websites on ESP course design, for e.g. Dudley-Evans, T., and St John, M. (1998) *Developments in ESP: A multi-disciplinary approach*.

AUTHOR'S NOTE

The views expressed herein are those of the author and do not purport to reflect any official opinion or position of the National Defence Academy, India.

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Translating Style: Constraints and Creativity

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Abstract—**Style is an important factor to be considered in cross-cultural, cross-lingual translation. There are three factors that work subtle constraints on the style of the translated text: competence for analyzing authorial style, weighing "manner" against "matter", and literary traditions in target culture. Despite such constraints, the translator's artistic pursuit finds expressions in creativity. The style of the target text is, therefore, a product of both the original author and the translator, a fact that qualifies the translator to share with the original author the authorship to the work he has helped transplanted into the target culture.**

Index Terms—**style, translator, constraints, creativity, authorship**

I. SIGNIFICANCE OF TRANSLATION STYLE

The earliest study in literary style in Chinese literature is recorded in Liu Xie's Dragon-Carving and the Literary Mind, in which eight styles are differentiated, namely, "the elegant, the recondite, the plain, the ornate, the sublime, the exotic, and the frivolous" (Liu Xie 2003: 395, Yang Guobin's translation).

Leech and Short distinguish two different styles: transparent style and opaque style. The former shows the meaning of the text easily and directly (Leech and Short 1981:19), and the latter means that the meaning of the text is obscured by means of foregrounding and its interpretation is hence obstructed (ibid:29). Applying the terminology to semantic analysis in translation studies, Snell-Hornby maintains that in transparent style "the sense of individual lexemes is often deducible from the context in which they are embedded", whereas in opaque style words "are often used so idiosyncratically that the reader has to be familiar with all the semantic implications of the lexeme concerned before he can appreciate its impact on the text" (Snell-Hornby 1988/1995:122).

The earliest document that mentions the importance of style in literary translation in the West is Cicero's *The Best Kind of Orator*, in which he says (Robinson 2006: 9-10):

I translated the most famous orations of the two most eloquent Attic orators […] and I did not translate them as an interpreter, but as an orator, keeping the same ideas and forms, or as one might say, the 'figures' of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. For I did not think I ought to count them out to the reader like coins, but to pay them by weight, as it were.

In this statement Cicero argues that he aimed to preserve "the general style and force of the language", to give the target readers the same "weight" of the speeches as they were delivered in its original Greek language, by making use of his own idiomatic Latin. In his eye, individual words, like individual coins, are not important in their own right, so long as the overall weight of the original is maintained, the coins can be changed, and therefore word-for-word rendering is not necessary.

Goethe, the German literary master, also maintains that in style is manifested the highest level of literary artistry, saying that style is based on the most profound principle of epistemology, which can be perceived in tangible forms (Zhou Zhenfu 2006:1). Without style, a piece of writing is not valued as an art, nor is the writer an artist. Indeed, how could the readers possibly distinguish Du Fu from Li Bai, or Li Qingzhao from Xin Qiji, if these poets did not have their own distinctive style?

A translated literary work, as the name suggests, is expected to read as a piece of literature. In Mao Dun's words, a literary translator should reproduce in the target language the artistic flavor of the original, and thus the translation can excite, delight and inspire the target language reader the same way as the original work has excited, delighted and inspired the source language reader (Mao Dun 1980, in Luo Xinzhang 1984:511). If a translation is to be invested with such artistic attributes and functions, the translator must always be mindful of stylistic features, both at the stage of comprehension and at the stage of re-verbalization.

The history of translation in China and abroad sees the contention between translating the *sense* and translating the *style*, a continual tug-of-war, as it were, and the war ends mostly in the triumph of *sense* over *style*. This is because loyalty to the meaning of the original text has always been regarded as a law to observe ever since the translation of religious texts. Qian Zhongshu asserts that the great Buddhist translators of the 3rd to the 7th century "took care of the sense of the original and to a great extent let the style of the translation take care of themselves" (Qian Zhongshu 2005:39). The version may be insipid, however, when style is neglected. Kumarajiva, for example, was recorded to express his perturbation that in the Buddhist scriptures thus translated, the elegance of style in the original Sanskrit had been totally lost to the Chinese reader, making the version as unpalatable as chewed foods (Kumarajiva, in Luo Xinzhang 1984:32). In highlighting the importance of style in literary translation, Boase-Beier says that style exerts its

effects upon translation in at least three ways (Boase-Beier 2006:1):

Firstly, in the actual process of translation, the way the style of the source text is viewed will affect the translator's reading of the text. Secondly, because the recreative process in the target text will also be influenced by the sorts of choices the translator makes, and style is the outcome of choice (as opposed to those aspects of language which are not open to option), the translator's own style will become part of the target text. And, thirdly, the sense of what style is will affect not only what the translator does but how the critic of translation interprets what the translator has done.

This summary of the importance of style best answers the question about whether style should be translated. In the first place, style is an integrated part of the source text, because a form without soul is merely a walking skeleton. No literary translation that fails to bring out the soul of the source deserves a place in the literary world.

II. Constraints on Translating the Style of the Original Author

Compared with the original text, every translation is characterized by some differences, slips, changes and elisions, and Gentzler affirms, "Indeed, it is within such a notion of comparison that social and subjective factors can be seen to operate as constraints." (Gentzler 2004:149). What, then, are the constraints on the style of translation? And how does the translator bring his creativity into full play under such constraints, and why?

A. Competence for Analyzing Authorial Style

The first factor that determines the style of the translation is the translator's knowledge of stylistics and competence for analyzing the stylistic features of the original author as manifested in the source text. Tytler claims that a translator must have "the most correct taste"; otherwise, the translator (Tytler 2007:74-75):

will be in continual danger of presenting an exaggerated picture or a caricature of his original. […] The grave style of the original becomes heavy and formal in the translation; the elevated swells into bombast, the lively froths up into the petulant, and the simple and naïf degenerates into the childish and insipid.

A translator with stylistic knowledge will do better than one without. Boase-Beier (2006:29) declares that "a translator who is stylistically aware is likely to be able more fully to appreciate both stylistic effects and the state of mind or view that informs them." This holds true for literary and non-literary text types, but the distinction is more conspicuously manifested in literary works, because style is a more subtle and creative factor in the literary genre than in others. Stylistic knowledge is a prerequisite for literary translation because stylistics is a study that explains "the relation between language and artistic function" (Leech and Short 1981:13). The time and efforts that a translator spends in reading, understanding, and appreciating the author's work will pay off, because only by so doing will he possibly have a thorough grasp of the spirit of the author and the work to be translated. Only with this prerequisite can he take the next step, namely, to choose a word, phrase or sentence structure in the target language that best reproduces the style of the original. It goes beyond dispute, therefore, that negligence in understanding the original style would never bring out a reproduction that resembles the original in spirit. A well-trained literary translator, before setting about the task of translation, needs to have a literary critic's competence of aesthetic appreciation, with a linguist's sensitivity to the nuances of language traits. As Leech and Short put it, linguistic observation stimulates or modifies literary insight, and literary insight in its turn stimulates further linguistic observation (ibid). Whether these two faculties are perfectly developed demarks the line between expert translators from amateurs.

When analyzing the stylistic characteristics of the author's language, the translator is actually making an attempt to interpret the author's artistic motivation. Style, as a choice of a particular mode of expression, is a reflection of the author's intention. The author may explain his intention after the literary work is finished, but his explanation is no more than an interpretation among many others. Readers have the freedom to interpret the work in their own way because reading is seen as a personalized "constructive activity" (Scholes 1989:49). The open-endedness of literary discourse and the plurality of readings it allows (Watts 1991:27), however, does not mean that all analyses of the work have equal explanatory power. To achieve the maximal explanatory power, Gutt suggests referring to "communicative clues", that is, clues to the communicative intention of the speaker, provided by stylistic features (Gutt 2000:101).

B. Weighing "Manner" against "Matter"

If the first factor—the competence for analyzing authorial style—determines how sensitive the translator is to style in the original text, the second factor—weighing "manner" against "matter" testifies how sensible the translator is of the relation between form and content.

There have long been controversial viewpoints, mainly between the dualists and the monists on the concept of style, and the controversy has not yet been settled (Leech and Short 1981:15). The dualist holds that form and content are separate; style is a "way of writing", a "mode of expression", and a choice of "manner" rather than "matter". This idea has a strong tradition, dating back to Pope and Lyly, and found its recent expression in French stylisticians such as Bally and Riffaterre, who hold that "style is that expressive or emotive element of language which is added to the neutral presentation of the message itself." (ibid:18).

The monist views that form and content are inseparable. As Flaubert said, "It is like body and soul: form and content to me are one." (ibid:15). Many authors have a strong sense of artistic integrity and inviolability of their work. James Joyce attached so much importance to his artistic integrity that he admonished the Danish translator of *Ulysses* not to

change a single word. David Lodge claimed that the general appreciation of a literary work cannot be divorced from the appreciation of its style (ibid: 26). Halliday's view that style is "motivated prominence" (Halliday 1973) also relates form with meaning, hence the stance of monism.

A translator who regards style as a sign that possesses its "material substance", that is "never fully distinguishable from its signifying properties", as Jakobson put it (Bradford 1994:3), will treat it more seriously than one who posits it as "ornament" (Püschel 1980:305-6), which is something to be sacrificed when necessity claims. In other words, a translator who holds a monist view on style keeps more of the authorial style than a dualist.

C.   Literary Traditions in Target Culture

The socio-cultural contextual factor that influences the style of the target text is the literary tradition in the recipient culture. Literary tradition is the literary tradition shapes the target reader's reading experiences and aesthetic expectations, which will exert influences on the translator's literary choices and the critic's quality assessment of the translation. Holmes asserts in "Rebuilding the Bridge at Bommel: Notes on the Limits of Translatability" (1994:47):

The basic problem facing the translator of a poem, or at any rate the translator who takes it as his goal to create a text that is not only closely enough related to the original text to be called a translation but also meets the basic requirements for being called a poem in the new language he has taken as his "target", is that he must somehow "shift" the original poem not only to another linguistic context but almost without exception also to another literary intertext and socio-cultural situation.

The "literary intertext and socio-cultural situation" with which the target reader is familiar is often quite different from those the original author depicts in his literary work for his readers. The case is especially true as far as Chinese and English-speaking communities are concerned. As Liu Miqing put it, "Every language contains words, idioms and phrases which are ethnocentric expressions that reflect the values, history and the world outlook of the language speakers" (Liu Miqing 2001:19-20). The full moon, for example, is such a favored image in ancient Chinese poetry that the mere mention of these words arouses poetic associations in the minds of Chinese readers, an aesthetic experience that seems almost exclusive to the Chinese. The heterogeneity of language determines the alienation of transformation from one language into another. The gap between different literary intertexts and socio-cultural contexts cannot be easily bridged, therefore the translator has to weigh carefully the two cultures he must negotiate and strike a balance between them. This strategy to adapt culturally alien words to familiar expressions in the target language is a domesticating translation, which can result in transparent and fluent style in the target text. Transparent style has long been advocated in the history of translation. As early as 1840 in the preface to his translation of Aristophanes' comedy into English, John Hookham Frere wrote (Lefevere 1992:40):

The language of translation ought, we think, as far as possible, to be a pure, impalpable and invisible element, the medium of thought and feeling, and nothing more; it ought never to attract attention to itself; hence all phrases that are remarkable in themselves, either as old or as new, all importations from foreign languages, and quotations, are as far as possible to be avoided. (Lefevere's translation)

Most translators anticipate that their efforts spent on translation can be rewarded with higher acceptability among readers, which will do justice to the work of original author, to the translator and to the publisher. Domesticating is the way to ensure easy readability, since it has filtered through and normalized those lexical, syntactical, and textual elements that the translator assumes alien to the target reader, determined by the translator's estimate on the expectation from the target culture. This strategy, however, does not contribute much to the progress of the target language. When the translator "disturbs the reader as little as possible and moves the writer in his direction", as Schleiermacher expressed (Robinson 2006:229), he imports few fresh and creative language expressions and exotic cultural knowledge. By adopting the domestication method and eliminating any linguistic or stylistic peculiarities in the foreign text, the translator makes efforts "to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning", thus giving an appearance that the translation is not a translation, but the "original" (Venuti 1998:1).

An opaque style may be the result of a foreignizing translation, which is a "resistant strategy" that gives the translation "a different, and perhaps more intense, strangeness in the target-language culture" (ibid:300). The translator who is not content with the ready-made expressions of the target language and wishes to broaden readers' visions to the outside world is likely to adopt the foreignizing method. He "disturbs the writer as little as possible and moves the reader in his direction" (ibid). Lu Xun and other intellectuals during the May Fourth New Cultural Movement in China followed this path, importing new expressions from western works with a view to compensating and complementing the inadequate expressions and grammar in the Chinese language, and introducing foreign cultures home to the then self-ostracized Chinese people. Foreignizing, as a more radical translation method than domesticating, tends to result in opaque style of the target text, hence runs a greater risk of being rejected by the target culture, a reaction like a "foreign body" in an organism. Therefore, it demands more wisdom of the translator to mark off the boundaries between opacity and unreadability. A foreignizing method may encounter lower acceptability but the efforts to input new expressions into the target tongue are laudable, as Vives, the Spanish humanist, confirmed (Lefevere 1992:50):

Languages benefit greatly if skillful translators dare to give some foreign figures of speech or style to their nation, as long as it does not deviate too much from that nation's customs and general way of life. They can also imitate the language of the original, using it as a kind of matrix, and invent or construct new well-formed words to enrich the language they translate into.

By doing so, translators have, over the centuries, enriched their native languages with new vocabulary as well as an abundance of stylistic figures and resources.

III. CREATIVITY OF THE TRANSLATOR IN TRANSLATING STYLE

Despite such constraints, the translator's artistic pursuit finds expressions in creativity. The style of the target text is, therefore, a product of both the original author and the translator. The text producer, be he an author or a translator, builds his style through his choices of words and structures, like an architect cultivating his style of building with bricks and patterns to his tastes and purposes. Boase-Beier's remark is insightful, for she distinctly articulates that the translator inevitably leaves his stylistic trait in the translation. In the target text there is the translator's visible presence in the words he favors, the structures he prefers and the rhetoric he likes.

Since the target text manifests the styles of two producers—the author and the translator, a very tricky question must be addressed: what if these two styles are in conflict? Ideally a translator should be able to imitate the author's style and reproduce it in the target language as if it were the author's own writing if the author knew the target language. This, as everybody knows, is impractical, because no language is rich enough to match another in all its stylistic traits, a fact that makes translation an art of regret. Because of the different forms of languages involved in translation, it is reasonable to assume that the translator may not follow the author's step at every turn. He may sometimes take a shortcut, sometimes a winding road, but always keep the author in sight, and finally get to the same destination as the author. However, it is also possible that, by taking another quite different road, the translator ends up in getting lost and failing his journey. Then, how close can a translation be to its original in stylistic effect?

Yan Fu, the great translator, unsatisfied with translating the sense alone, wrote in the preface to his translation of Huxley's *On Evolution and other Essays* to justify his advocacy on "elegance" of style (Lian Shuneng 2009:4):

…Besides faithfulness and expressiveness, I also aim at elegance. I strive for elegance not just to make my translations travel far, but to express the original writer's ideas better, for I find that subtle thoughts are better expressed in the vocabulary and syntax of pre-Han prose than those of the vulgar writings of today. Using the latter often leads to distortion of meaning, which, however slight, results in vast misunderstanding. Weighing the pros and cons, I opted for the former, as a matter of necessity, not trying to be different…

The western classics translated by Yan remain a source of delight to read even today, owing not to the ideas he enthusiastically transplanted to modernize China, but to the elegant style of writing in its true sense. Readers of the Chinese translation cannot but appreciate Yan's mastery of his mother tongue. The style is indeed "elegant", judging from the standard Yan aimed at reaching in the preface to this translation. Prose of such good writing ranks among the best of its genre in Chinese, be it a translation or an original. Yan's translation won praise from Wu Rulun, the celebrated man of letters, who wrote an enthusiastic foreword to Yan's version, saying (Qian Zhongshu 2005:41)

One can translate books only with such a style as Mr. Yen's (Yan's)…As a man of letters, Huxley is not a patch on our Tang and Sung prose masters, let alone Ssuma Ch'ien and Yang Yung. But once dressed up by Mr. Yen, Huxley's book would not suffer much in comparison with our Pre-Chin philosophers. How important style is! (Qian's translation)

While admiring Yan's elegant style as exemplified earlier, for example, some readers of the translation may ask themselves a question: is the elegant writing style Huxley's or Yan's? This inevasible question must be addressed by a translation critic who must pass his translation quality assessment. To this question Qian Zhongshu answered (Qian 2005:37-38):

I for one have never ceased to marvel at the skill which Yen Fu "transmutes" the original author. One would never suppose Huxley, for example, to be the virtuoso of plain style as Mr. Mencken happily calls him, if one reads him in Yen Fu's translation. Here is no master of effective assertion, no gladiator of pen, and above all no Darwin's bulldog, but a sweetly reasonable gentleman persuading in mellifluous and jeweled phrases. Of Huxley's unmistakable hard ring there is not a trace; we find only subtle overtones to make for the "other harmony" of prose.

This statement clearly shows that, in the case of Yan's translation, the style of the translator is different from the style of the author. Yan actually had doubts about such a divergence. In a letter to Wu Rulun, he expressed his misgivings (Qian Zhongshu 2005:40):

The style should be refined of course. But in the original, there are expressions which are not of good taste and ought to be left untranslated to keep the style pure. Hence the dilemma: if I alter those expressions, I am not faithful to the original; if, on the other hand, I let them stand, I spoil the style of my translation.

It was Wu's advice that reassured Yan to "transmute" Huxley to his own literary taste and artistic pursuit. It is admirable that Yan had the courage to pursue a consistent style of his own in literary production. This example manifests the translator's awareness of his authorship to the work he has helped to transplant into the target soil. Although it is generally agreed that a translator's task is to reproduce as closely as possible the style of the original, it is impossible for the translator to completely expunge his presence in the text, into sheer "invisibility", to borrow Venutti's word (Venutti 1995). It seems that there are two causes that prevent a translator from being as faithful to the original as one might expect, of which one goes much deeper than the other. The first cause is related to the text itself. When the text constitutes a feature that is unique in the source language, it will become resistant to be translated into another language. The failure to find similar formal correlation governed by social acceptability in the target culture results in the loss of that feature in the target text. Such textual and linguistic constraints in the source and target socio-cultural

contexts are the first cause that obliges the translator to re-inscribe the original text. There is, however, a deeper cause for the translator's presence in the translational work he has produced, and that is the re-creativity disposition in the translator. In "Lin Shu's Translation" Qian Zhongshu discussed such an itching urge in the heart of the translator to write his own lines instead of translating the original author when he sees any chance to improve the original (Qian Zhongshu 1979, in Luo Xinzhang 1984:705).

No matter how willing the translator is to reproduce the authorial style, he will inevitably leave traces of his own style in the translation. Baker compares these traces to translator's "fingerprints". Baker questions the demand on the translator to reproduce exactly the style of the original, because "it is as impossible to produce a stretch of language in a totally impersonal way as it is to handle an object without leaving one's fingerprints on it" (Baker 2000: 244).

The fingerprints metaphor reveals Baker's point of departure to be descriptive translation studies. What Baker concerns is not what a translator should do, but what he does do. Such a study approaches the translator's style from translation products already existing in socio-cultural reality, rather than from translation theories idealized in vacuum. Since it is a person, not a machine, who gives the source work its second life in the target socio-cultural context, it has inhaled the creator's breath, and become a life of its own features, who, though in most aspects similar to its other self in the source culture, is, anyway, a re-created being. In the process of the re-creation, the translator's labor is felt through his selection and organization of words, his long or short sentence structures, or his plain or oratory way of speech, thus leaving his fingerprints on the newly created being. All such labors deserve praise and appreciation.

IV. Conclusion

Translation is a communication between the source-language author and the target-language reader mediated by the bilingual translator confined within source and target language and culture. The role of a mediator requires the translator to make decisions under the tension of different forces, textual and extra-textual, personal and environmental. The constraining factors discussed in this paper shows that, on the one hand, the greater the knowledge the translator has about the authorial style, and the more important role he ascribes style to play in his translation, the more stylistic features of the original will he willingly preserve for the reader; on the other hand, this willingness is checked by the acceptability of the target reader. The factor of the target literary intertext and socio-cultural situation is a lasting factor that works its influence on the translator's stylistic choice from the beginning to the end, and has the final say to the acceptability of the work the translator has endeavored to do.

It has been argued that translators are tied down by the source text in their creation of the target text and that their work is re-creative rather than creative. Of course, translators are not as free in their productions as writers are. The function of translation demands of the translator a basic humility, a submission of his creative being to another's. Whereas authorship is generally respected for its originality, self-expression in a unique text, translatorship is derivative. A translator may hope to represent the authorial originality by virtue of identification and emulation with the author, but this hope often ends up with disappointment. Because the imitation, however realistic, is inferior to the original. The factor that may be of assistance for a translation to achieve its artistic integrity is the translator's creativity under constraints. Facts also prove that a slavish translation does not win the heart of the reader, nor of the author.

It is true that although confined by many constraints, the literary translator's initiatives for creativity are never to be curbed. This is because all artists, literary translators included, are urged by a strong motivation, a hidden deep desire, to bring something new to the world. This urge for creation is the driving force that empowers him to look for the best way of expression for his conceived idea, and he is convinced that he will find it, despite all the hardships and setbacks. The birth of anything new must be accompanied by the pang, yet the reward crowns all the suffering. Walter Benjamin is convinced that translation is about revealing the vibration within each language. Language, in his eye, is a living process. In the dialectic of language movement over time a translation is privileged with "the special mission of watching over the maturing process of the original language and the birth pangs of its own" (Baker 1998/2001: 195). Because of the translated work, the original work is renewed into an "after-life", and in so doing new linguistic forms are created within a variety of target languages. Viewed this way, the presence of the translator with his creative style in the translation is bliss rather than a curse.

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On the Applications of Modern Educational Technology in Translation Teaching of Maritime English from the Perspective of Constructivism*

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Abstract—Nowadays maritime transportation has become a major modern logistics because of its large capacity and low cost. English plays a leading role in the industry of maritime transportation. It is the most important medium and an indispensable communication tool in international business and global marine industry. Maritime English translation teaching has made some progress in China since 1990s. However, the applications of modern educational technology in translation teaching of maritime English are still at its preliminary stage when compared to its current status abroad. Research on translation teaching of maritime English has been very limited. This has raised a realistic question on current translation teaching of maritime English: how can we improve translation teaching of maritime English depended upon modern educational technology so that more people can be trained to be more competent in international business and trade.

Index Terms—modern educational technology, maritime English, constructivism, maritime transportation, translation teaching

I. INTRODUCTION

The concept of E-teaching is not new to us anymore no matter how it is defined as "internet –based teaching", "online-teaching", "networked-based teaching", "e-moderating" and "web-based teaching". The computers and multimedia have their unique features which mark the distinction between traditional teaching and E-teaching. It is claimed that constructivist paradigm may ultimately offer the most fertile ground for the application of information technology to education. Active and interactive learning is the central idea of constructivism. In translation teaching of maritime English, computers, multimedia and web-enhanced learning bear practical value. In international trade, most of the transactions are done by computers in English. Therefore it is imperative to incorporate computer, multimedia and web into translation teaching of maritime English. So far such teaching has reaped a lot of benefits but it has its drawbacks which can be never neglected by instructors.

In order to promote translation awareness, strategies and competence in translation teaching of maritime English, respective universities and colleges are making great efforts to improve their translation teaching of maritime English. Hard as they have tried, some problems still remain to be handled: teaching model of teacher- centered prevails, there is not much cooperation among learners in present

English teaching, modern English teaching and learning in a mode is a need for English teaching reform nowadays. Learning on the Internet is very compatible with constructivism and social constructivism. The very process of knowledge construction on the Internet is keeping with these paradigms, so study on the application of modern educational technology in translation teaching of maritime English bears some practical value.

II. BASIC CONCEPTS FOR MODERN TECHNOLOGY AND TRANSLATION TEACHING OF MARITIME ENGLISH

In translation teaching of maritime English, modern educational technology includes computers, multimedia and Internet, etc. The definition of educational technology is described as that "educational technology is the study and ethical practice of facilitating learning and improving performance by creating, using, and managing appropriate technological processes and resources." namely: digitalization, internetization and informationalization. Modern educational technology is based on modern educational theories which entail cognitivism, behaviorism and constructivism. The characteristics can reflect the development of educational theories.

In accordance with STCW78/95 convention made by IMO, the seafarers are required to be competent in using English for professional purposes. Translation teaching of maritime English falls into the category of ESP (English for Specific Purpose). Maritime English and translation teaching of maritime English are to satisfy the need of seafarers. Therefore it has its own characteristics.

Computers have been used for language learning and teaching abroad since the 1960s. In recent years, constructivism

has taken much ground which views learners as active meaning constructors. In other words, based on their prior experience, learners actively construct their knowledge through active participation in problem-solving and critical thinking in learning activities.

It is reported that in 1998, the Teaching Guidance Committee of Marine English was established and 4 important conferences on maritime English teaching were held in Shanghai, Hangzhou, Qingdao and Wuhan respectively. Some teaching reforms concerning translation teaching of maritime English have been suggested by various colleges. But nowadays, it was found that original materials and audio & video material are far from enough. The urgent need of the implementation of CALL has been echoed in many published articles. In other countries, CALL has been carried out smoothly. The typical example is the International Maritime Language Program designed by Peter C. Vankliujven at Rotterdam Shipping & Transport College. Therefore, compared with foreign countries, the implementation of CALL in translation teaching of maritime English in our country only takes the initial steps. That's much room to be improved.

III. A CONSTRUCTIVIST CLASSROOM IN TRANSLATION TEACHING OF MARITIME ENGLISH

To deal with the Implementation of Constructivism in translation teaching of maritime English integrates four elements of constructivism: "context", "collaboration", "conversation" and "construction". Obviously, the characteristics and functions of multimedia technology and Internet can help fully demonstrate the four elements, and multimedia is the most efficient tool to create real-world environment. To develop an efficient course, however, teachers need to select appropriate materials, teaching method and to set relevant tasks and activities which will develop the learners' motivation for the purpose of achieving the learning objectives.

Students in colleges or universities will have obtained their knowledge of English and linguistic abilities largely from teachers and books and, as a result, such knowledge will be incomplete and theoretical rather than practical. In fact, how to set the teaching objectives employs very important functions in the typical teaching method. And in the constructivist teaching process, the role of teacher is changed for the need of learning who sometimes is a designer, an organizer, a guide, a facilitator, even an assessor attempting to design teaching activities based on Constructivism for creating real-life context by using authentic materials, taking the following into consideration: A. the source of the materials and the role of the materials; B. the materials should attract students' attention, C. learning resources must be used by individual learner to construct knowledge for solving the problems; and plan a developmentally appropriate curriculum that enhances their students' logical and conceptual growth; emphasize the critical role that experiences--or interactions with the surrounding environment--play in student learning, learn to start with the issues around which students are actively trying to construct meaning, create real-world situations and provide the connection between new knowledge and the students' prior knowledge, and finally to promote collaborative learning, raising appropriate questions for students to ponder and lead the students to deeper understanding of the knowledge to learn. Help them to evaluate their learning.

IV. CHANGES IN THE PRESENTATION OF THE INSTRUCTION

Traditionally, the presentation of knowledge in class is realized by books, chalk and blackboard. In translation teaching of maritime English, it is far from enough to use these to demonstrate how to operate the devices. The use of modern educational technology certainly eliminates several deficiencies and problems encountered in the traditional education and training process of translation teaching of maritime English. It has been found that modern technology introduces a new and active approach to education and training, and which can shorten the learning process and facilitates the acquisition of new knowledge and practical competences in translating and understanding of the operational principles of different kinds of devices.
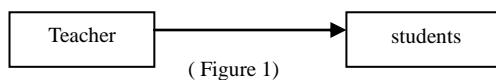
Maritime English is a kind of professional English. It is necessary to create vivid and authentic environment for teaching if we want to increase the teaching and learning proficiency. Multimedia and Internet can create real-world environment for interpreting and translating, provide vivid 3-dimensional pictures which can arouse students' interest and facilitates their understanding in translation procedure, criteria and strategies. Combined with classroom face-to-face instructions and the guidance from teachers, students can choose the materials, the time and the place well suited to their needs and get feedback from the multimedia and Internet soon. Therefore, individualized teaching is realized with the help of computers and networks.

Meanwhile, Constructivist environments supported by modern technology can supply learners with opportunities to construct new knowledge surely. Learners are encouraged to confront translation problems full of meanings. In solving these problems, learners are facilitated to explore possibilities, invent alternative solutions, collaborate with others, try out ideas and hypotheses, revise their thinking mode, check up the equivalence between English and Chinese, and finally present the best solution to translation practice. The characteristics are as follows.

● Students change from the so-called "empty vessel" to those who engage in active meaning construction.

● Students participate in problem-solving activities rather than just memorizing what the teacher says, learning to work in groups to solve a realistic and authentic problem, thus gaining collaborative learning experience.

● More emphasis on students as autonomous, independent learner who are responsible for their learning and practice. And give more emphasis on knowledge use instead of rote recall.
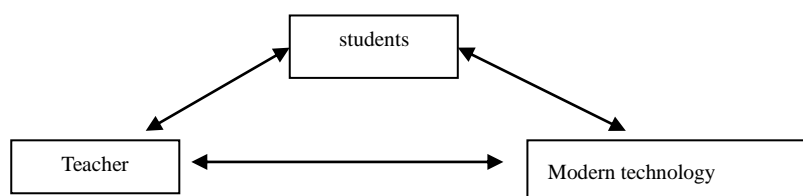
● Students learn to take advantages of modern technology to help them solve translation problems.

Of course, the role of teachers will be changed largely. In a traditional classroom, the relationship of a teacher and the students can be summed up as follows:

(Figure 1)

Seen from Figure 1 above, we can see that the teacher-students relationship is linear. The teacher holds the position of authority passing knowledge to passive students and getting no feedback.

(Figure 2)

However, from Figure 2, we can see clearly that the linear relation has changed into a triangle relationship. In this triangle, with the students in the center, teachers get feedback from the students and they are helped by modern technology.

Computer and information technologies have the potential to transform how and what students learn throughout their lives. Effective teachers in the new century, with the help of computer and information technologies, can serve as a "valuable source of feedback, guidance and answers to questions" (Felix, 2001: 349), and not just disseminators of information. No matter how powerful the modern technology is, they can never replace the teachers. When coming across any problems, the students will turn to their teachers through BBS, e-mail, MSN etc. Then the teachers can help the students to solve the problems in translation of maritime English with their rich teaching experience. With the help and encouragement from the instructors, the students will go further in their self-study and get more familiarity in translation teaching of maritime English.

As a result, the modern technology has made great demands on both parts of an instructor and a student. For a teacher who is not familiar with computers, in practice a lot of time in a computer lesson often goes on setting up programs, getting students into them and then solving problems with moving from one stage, or one program, to another. But for teachers who are skillful in using computers it will be invaluable for preparing materials such as worksheets or tests. In fact, "teacher perceptions of learning technologies are likely to be key factors in the successful integration of learning technologies" (Cope & Ward, 2002, p 72). Based on constructivism, a teacher is a helper, an assistant, a facilitator in the process of the students' meaning construction. The leading role of a teacher should not be reduced. On the contrary, the role of a teacher should be strengthened. Taking advantages of traditional teaching and modern technology to achieve the best result, a teacher should know how to design wonderful PPT to attract the attention of the students rather than become an operator who can only play pieces of boring slides. Last but not the least, a teacher should direct a student how to manipulate modern technology in translation teaching of maritime English anyway. Facing modern technology, sometime students will be perplexed. At this moment, it is the job of a teacher to guide students. That is, to teach them how to get information, how to analyze and process information, how to explore and think with the help of modern technology in translation practice of maritime English. Without knowledge of computers, one can never browse vast ocean of information, let alone interacting with others and improving translation competences. So a student should learn some basic skills in undergoing translation of maritime English, such as how to operate computers, how to use BBS, e-mail, MSN, etc.

As the saying goes, "It's never too old to learn". In traditional classroom, knowledge is seen inert while in constructivist classroom, learning is viewed as dynamic ever changing with our experiences. With our experiences increasing, our knowledge will be enriched. But there is no end. This process recurs again and again, so we should never stop our learning and practicing in mastering the strategies for translation in maritime English. What's more, the modern technology changes rapidly and the world changes at a finger's clip, modern technology has changed people's concept of learning.

V. CONCLUSION

Constructivism, a theory of learning now in the limelight among educators, represents a radical departure from traditional notions of learning.

Although Internet users still encounter some barriers such as a lack of learning skills, a lack of training, and higher costs for accessing the Internet, using instructional technologies, especially the Internet, in education in part or whole has become inevitable, rapid advances in computer and Internet technologies provide new opportunities to support teaching and learning in language skills acquired. An Internet-based education environment facilitates students learning

without the constraints of time and distance, gives students more opportunities to control their own learning. This type of learning is usually leaner-centered and supports knowledge construction and meaningful learning. And to great extent, through the meaningful learning in translation teaching of maritime English, it would promote students' abilities of autonomic learning and increase their comprehensive competence relevantly, such as strengthening and combining their sense of maritime major and translation training with real situations, rising their cognitive levels and practical standards of translation in some ESP fields as maritime and shipping, and optimizing their thinking patterns and gathering their resolutions to both knowledge and ability construction upon the integration of modern educational technology, which will make great contributions to students' future employment.

The author always believes that there remains much further study for translation teaching of maritime English in a modern technological way. First and uttermost, how to combine the great advantages of traditional teaching approaches with the modern educational technology to create a suitable and real-life environment for students' learning in translation of maritime English; and how to conduct well the experimental study and field study in the light of the present study so that to meet the need of maritime English teaching and learning are the final goals of having the study on the thesis.

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Stylistic Analysis of *The Great Gatsby* from Context Category

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Abstract —The thesis tries to adopt the method used by Leech and Short in their book *Style in Fiction* to make a relatively overall and objective analysis of the novel's language from the context category. From the context perspective, point of view and modes of speech presentation are used to produce special stylistic effects. In the category of point of view, the author makes use of both limited first-person witness perspective and shifts of narrative perspective -- the adoption of these narrative techniques is closely related to the theme of the novel. Modes of speech presentation in the novel, which involve Direct Speech, Indirect Speech, Free Indirect Speech and Free Direct Speech, serve to adjust distance or create stylistic effects the author aims to achieve.

Index Terms— context category, point of view, modes of speech presentation

This thesis is devoted to a general analysis of the stylistic features in Fitzgerald's *The Great Gatsby* from the context category. Our analysis is based on Leech and Short's model which is marked by a neat progression from one category to another. The other categories are lexical categories, grammatical categories, and figures of speech.

I. POINT OF VIEW

The Great Gatsby is valued for the vividness with which it depicts a historical era; perhaps more than by any other American novels written in the 1920s, we are convinced that we hear the voices of people speaking from that decade. In such a novel with interweaving plots and varying scenes, the author's selection of point of view becomes a primary factor in its impact and effectiveness. *The Great Gatsby* can be best described as a narration of a series of events as viewed from the point of view of "I" -- Nick Carraway, a witness in the novel, around which the story unfolds, while the shift of point of view is also noticeable. While Fitzgerald's choice to present the plot mainly through the eyes of first-person narrator presents certain limitations, it provides the means to relate the tone and message of the novel as a whole. But how does this narrative point of view achieve its special stylistic effects? With this question in mind we will examine the narrative methods of this novel.

A. Limited First-person Witness Narrative

In *The Great Gatsby*, the author writes the story mainly from limited first-person point of view and "I", Nick Carraway, is the narrator who presents a story of what he sees and hears.

At the very beginning of the novel, for example, the author writes:

When I came back from the East last autumn I felt that I wanted the world to be in uniform and at a sort of moral attention forever; I wanted no more riotous excursions with privileged glimpses into the human heart. Only Gatsby, the man who gives his name to this book, was exempt from my reaction–Gatsby, who represented every thing for which I have an unaffected scorn. (p. 8)

In the extract quoted above, we know from such phrases as "I felt, I wanted, and privileged glimpses into the human heart" that it is "I" – Nick -- who is narrating the story; and "moral attention, riotous excursions" and "unaffected scorn" suggest that Nick narrates with evaluation of Gatsby and value judgment on other characters. And Nick's judgment here "Gatsby turned out all right at the end" has in fact set the tone of the narration of the whole story.

Nick is designed as a witness, so he is initially placed at the edge of the story: he is the neighbor of Gatsby in West Egg, a distant cousin of Daisy and a classmate of Tom at Yale. The remote relationship is gradually strengthened until he becomes, though reluctantly, involved in Gatsby's pursuit of Daisy. Nick is forced to meet Tom's mistress Myrtle Wilson; he is invited to Gatsby's enormous cocktail party; Gatsby takes him to New York where he is confronted with Meyer Wolfsheim, Gatsby's business associate. This way of narration as a result gives the reader a deep insight into the life and situation of the hero. In addition, Nick's position becomes such that he is able to witness and report for the benefit of the reader, his own understanding of what he sees, and his feelings, yet he is able to stay at the same time quite detached from the action itself.

As a witness, Nick is the medium by which those people's voices are heard and, as the principal speaker in the text, he serves as a translator of the dreams and social ambitions of the people who surround him. There are three ways by which Nick keeps himself on stage, informing the reader of what is happening or has happened in *The Great Gatsby*. Other than the way of narrating the events Nick himself has experienced, there are two other means for him to convince the reader of the development of this story: if he is not present on a particular occasion, he gets the information from

someone who is present-- from Jordan Baker, for example, who tells him about Gatsby's courtship of Daisy in Louisville; or from the Greek, Michaelis, who tells him about the death of Myrtle Wilson. Occasionally he reconstructs an event from several different sources-- the newspapers, the servants' gossiping and even his own imagination. Through Nick's information derived from many different sources, Fitzgerald makes a compact and well-knit structure of the story. As in Fitzgerald's writing, the narrator is careful throughout the novel never to tell us things that he could not have known, his retrospect narrative is from a limited first-person point of view, and he can be defined as a reliable narrator as is evident when he claims himself "inclined to reserve all judgments". (p. 7)

This limited thus reliable first-person point of view is remarkably helpful for the reader to understand the characters in the novel and the theme of the American Dream because this perspective offers the story a kind of objectivity and reliability, and offers readers not only the events themselves but also insights into these events by seeing how the narrator reflects upon them.

Believing that the narrator is a reliable witness with reserved judgment, the reader tends to trust him with little doubt. Consequently, the reader's attitude would be assimilated to the narrator's. When he observes experiences surrounding the mysterious figure of Jay Gatsby, Nick undergoes a transformation himself, so does the reader. By means of reliable witness narrator, Fitzgerald enables the reader to sense the shallow emotional depth Tom Buchanan is capable of experiencing and his apparent harshness of attitude towards others. The brutality of Tom towards his mistress, Myrtle Wilson, as presented by Nick, is highly demonstrative of this fact. Thus, Nick, and in turn the reader, gets more and more disgusted with Nick's former friends, which Nick evaluates by saying:

They were careless people, Tom and Daisy–they smashed up things and creatures and then retreated back into their money or their vast carelessness, or whatever it was that kept them together, and let other people clean up the mess they had made ... (p. 170)

In comparison, through the narrator, we see Gatsby as generally being a physically and emotionally reserved person, and have a remarkable, brief insight into Gatsby's desire for Daisy. Gatsby's continuous pursuit of his pure dream -- repeating his love with Daisy -- is in sharp contrast with Tom's infidelity, cruelty and Daisy's cowardice. Thus by limited first-person witness narrative, Fitzgerald places the reader in direct touch with the action, eliminating himself, as author, entirely, whereby a kind of intimacy is achieved. The narrator seems to address the reader directly and from the heart, sharing his personal observations and insights with an interested listener. With regard to the author, he stands outside the story and takes an unprejudiced attitude towards what the characters say and how they behave. This narrative technique enables the reader to understand better the narrator's innermost thoughts, and also makes possible objective and natural appraisals on Gatsby and other characters, and the author, Fitzgerald, retreating into the backstage, communicates with the reader secretly and helps to bring about the final acceptance and understanding of the hero by the reader.

When the reader gains insights into the characters, he understands the theme of the American Dream more; and the insights into both the characters and the theme depend on the narrator's narration of the story.

Besides that of Gatsby's romantic love for Daisy, the narration of Gatsby's identity is also crucial to the theme. In the first three chapters of the novel, stretched over much of the narrative is the mystery of Gatsby's origins: Gatsby is rumored to be a nephew or a cousin of Kaiser Wilhelm, the much-despised ruler of Germany, and Gatsby claims himself to be the scion of a wealthy, English-educated family; some say Gatsby has been a German spy during the war, and still some say that he has even killed a man. But the narrator eventually unfolds that Jay Gatsby is actually James Gatz, the son of "shiftless and unsuccessful farm people from North Dakota" (p. 45); and Gatsby springs from "his Platonic conception of himself" (p. 95).The narrator hence supplies the reader with the information that Gatsby's identity is an invention, and that Gatsby holds to believe that the past can be repeated and a man can create himself anew by the exercise of his own will and energy-- all of which imply Gatsby's symbolic meaning of the American self-made and self-reliant man, an important belief of the American Dream. As a result, the reader is impressed greatly by the appalling image of the hero whose tragic destiny is to be in association with the American Dream.

Gatsby's general hospitality and mysteriousness as described by the narrator creates an air of splendor and establishes him as a source of profound curiosity in the minds of others. His eventual failure in his attempt to transcend his social status and get integrated with the exclusive society to which Daisy belongs demonstrates the corruption of the American Dream. Thus it is the narrator who directs us to the dignity and depth of Gatsby's character, and intimates the relation of Gatsby's tragedy to the American Dream. The retrospective narrative, therefore, is designed to lament the inevitability of the decline of the American Dream. Fitzgerald, through what the first-person narrator perceives and the changes he undergoes, comments specifically on the society of his times.

Maybe a more or less negative aspect is to be mentioned: by using I-narration, it is impossible for Fitzgerald to state those events which Nick has not experienced or is not told about other than by Nick's imagination. But in this case, this feature of I-narration is an advantage as it maintains the myth of Gatsby and builds up suspense. Therefore a conclusion may be drawn that Fitzgerald chooses limited I-narration to have the possibility to arrange the plot and to render the story immediacy, credibility and authenticity. By writing from Nick's point of view-- the limited first-person point of view, Fitzgerald is able to give the whole novel a greater touch of realism than he could have by presenting Gatsby through the eyes of an omniscient narrator.

Within the frame of limited first-person witness narrative, there are some shifts of narrative perspective, either with

switches to third-person point of view or to second-person point of view.

B.   Alternating Third-person Point of View

As is discussed in the previous sections, Nick's eyes provide not only a skillful, but also a necessary framework for the entire novel. But, much as Booth puts it, a story could not have been written from a consistent point of view without stretching its length and losing its taut comic force. (Booth, 1961: 14) In most cases the author may choose one point of view throughout the story to dominate the narrative, but shift the point of view in order to sustain interest, create suspense, or achieve characterization, etc.

Fitzgerald employs the first-person observer or participant perspective in telling the story. Thereby the novel becomes more natural, authentic, and credible through the narration of the eye-witness. The reader is able to merge into Nick's story readily, and establish intimacy with the characters emotionally. Also, the limitation of first-person narration enables the narrator to avoid scenes that his insights could not handle. However, Fitzgerald must sometimes have found the first-person perspective inadequate for the credibility of his moral stance and will not accept the limitation of this self-imposed restriction. As a result, he constantly draws back on different points of view. By shifting the narrative perspectives, Fitzgerald allows us to transcend the narrative time and space limited to Nick only.

The following is one of the many cases in which the point of view is shifted from the first-person to the third-person:

For over a year he had been beating his way along the South Shore of Lake Superior as a clam-digger and a salmon-fisher or in any other capacity that brought him food and bed. His brown, hardening body lived naturally through the half-fierce, half-lazy work of the bracing days ….

But his heart was in a constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night … Each night he added to the pattern of his fancies until drowsiness closed down upon some vivid scene with an obvious embrace. For a while these reveries provide an outlet for his imagination; they were a satisfactory hint of the unreality of reality, a promise that the rock of the world was founded securely on a fairy's wing. (p. 95)

In the extract quoted above, the first paragraph narrates Gatsby's work experience from outside, while the second paragraph focuses on the thoughts and feelings of Gatsby. It is obvious that the author adopts a limited omniscient third-person point of view, in which the early year of Gatsby's life has been vividly revealed, and we are able to see the hardship Gatsby has undergone and also his persistent, mysterious nature. The story finally proves to be fairly pathetic and thought-provoking.

Another example comes from Chapter 6 of the novel, in which Nick assumes an omniscient understanding of Gatsby:

… One autumn night, five years before, they had been walking down the street when the leaves were falling, and they came to a place where there were no trees and the sidewalk was white with moonlight .… Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees—he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomparable milk of wonder.

His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable vision to her perishable breath, his mind would never romp again like the mind of God. So he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete. (pp. 106-107)

When reading the passage describing Gatsby's overwhelming feelings, such words as "Gatsby saw", "he knew" and the modal verb "could", together with the sentence "His heart beat faster and faster" clearly indicate that the narrator shows completely the interior world of the character and even knows more than the character, therefore we can assume that it is narrated through omniscient third-person point of view. Through this omniscient narrative perspective, the author succeeds in his attempt to reveal the idealistic inner world of Gatsby. Besides, these paragraphs begin on the outside edge of Gatsby's mind, and then go deeper and deeper inside. The shift of point of view, then, is the basic technique fiction writers may use to manipulate distance between the reader and the characters.

In the construction of the story, Fitzgerald handles the multi-dimensional point of view exquisitely. Take Chapter 8 of the novel for example. It dodges from one perspective to another in an effort to achieve some expanse, whereby we are in Nick's mind, Gatsby's mind and even Daisy's mind.

When they met again, two days later, it was Gatsby who was breathless, who was, somehow, betrayed….Gatsby was overwhelmingly aware of the youth and mystery that wealth imprisons and preserves, of the freshness of many clothes, and of Daisy, gleaming like silver, safe and proud above the hot struggles of the poor ….

On the last afternoon before he went abroad, he sat with Daisy in his arm for a long, silent time. It was a cold fall day, with a fire in the room and her cheeks flushed. Now and then she moved and he changed his arm a little, and once he kissed her dark shinning hair. The afternoon had made them tranquil for a while, as if to give them a deep memory for the long parting the next day promised. They had never been closer in their month of love, nor communicated more profoundly one with another….. (pp. 142-143)

At this point there are two perspectives combined here: one from Nick's ironic perspective, telling Gatsby's love for Daisy, and one from third-person omniscient point of view, looking into Gatsby and Daisy's hearts and knowing that "they had never been closer in their month of love, nor communicated more profoundly one with another", which seems to understand much more than they themselves do; and these two perspectives share the same voice. This narrative stance clearly reveals the kind of qualities in Daisy that are actually attractive to Gatsby, and through it Nick

confidentially communicates his satiric attitude.

Then one paragraph later, we see things from Daisy's perspective:

Through this twilight universe Daisy began to move again with the season; suddenly she was again keeping half a dozen dates with half a dozen men, and drowsing asleep at a dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed. And all the time something within her was crying for a decision. She wanted her life shaped now, immediately and the decision must be made by some force -- of love, of money, of unquestionable practicality -- that was close at hand. (p. 144)

The above mentioned narrative is a story told by Gatsby, but he was at that time in European battlefields far away from the place where the story happened. He was not supposed to know what Daisy was doing -- "Daisy began to move again" -- and what she was thinking -- "something within her was crying for a decision and she wanted …", but nevertheless, a vivid and detailed description of Daisy's condition at that moment is given, which consequently brings about a kind of authenticity and truism. Surely this is a typical example of omniscient third-person point of view, in which the author stands outside the story, reveals the feelings and thoughts of the characters freely in time and space, thus a deeper understanding of Daisy is obtained.

C. Switching to Second-person Point of View

Another perspective switch worth following up in this novel is the second-person point of view. Although the second-person viewpoint, in which the narrator tells a listener what he or she has done and said, using "you", is possible, it is rare and negligible in practice because in effect the second-person structure requires a first-person speaker who tells the listener -- the "you" of the narration -- what he or she did at a past time. However, in *The Great Gatsby*, Fitzgerald deliberately interposes the second-person narration, just as the following example:

…. Occasionally a line of grey cars crawls along an invisible track, gives out a ghastly creak and comes to rest, and immediately the ash-grey men swarm up with leaden spades and stir up an impenetrable cloud, which screens their obscure operations from your sight.

But above the grey land and the spasms of bleak dust which drift endlessly over it, you perceive, after a moment, the eyes of Doctor T. J. Eckleburg …. (p. 26)

Here the author adopts a second-person stance, addressing the listener or reader as you, describing the valley of ashes as if the narrator were observing it from the sight of the reader, in which the distance between the reader and the narrator, and the narrated story as well has been shortened substantially.

The author also deliberately switches first-person point of view to second-person point of view when the narrator meets Gatsby for the first time:

He smiled understandingly–much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that **you** may come across four or five times in life. It faced–or seemed to face–the whole eternal world for an instant, and then concentrated on **you** with an irresistible prejudice in **your** favor. It understood **you** just as far as **you** wanted to be understood, believed in **you** as you would like to believe in **yourself**, and assured **you** that it had precisely the impression of **yo**u that, at **your** best, **you** hoped to convey. (p. 49)

Again this description of Gatsby from second-person point of view gives an illusion that the reader is having a face-to-face contact with him. The reader seems to be able to feel Gatsby's understanding smile and his favorable concentration, thus the distance between the reader and the protagonist is greatly shortened. This shortened distance gains more sympathy for Gatsby when his tragedy is revealed.

In general, the writing of this novel is not in a consistent perspective. Instead, the narrative viewpoint is motivated by the theme of the novel -- the American Dream and its decadence and keeps changing in accordance with the progress of the story. As mentioned earlier, the American Dream reflected on Gatsby consists of two aspects: his love for Daisy and his identity in the wealthy world. If we want to get insights into the theme, we must get to know who Gatsby is and why he loves Daisy. Since the story is presented from the first-person witness point of view, we are sometimes at a loss what happened in Gatsby's early life. In this case, the switch from first-person point of view to third-person omniscient which mainly presents Gatsby's past enables the author to give some clues about Gatsby's American Dream. On the other hand, the switch to second-person point of view provide ways to adjust narrative distance and convey the narrator's emotional attitude. Hence, through the multi-dimensional perspective narration, the reader is capable of obtaining different moral and emotional judgment on which the evaluation of the characters and their actions are based. Moreover the employment of the multi-perspective technique in *The Great Gatsby* makes sure of the stereoscopic effect and the reader's participation in the creation of the novel. If Fitzgerald had employed only the first-person point of view, though it can be used to withhold information from the reader, particularly information not available to the narrator, our sense of this drama would be significantly diminished.

II. SPEECH PRESENTATION

The Great Gatsby is a special portrayal of an American man rising from rags to riches only to find that whatever benefits his wealth may afford, it cannot grant him the privileges of class and status. In his ironic rendering of Gatsby as a romance hero, the author would appear highly critical of the capitalist aspiration, but the author's irony does not always undercut the American Dream upon which Gatsby's fantastic world is founded, rather it locates the reader in a

position to detach himself and look from a distance in the "foul dust" that gathers in Gatsby's wake. And this position is achieved through, other than point of view, different modes of speech presentation, through the author's decision of being in what way to convey his story and depict his characters -- directly transmitting the message through characters' direct speech or indirectly by the narrator's narration. Fitzgerald renders his story through a range of means like alternations between Direct and Indirect Speech; between Free Indirect Speech and Free Direct Speeches or through the Narrative Report of Speech Acts. The following subsections are intended to examine the stylistic effects generated by the employment of different modes of speech presentation in the novel.

A. Direct Speech (DS)

Vivid direct speeches among different characters account for more than half space of *The Great Gatsby*. In the story, apart from the distinctive features of vividness and immediacy, direct speeches enable the reader to identify the characters by the words they utter, with the words playing an essential role in revealing the characters' inner selves or temperaments. It is the mode of Direct Speech that provides a full scope for individual tone and expression. Also, the author's ironic stance is most prominent in his direct representation of the characters' speech, especially as he works through the linguistic resources available for such representation on those occasions when he depicts the actual world of Tom and Daisy, when he portrays one of Gatsby's gaudy parties, or the afternoon get-together in Myrtle Wilson's apartment, when the voices of the characters rise and collide. Sometimes the differentiated speeches between different characters reflect contrasts of their personalities. For example, Tom assumes that he is part of the higher class and thus he treats people with a certain sense of superiority, so when the narrator drives over to East Egg to see the Buchanans one evening, he hears such dialogues caused unexpectedly by a word "uncivilized" with no particular meaning:

"Civilization's going to pieces," broke out Tom violently. "I've gotten to be a terrible pessimist about things. Have you read The Rise of the Colored Empires by this man Goddard?"

"Why, no," answered, rather surprised by his tone.

"Well, it's a fine book, and everybody ought to read it. The idea is if we don't look out the white race will be–will be utterly submerged. It's all scientific stuff; it's been proved."

"Tom's getting very profound," said Daisy, with an expression of unthoughtful sadness. "He reads deep books with long words in them. What was that word we …"

"Well, these books are all scientific," insisted Tom, glancing at her impatiently. "This fellow has worked out the whole thing. It's up to us, who are the dominant race, to watch out or these other races will have control of things."

"We've got to beat them down," whispered Daisy, winking ferociously toward the fervent sun.

"You ought to live in California …" began Miss Baker, but Tom interrupted her by shifting heavily in his chair.

"This idea is that we're Nordics. I am, and you are, and you are, and …" After an infinitesimal hesitation he included Daisy with a slight nod, and she winked at me again. "...And we've produced all the things that go to make civilization—oh, science and art, and all that. Do you see?"(p. 18)

With these actual words spoken by the characters, the author brings to full play the characters' idiolect features, thus direct speech here obviously plays an essential role in achieving vividness of characterization. These dialogues are dominated by Tom's remarks in which there is a touch of paternal contempt, adding to the impression of fractiousness. The notion that "we're Nordics -- the dominant race having produced all the things that go to make civilization" reflects his complacency and his arrogant sense of social superiority, as well as racial discrimination. On the contrary, in the early 1920s, women are regarded as accessories of men, especially after marriage. Daisy's echoing "We've got to beat them down" and Tom's minute hesitation to count Daisy as "the dominant race" seem to suggest their consciousness of her inferiority as women, and this is reinforced by Daisy's another direct speech, when she talks about her daughter and her marriage:

… Well, she was less than an hour old and Tom was God knows where. I woke up out of the ether with an utterly abandoned feeling, and asked the nurse right away if it was a boy or a girl. She told me it was a girl, and so I turned my head away and wept. "All right," I said, "I'm glad it's a girl. And I hope she'll be a fool—that's the best thing a girl can be in this world, a beautiful little fool."

"You see I think everything's terrible anyhow," she went on in a convinced way. "Everybody thinks so -- the most advanced people. And I know." (p. 22)

Hence through dialogues or direct speeches Tom's arrogance as high class and Daisy's obedience and occasional defiance and thus lack of ability to change her marriage life are vividly conveyed. These partly explain Gatsby's failure to get Daisy back later -- she is the product of her class, that is, this characterization achieved through DS anticipates the corruption of the American Dream, part of the theme of this novel. It is exemplified earlier that Gatsby tends to use long and complex sentences and his formal register recalls the immigrant struggle to master American speech and etiquette, thus the effects of characterization is generated. Another typical example is when Nick ventures into the world occupied by Gatsby and Daisy.

"If it wasn't for the mist we could see your home across the bay," said Gatsby.

"You always have a green light that burns all night at the end of your dock."

Daisy put her arm through his abruptly, but he seemed absorbed in what he had just said ….

"I adore it," exclaimed Daisy. "The pompadour! You never told me you had a pompadour -- or a yacht."…

They stood side by side examining it I was going to ask to see the rubies when the phone rang, and Gatsby took up

the receiver.

"Yes…Well, I can't talk now … I can't talk now, old sport … I said a small town … He must know what a small town is … Well he's no use to us if his idea of a small town …"

He rang off. (pp. 90-91)

In this extract, we can infer from Gatsby's complex sentences with perfect grammar that he uses refined English. Similarly, the type of American English Daisy uses appears to be more polished while she is around Gatsby, whom she wishes to impress. With him for instance, she uses language like: I adore it. What is interesting is that their speeches are not so refined and sophisticated around other persons or on other matters. So when Gatsby answers telephone in the dialogues, then, we hear broken sentences with obscure answers, which reveal his unwillingness for Daisy to know his "business". Daisy, on the other hand, is not afraid to call Tom "revolting" (p. 125) and her Southern roots show themselves best when she is drunk: "Tell'em all Daisy's change her mine" (p. 74). Apparently these linguistic features perform certain function of characterization. With a kind of acoustic effect, the reader seems to stand in front of the characters to listen to their speech. And as the reader knows them better, the distance between the reader and the characters is greatly shortened.

Apart from the depiction of main characters through direct speech, the characterization of many minor characters is achieved in the same way. A case in point is that of Myrtle Wilson's small talk. Myrtle is a woman who is eager to escape from the drudgery of her life into the paradise of the upper class. When the author describes Myrtle, he directly quotes what she says to reveal her characteristics. Here is what she says to a man selling dogs on their way to Tom and Myrtle's apartment:

"I'd like to get one of those police dogs; I don't suppose you got that kind? ... Is it a boy or a girl?" she asks delicately …. (p. 30)

Once at the apartment, Myrtle phones her sister, Catherine, and her friends, the McKees, to join her for a drink. As soon as Catherine arrives, these are the first words Myrtle says to her:

"My dear ... I had a woman up here last week to look at my feet, and when she gave me the bill you'd of thought she had my appendicitus out." (p. 33)

A party takes place at the apartment and while feasting her guests Myrtle says this to Mrs. McKee:

"I got to write down a list so I won't forget all the things I got to do." (p. 38)

All of her life she has aspired to refinement and propriety, a revealing case is her deliberate avoidance of using "bitch" to refer to a female dog. She is, however, far from refined, and this is evident in her continual misuse of correct grammar. She uses "got" instead of "have", does not know how to use the question form, uses "you'd of" instead of "you would have", and confuses "appendix" with "appendicitis", managing also to mispronounce the word as "appendicitis" instead of "appendicitis". Quite simply, the speech she utters reveals her lack of education and of refinement, but quite suits her identity.

In brief, direct speech in *The Great Gatsby* holds the distinctive features of vividness and immediacy. Being actual words the characters utter, direct speech generates a kind of acoustic effect. Besides, the employment of direct speech enables the author to bring into full play the character's idiolect features. It therefore contributes to characterization in a more distinctive and dramatic manner than any other speech forms in the novel. With the accomplishment of characterization through direct speech, the distance between reader and the characters is often shortened substantially.

B. Indirect Speech (IS)

If a character's utterance is recast in the words of the narrator, it necessarily loses both its communicative and expressive functions. Thus, IS contrasts with DS not only in immediacy but in forcefulness or impact. Such contrast enables the novelist to control "the 'light and shade' of conversation, the high-lighting and back-grounding of speech according to the role and attitude of characters. (Leech & Short, 1981: 335) The contrast between the direct and indirect forms is constantly resorted to for characterization in this novel.

The "ashen" Wilson is depicted as a man who was his wife's man and not his own (p. 130), so let us see how the author shows him to us by means of switching between indirect and direct speech.

… Michaelis advised him to go to bed, but Wilson refused, saying that he'd miss a lot of business if he did. While his neighbor was trying to persuade him a violent racket broke out overhead.

"I've got my wife locked in up there," explained Wilson calmly. "She's going to stay there till the day after to-morrow, and then we're going to move away."

Michaelis was astonished; they had been neighbors for four years, and Wilson had never faintly capable of such statement.… So naturally Michaelis tried to find out what had happened, but Wilson wouldn't say a word -- instead he began to throw curious, suspicious glances at his visitor and ask him what he's been doing at certain times on certain days …. (p. 130)

From the extract we can see Wilson is a man faintly capable of any recognizable statement and what he says is usually recast by Indirect Speech. But when he detects his wife's infidelity, he locks his wife in. Upon his neighbor's inquiry, his IS is converted into DS. Wilson's speech seems to have gained more power from his "heroic" action. On this more specific occasion, the previous back-grounding (rendered to IS) sets off the forceful DS here.

See another example of IS which is, by contrast, fore-grounded by DS:

"Is everything all right?" he asked immediately.

"The grass looks fine, if that's what you mean."

"What grass?" he inquired blankly. "Oh, the grass in the yard." He looked out the window at it, but, judging from his expression, I don't believe he saw a thing.

"Looks very good," he remarked vaguely. "One of the papers said they thought the rain would stop about four. I think it was The Journal. Have you got everything you need in the shape of tea?"

I took him into the pantry, where he looked a little reproachfully at the Finn. Together we scrutinized the twelve lemon cakes from the delicatessen shop.

"Will they do?" I asked.

"Of course, of course! They're fine!" and he added hollowly, "… old sport."

… Gatsby looked with vacant eyes through a copy of Clay's Economics, … and peering towards the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside. Finally he got up and informed me, in an uncertain voice, that he was going home.

"Why's that?"

"Nobody's coming to tea. It's too late!" he looked at his watch as if there was some pressing demand on his time elsewhere. "I can't wait all day." (pp. 81-82)

This extract describes the waiting moment when Gatsby is arranged to meet Daisy after their 5-year departure, in which DS is the pattern of speech running through the waiting time as well as the whole meeting. The inserted IS "Finally he got up and informed me, in an uncertain voice, that he was going home", therefore, becomes a deviation from the norm of the pattern. In comparison with the auditory effect of DS, IS sounds weak, and seemingly tallies with Gatsby's inner unwillingness of going home. Thus this IS vividly shows Gatsby's funny ambivalence -- anxious for Daisy's favor while worried lest he should lose her again and forever. The vivid depiction of Gatsby's struggling emotion helps to reveal Gatsby's desperate love for Daisy, part of the theme of the novel.

In contrast to these deliberate shifts between DS and IS, there are places where Fitzgerald justly produces speeches in indirect form. Before Gatsby is shot dead by Wilson, he has some conversations with his servants, here is the passage:

At two o'clock Gatsby put on his bathing-suit and left words with the butler that if any one phoned word was to be brought to him at the pool … Then he gave instructions that the open car wasn't to be taken out under any circumstances. (p.153)

Gatsby has lingered all night outside of the Buchanans' house -- he feels strong obligation to protect Daisy and is eager to get words from her, so what he instructs here should have been of great importance to him, but instead of using more forceful DS, IS is employed, intentionally diminishing the impact of DS as if to confirm what Nick comments: "Gatsby himself didn't believe it would come, and perhaps he no longer cared" (p. 153).

The anonymous servants, on the other hand, as mere instruments in the plot, do not require DS of characterization, therefore what they utter is often displayed in IS. Consider the following example:

My Finn informed me that Gatsby had dismissed every servant in his house a week ago and replaced them with half a dozen others, who never went into West Egg Village to be bribed by the tradesmen, but order moderate supplies over the telephone. The grocery boy reported that the kitchen looked like a pigsty, and the general opinion in the village was that the new people weren't servants at all. (p. 108)

Their utterances consist of conventional reports or gossips which normally do not call for the emphasis or impact of DS, so their utterances are rendered in the mode of indirect speech which allows equal efficiency, more rapid pace and economy.

To sum up, through direct and indirect speech forms, Fitzgerald brings to the fictional world a marvelous version of characterization. Furthermore, the shifts from DS, a mode that predominates throughout, to IS serve to provide more stylistic variety.

C.   Free Indirect Speech (FIS)

Sometimes Fitzgerald permits his narrator to reconstruct in his own words what he has been told about some events he has not witnessed, but without straightly presenting the reporting clauses, so Free Indirect Speech is used in the novel, in which the narrator's reporting voice serves to convey irony, adjusting the distances between the narrator himself and the characters he narrates, between the characters and the reader. This mode of speech presentation is not commonly used in the novel, but it is most prominent when the narrator listens to Gatsby's recalling of his story in the early life.

The following text coming from Chapter 8 of the novel is one of the examples:

It was this night he told me the strange story of his youth with Dan Cody … I think that he would have acknowledged anything now, without reserve, but he wanted to talk about Daisy.

She was the first 'nice' girl he had ever known. In various unrevealed capacities he had come in contact with such people, but always with indiscernible barbed wire between. He went to her house, at first with other officers from Camp Taylor, then alone. It amazed him -- he had never been in such a beautiful house before. But what gave it an air of breathless intensity was that Daisy lived there -- it was as casual a thing to her as his tent out at camp was to him…. it excited him, too, that many men had already loved Daisy -- it increased her value in his eyes. He felt their presence all about the house, pervading the air with the shades and echoes of still vibrant emotions….

He might have despised himself, for he had certainly taken her under false pretences. I don't mean that he had traded on his phantom millions, but he had deliberately given Daisy a sense of security; he let her believe that he was a person

from much the same stratum as herself …

"I can't describe to you how surprised I was to find out I loved her, old sport. I even hoped for a while that she'd throw me over, but she didn't, because she was in love with me too. She thought I knew a lot because I knew different things from her … Well, there I was, 'way off my ambitions, getting deeper in love every minute, and all of a sudden I didn't care. What was the use of doing great things if I could have a better time telling her what I was going to do?" (pp. 141-143)

Here, the second paragraph reveals the relationship between Gatsby and Daisy, which is narrated in Free Indirect Speech of Gatsby, and in which there is a distancing effect with remote-shift in person and back-shift in verb tense. We seem to be standing in front of Gatsby listening to his melancholy retrospection, yet are kept removed from him. Inserted in the third paragraph is the narrative voice, interposing between the reader and what Gatsby has said. Thus through FIS, Fitzgerald allows the narrator, and the reader as well, to have direct access to Gatsby's inner mind while watching his hero from a distance that enables a distinctly ironic stance -- the material things, which would have sounded mundane, become, in the narrator's narration, the enchanted objects belonging to a slightly absurd hero at the outset of his fairy-tale quest for his American Dream. From this new perspective, the reader is given the space to sense the narrator's implicit comment on the commercialism of Gatsby's romantic love. What's more, in this Free Indirect Speech, the narrator deliberately retains "nice", Gatsby's original remark on Daily. From what has happened prior to Gatsby's memory -- Daisy's running over Myrtle in a car without any stop and her intention to escape the responsibility of killing -- Nick as well as the reader is aware that Daisy is by no means a "nice" girl, thereby the discrepancy in opinions between the character and the narrator is highlighted through FIS. The substitution of Gatsby's exact word for the authorial narrator's voice makes the irony at once all the more striking. Another thing that deserves special interest here is the last paragraph quoted. This Direct Speech with excellent forcefulness and power, foiled by Free Indirect Speech, seems to suggest that in all Gatsby's dreamy memory of their "good old days", his love for Daisy is definite and unquestionable.

Another striking example of FIS can be seen in Chapter 6 of the novel:

James Gatz -- that was really, or at least legally, his name. He had changed it at the age of seventeen and at the specific moment that witnessed the beginning of Gatsby's career -- when he saw Dan Cody's yacht drop anchor over the most insidious flat on Lake Superior. It was James Gatz who had been loafing along the beach that afternoon in a torn green jersey and a pair of canvas pants, but it was already Jay Gatsby who borrowed a rowboat, pulled out to the Tuolomee, and informed Cody that a wind might catch him and break him up in half an hour.

I suppose he'd had the name ready for a long time, even then. His parents were shiftless and unsuccessful farm people -- his imagination had never really accepted them as his parents at all. The truth was that Jay Gatsby of West Egg, Long Island, sprang from his Platonic conception of himself. He was a son of God -- a phrase which, if it means anything, means just that -- and he must be about His Father's business, the service of a vast, vulgar, and meretricious beauty. So he invented just the sort of Jay Gatsby that a seventeen-year-old boy would be likely to invent, and to this conception he was faithful to the end. For over a year he had been beating his way along the south shore of Lake Superior as a clam-digger and a salmon-fisher or in any other capacity that brought him food and bed. His brown, hardening body lived naturally through the half-fierce, half-lazy work of the bracing days…But his heart was in a constant, turbulent riot. The most grotesque and fantastic conceits haunted him in his bed at night…. He told me all this very much later, but I've put it down here with the idea of exploding those first wild rumors about his antecedents, which weren't even faintly true. (pp. 94-97)

This excerpt, narrated in Free Indirect Speech of Gatsby, records his early struggling years along the south shore of Lake Superior. Through FIS, Fitzgerald allows the reader to sense the narrator's implicit satire on Gatsby's "brand new name" and his ready sympathy for Gatsby's tough past. FIS, whose characteristic features are more in line with the form of narrative report, permits the narrator's voice to intermingle with that of the character's, such as what we see in paragraph 2 quoted above. Readers are offered the narrator's imaginative conception of Gatsby's background in this paragraph, with slight admiration, implicit sign of pity as well as irony. Hence, a single instance of FIS performs the two somewhat converse functions of irony and empathy.

D. Free Direct Speech (FDS)

Free direct speech is still another speech mode Fitzgerald uses to achieve special stylistic effects, though it is comparatively rarely used.

In *The Great Gatsby*, there is a paragraph recording an afternoon meeting when Tom Buchanan together with a man named Sloane and a pretty woman drops in:

He was profoundly affected by the fact that Tom was there. But he would be uneasy anyhow until he had given them something, realizing in a vague way that that was all they came for. Mr. Sloane wanted nothing. A Lemonade? No, thanks. A little champagne? Nothing at all, thanks…. I'm sorry … (p. 98)

The passages preceding or following this extract are Direct Speech; here, Free Direct Speech seems deviant. In contrast to DS's loud acoustic effect, Free Direct Speech sounds like a murmur, subtly indicting Gatsby's sense of inferiority to Tom in wealth and status, his diffidence as Daisy's lover, and his tension and discomposure before he is moved by an irresistible impulse to tell Tom his relation with Daisy.

Another place where Free Direct Speech is dominant is when Jordan Baker recalls love between Daisy and Gatsby,

which is the first time the narrator has the chance to "dispel" Gatsby's myth.

… The officer looked at Daisy while she was speaking, in a way that every young girl wants to be looked at some time, and because it seemed romantic to me I have remembered the incident ever since …. (p. 73)

The narrator is, at this moment, a highly involved listener -- he has no intention to interfere and thus lets the character's words burst out, suspending the flow of his original narrative. This cleverly exemplifies the narrator's long-pressed strong curiosity aroused by the prevailing rumors about Gatsby.

Still in Baker's narrative, we can see how FDS interacts with other speech modes to produce special effects.

I was a bridesmaid. I came into her room half an hour before the bridal dinner, and found her lying on her bed as lovely as the June night in her flowered dress -- and as drunk as a monkey. She had a bottle of Sauterne in one hand and a letter in the other.

"Gratulate me," she muttered. "Never had a drink before, but oh how I do enjoy it."

"What's the matter, Daisy?"

I was scared, I can tell you; I'd never seen a girl like that before.

"Here, deares". She groped around in a waste-basket she had with her on the bed and pulled out the string of pearls. "Take 'em down-stairs and give 'em back to whoever they belong to. Tell 'em all Daisy's change' her mine. Say: 'Daisy's change' her mine!'

She began to cry --she cried and cried. I rushed out and found her mother's maid, and we locked the door and got her into a cold bath. She wouldn't let go of the letter. She took it into the tub with her and squeezed it up into a wet ball, and only let me leave it in the soap-dish when she saw that it was coming to pieces like snow. (p.74)

FDS surely makes Baker's narrative more smooth, and enables her to reveal directly her subconscious mental movements as well as her attitude towards love between Daisy and Gatsby, just as in "I was scared, I can tell you; I'd never seen a girl like that before". Besides, in this excerpt, FDS does in a sense form a "background" to the words in Direct Speech which, with greater immediacy and auditory impact, naturally call for strong emphasis and arouse deep sympathy for Daisy. Obviously the direct and free direct forms are here resorted to by the author to vary the distance of a single speech act.

To sum up, in *The Great Gatsby*, the author successfully preserves the smooth narrative pace with brevity and economy while achieving vivid characterization and excellent acoustic effects through DS. Shifts from DS, a mode that predominates throughout, to IS, FDS, or FIS serve to provide more stylistic variety, and the contrasts among them enable the author to control the highlighting and back-grounding of speeches according to the role and attitude of characters. Meanwhile the distance between the narrator, the narrated and the reader is dealt with masterly through the alternating use of different speech modes. It is the author's capacity to combine these different kinds of speech modes that enables his narrator to narrate so powerfully the characters he describes, to come close enough to sympathize with Gatsby's ambitions while keeping the distance. In other words, through the employment of different modes of speech presentation, the author achieves vivid characterization, accomplishes his desired distance (thus showing his stance clearly -- there is something deeply compassionate and ironic at the same time in the narrator's tone), and reveals the theme of the American Dream and American Disillusion well. By means of the designed speech devices in the novel, the author's storytelling is accomplished.

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Strategic Research on Effective English Communication

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Abstract—As the most popular language in the world, English has become a very important tool in communication among persons from different countries .So, communicative competence is very important and necessary for university students. However, the teaching and learning of oral English is not optimistic in our country. This article focuses on the strategies of improving students' ability in English communication.

Index Terms—strategies, communicative, competence, improvement

I. FACTORS AFFECTING STUDENTS' COMMUNICATIVE COMPETENCE

In recent years, nearly every college or university has been increasing some kinds of exams so as to improve the students' ability in oral English. However, the examinations seem not to work as well as they hoped, though some of which have some positive effects. Although many students have been learning English for years, quite a few of them still find it difficult to express themselves clearly in English. Why is it like this?

1. Many teachers have been faced with the dilemma of having more than 60 students in a Chinese university 'English Conversation' class for non-English majors, which decreases the time for any student-teacher interaction. They have few chances to practice oral English. Moreover, students have little or no acceptance of or responsibility for their own learning. In most Chinese universities, students are grouped together by major (for example, all Law students together). They are expected to take their major classes together with the same group of people throughout their entire undergraduate academic career at the university. Almost all university classes meet twice a week, with an expected final exam at the end of the semester. This is obviously a challenging situation for developing communicative competence in English for non-English majors. The number of more than 60 students is also a challenge for the teacher with the goal of reaching that purpose.

2. Chinese students are given six years of English Language instruction in most junior-high and senior-high schools. These six years are mostly translation-based; the students rarely, if ever, need to speak English at all. High-school students receive considerable passive exposure to grammar, translation, vocabulary and semantic information from written sources, but little exposure to communicative situations, or required to actively use English.

3. Nearly all students are taught the same material and there is a limited number of approved texts. Though some materials taught in secondary school English classes are communicatively based, they are mainly directed toward students' preparation for the all-important university entrance examinations, which principally test a student's general ability to memorize. English exams are a compulsory part of all these exams. Usually, the English section of an entrance exam consists of long reading passages, followed by translation exercises, a small number of "reading comprehension" questions (actually testing the student's ability to pick out details from the text), and a few vocabulary or grammar questions. Becoming more common is a listening passage with a few questions. There are no communicatively based university examinations.

4. English as a Foreign Language is often taught in China as a passive subject, not an active one. There is little exposure to interaction in the English-language classroom. Now most ESL classrooms at universities are teacher-oriented and teacher-directed. Furthermore, classes are large (frequently more than 50-80 students in a class), which decreases the time for any student-teacher interaction.

The result of the combination of these factors is that:

1) Students generally have low confidence in their own communicative ability;

2) Students generally have low motivation to learn to communicate in English, and a high motivation to memorize English in a non-communicative form;

3) Students have little or no understanding of ability to reproduce English sounds; and

4) Students lack the ability to creatively express their own thoughts and opinions.

II. TRAINING STUDENTS' ABILITY OF LANGUAGE-LEARNING

A. The Ability of Language Speaking is the Most Important Part in Language Learning

In the modern life, language-speaking is greatly changed by people .It reflects that people are paying more and more attention to language-speaking, because it's considered as an important tool in education. And we can see that the training of language-speaking is very important in deed. To improve students 'ability of listening, speaking or practicing

is an important part in foreign language learning. For the purpose of testing whether students are scientific and all-round in language learning, the test must contain oral test, listening test and writing test. We should know that communication is an overall ability of training, containing listening, reading, speaking, writing, and so on.

B.   The English Communication is Needed by Society

China is trading and exchanging with many countries, which is frequently linked with foreign affairs or business. As the most popular language that is spoken pretty widely in international communications, English is extending to a lot of people, most of whom recognize it's very important to make themselves masters of English in modern society. What's more, how can you communicate with foreigners if you are not able to speak foreign language, especially English? For example, if you will become a volunteer of Olympic Games, or you want to get a high occupation and high salary in foreign companies, or you want to do business with them, effective English communication will be the first step.

C.   Improving the Ability in Spoken English Communication

1) The ability in English communication must contain two parts. One is knowledge; the other is the ability of using it. Although these kinds of knowledge may not be widely used, it can reflect the knowledge existing in your mind. If we have enough knowledge of language, one day we will show them out in a suitable situation. If we don't have much more "input" and the accumulation of linguistic knowledge, we can't make the real "communication" and can't get the goal of improving the ability of spoken language in communication.

2) Students should recognize the role in language learning. Students being the core have been accepted by most teachers in the spoken instruction. The theory emphasizes that teachers attach more importance of the psychology to English communication. Specifically, they need to encourage students to use the language. The students should express their thoughts actively as often as they can both in and outside of class, reinforcing the "input" of the language. However, "the center of students" doesn't mean that teachers have no effect in the spoken-language education. In fact, the teacher is a guider, instructor, manager, and so on. He plays the key role in the spoken language instruction, supplying and creating the situation of the language communication.

3) Non-verbal communication is also an important part in communication. If two people are talking about something, it is said that only about 35 percent of 'information is transformed from linguistics. Then the rest 65 percent information is transformed from non-verbal communication. For so long a time, we have only been related to verbal communication when we are talking about the spoken language communication. But in fact, as one of the communication's key elements, it only reinforces the use of the language; and the non-verbal communication can get the aim of using the language. Therefore, we could improve the ability of the students' spoken language in communication.

III.   STRATEGIES OF DEVELOPING STUDENTS' COMMUNICATIVE COMPETENCE

A.   Communicative Learning and Cooperative Learning.

Outside the classroom, the instructor may have limited ability to affect their students. Rather, the instructor can select and develop strategies to maximize learning opportunities in class. Effective EFL teaching is based upon two complementary concepts: communicative learning and cooperative learning. Communicative learning can be conceived of as a sub-set of cooperative learning. Cooperative learning is a teaching approach applied in a vast array of subjects. Communicative learning is particularly appropriate to language learning. A further concept, developing students' "communicative competence", is introduced as the principal goal of communicative learning.

"Cooperative learning" is a situation where students learn together, based on group work; contrasting this educational method is "competitive learning," where students compete against each other in a learning situation. However, cooperative learning experiences promote higher academic achievement than do competitive learning experiences. Cooperative learning suits communicative English-language classes well. Communicating in English is based on cooperation between students to negotiate meaning and understanding with each other. This is contrasted with the traditional reading and translation-based classes, which by comparing the students to arrive at grades are competitive and penalize cooperative learning. Combination of cooperative and competitive goal structures is feasible, by having cooperative learning groups compete against each other.

By contrast, a communicative language learning approach emphasizes:

The student having a central role; the primary goal is the ability to communicate; meaning is paramount, and language learning is contextualized; and an active learning approach and active learning strategy.

B.   Classroom Activities.

Developing communicative competence is associated with the following classroom activities:

The students speaking and listening for most of the lesson;

The students participating intensively in the class;

A focus on comprehensible and meaningful input and output;

Involving the students in different kinds of roles, necessitating the use of different styles of speaking;

Students practice using conversational routines and expressions, to use authentic English communicatively;

Information sharing;

Requiring students to develop meaning collaboratively by peer interaction;

The students manipulating language in a substantial and meaningful way;

The teacher providing information about language usage;

The teacher providing timely and meaningful feedback;

A positive and supportive environment that encourages language manipulation and exploration; and

A learner-centered environment, with the teacher acting as facilitator.

A short comment on peer interaction: the acquisition of English-language speaking experience is not the transfer of relevant input from a more capable person to a less capable person, but rather the development of communication strategies through interaction. Small group work is preferred, as it encourages:

Requiring students to actively participate in all class activities;

Group initiatives;

Formation of communicative interaction determined by each group;

Delegation of the responsibility for learning to the groups, so students take responsibility for their own learning;

Working towards established goals within each group.

Functioning well without a leader;

Students having a positive attitude towards each other and towards the class work; and

Cooperative behavior.

C.   The Instructor's Role.

The instructor's role is based upon defining class goals, and facilitating cooperative learning and communicative learning.

There is a strong need in the classroom for clarity of goals: the goals themselves, the means of achieving the goals, and the means of assessment. Non-English majors in a required English Conversation class seem to function best when goals are clearly articulated and attainable; this is in contrast to English majors, who are more interested in and capable of determining their own English study goals. The instructor in a required English conversation class for non-English majors is better equipped to determine class goals, their means of achievement, and their assessment. The student still retains the flexibility to manipulate the language freely, as they see fit.

Cooperative learning is centered on students working together in class, and is based upon small-group work.

Teachers can facilitate cooperative learning by:

1) Playing a facilitating role: supporting and encouraging students' self-directed study efforts, by being available to answer student questions during practice time.

2) Encouraging positive interdependence: group members can only succeed if they work together. This can be fostered in numerous ways by the teacher, particularly:

assessing a group as one entity instead of individually;

assessing group performance based upon their communication, which requires dynamic input from all members of a group;

facilitate some degree of competitiveness between the groups, to positive interdependence with the cooperative small group.

3) Ensuring group goal similarity: the more similar the goals of the group, the more cooperative their activities will be. The teacher defining class goals will provide focus to the activities of the group.

IV.   CONCLUSION

Teachers and students alike generally enjoy and learn from these techniques. They solve the problem of how to work with a very large class, yet allow the teacher to interact with individual students. Students work in English to their own level of interest and ability in a learner-centered classroom. Communication strategies are practiced and reinforced. The language used in class is meaningful and communicative. There is no such thing as "the perfect teacher." Giving a homily on what "good teachers" do appears to be unhelpful and unrewarding to those who want to improve their own practices. A far more helpful approach seems to be the study of teachers' beliefs, which inform and shape their actions. Constructivism lies at the heart of this endeavour, as it offers valuable insights into the cognitive as well as affective aspects of the relationship between teachers and their self-images, and teachers and students. Teaching is not merely information or knowledge, but mainly an expression of values and attitudes. What teachers usually get back from their students is what they themselves have brought to the teaching-learning process.

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A Brief Study of Conditionals in SLA

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Abstract—**Heated discussions of conditionals have been carried out from various theoretical aspects. In this article the author is trying to examine conditionals from truth-functionality, non-truth functionality, and suppositional theories and semantically from these three domains, thus offering a comprehensive understanding of conditionals.**

Index Terms—**conditionals, truth-functionality, non-truth functionality, suppositional theory, semantics**

I. INTRODUCTION

Conditionality is a highly controversial subject in current linguistic analyses. Scholars have been studying conditionals with regard to four main theories: truth-functionality, non-truth functionality, suppositional theory and semantics. In the following article, the author intends to examine conditionals from such aspects so as to shed some light into a better understanding of them

II. CONDITIONALS

The analyses of conditionals from the definitions, classifications and four different theories are briefly presented respectively in the following.

A.   Definitions and Classifications

Sweester (1990) holds that conditionals mean that the consequent is true in every case where the antecedent is true but not assuming that there is definitely a connection between the truth of the antecedent and the truth of the consequent. It is controversial how best to classify conditionals. Jackson (1991) insists that conditionals consist of two kinds, "indicative" and "subjunctive" or "counterfactual" conditionals. Indicative conditionals can be exemplified by sentences such as "We'll be home by ten if the train is on time", and "If Mary didn't cook the dinner, Tom cooked it". A conditional sentence "If A, C" or "C if A" thus has two contained sentences or sentence-like clauses. A is called the antecedent, C the consequent. If you understand A and C, and you have mastered the conditional construction (as we all do at an early age), you understand "If A, C". If literally means "on condition that; provided that; supposing that". These are adequate synonyms. But we want more than synonyms. These examples are traditionally called "indicative conditionals", aiming to give an account of the conditional construction which explains when conditional judgments are acceptable, which inferences involving conditionals are good inferences, and why this linguistic construction is so important. There are also "subjunctive" or "counterfactual" conditionals like "Tom would have cooked the dinner if Mary had not done so", "We would have been home by ten if the train had been on time". That there is some difference between indicatives and counterfactuals is shown by pairs of examples like "If Oswald didn't kill Kennedy, someone else did" and "If Oswald hadn't killed Kennedy, someone else would have". Adams (1970) thinks that both two types are justified. That there is not a huge difference between them is shown by examples like the following: "Don't go in there", I say, "If you go in you will get hurt". You look skeptical but stay outside, when there is large crash as the roof collapses. "You see", I say, "if you had gone in you would have got hurt. I told you so."

Haiman (1986) declares that conditionality has a multi-faceted existence in the three basic domains of semantic interpretation. Conditionals thus exist in the content, epistemic and speech-act domains. In the content domain, conditional if-then conjunction indicates that the realization of the event or state of affairs described in the protasis is a sufficient condition for the realization of the event or state of affairs described in the apodosis. In the epistemic domain, if-then conjunction expresses the idea that knowledge of the truth of hypothetical premises expressed in the protasis would be a sufficient condition for concluding the truth of the proposition expressed in the apodosis. "If she's obtained a Bachelor's degree, (then) she has been studying in college" is such an example. In the usage of the formal-logical if-then structure, epistemic conditionals are the closest. There are a great range of conditional speech acts. Some explicitly refer to the general felicity conditions on the relevant class of speech acts whereas others refer implicitly to these general conditions with reference to some more specific felicity condition on the particular utterance such as a sub-case of the general condition. Van der Auwera(1986)illustrates the overt speech-act conditionals by pointing out that the performance of the speech act represented in the apodosis is conditional on the fulfillment of the state described in the protasis which enables or causes the following speech act. No matter what types of classifications are adopted, the essential characteristics are comprehensively viewed from four major theories. The theories to be discussed do not explain better or worse when restricted to a conditional, but they contribute from different aspects to the full

understanding of conditionals.

B. Truth-functionality

Truth-functionality means that the truth value of the conditional is determined by the truth values of its parts and it follows that a conditional is always true when its components have these combinations of truth values. It is a strikingly simple theory: "If A, B" is false when A is true and B is false. In all other cases, "If A, B" is true. Viewed from the truth-functional theory, if "if" is truth-functional, this is the right truth function to attribute to it. First, it is uncontroversial that when A is true and B is false, "If A, B" is false. A basic rule of inference is modus ponens: from "If A, B" and A, we can infer B. If it were possible to have A true, B false and "If A, B" true, this inference would be invalid. Second, it is uncontroversial that "If A, B" is sometimes true when A and B are respectively (true, true), or (false, true), or (false, false). "If it's a triangle, it has three sides", said of an unseen geometric figure, is true, whether the figure is a square, a rectangle or a triangle. Grice (1989) studies truth-functionality from the pragmatic point of view. Look at "If he's not in the pub he's in the library". The conditional, like the disjunction, according to Grice, is true if he's in the pub, but misleadingly asserted on that ground. There are many ways of speaking the truth yet misleading your audience, on the condition that you should follow some rituals in conversational exchanges. One way is to say something weaker than some other relevant thing you are in a position to say. Consider disjunctions. I am asked where John is. I am sure that he is in the pub, and know that he never goes near libraries. Inclined to be unhelpful but not wishing to lie, I say "He is either in the pub or in the library". My hearer naturally assumes that this is the most precise information I am in a position to give, and also concludes from the truth (let us assume) that I told him "If he's not in the pub he's in the library". The conditional, like the disjunction, according to Grice, is true if he's in the pub, but will be misleadingly asserted on that ground.

Lewis (1976) also offers a typical example: "You won't eat those and live". As an expert in mushrooms, the speaker's advice is definitely to be obeyed by the listener. The speaker told no lie — for indeed you don't eat them — but of course he misled you. Truth-functionality is equally right about disjunctions and negated conjunctions. Grice drew attention, then, to situations in which a person is justified in believing a proposition, which would nevertheless be an unreasonable thing for the person to say in normal circumstances. Believing that mushrooms are poisonous, I can't consistently disbelieve "You won't eat those and live". It is hard to believe that the difficulties with the truth-functional conditional can be explained away in terms of what is an improper conversational remark. They arise at the level of belief and the norms. On anyone's account of conditionals, there will be circumstances when a conditional is justifiably believed, but is liable to mislead if stated.

C. Non-truth Functionality

Non-truth-functionality insists that "If A, B" is false when A is true and B is false; and they agree that the conditional is sometimes true for the other three combinations of truth-values for the components; but they deny that the conditional is always true in each of these three cases. Read (1995) thinks that when A is false, "If A, B" may be either true or false. For instance, Jack says, "If you drink this bottle of water, you will suffer from the diarrhea ". You don't drink it. Was his remark true or false? According to the non-truth-functionalist, it depends on whether the bottle of water is clean and so forth. Stalnaker (1968) points out that a possible situation in which you drink this bottle of water, and which otherwise differs minimally from the actual situation. The conditional is true or false according to whether or not you have a diarrhea in that possible situation. Edgington (1995) puts forward two formulae of truth-functionality and non-functionality interpretations which explicitly demonstrate the differences between the two. Suppose A and B are two logically independent propositions. The four lines below represent the four incompatible logical possibilities for the truth values of A and B. "If A, B", "If ~A, B" and "If A, ~B" are interpreted truth-functionally in columns (i)-(iii), and non-truth-functionally (when their antecedents are false) in columns (iv)-(vi). The non-truth-functional interpretation we write "A → B". "T/F" means both truth values are possible for the corresponding assignment of truth values to A and B. For instance, line 4, column (iv), represents two possibilities for A, B, If A, B, (F, F, T) and (F, F, F).

The interpretations by Edgington (1995) are based on the natural deduction. Suppose you start off with no information about which of the four possible combinations of truth values for A and B obtains. You then acquire convincing reason to think that either A or B is true. You don't have any stronger belief about the matter. In particular, you have no firm belief as to whether A is true or not. You have ruled out line 4. The other possibilities remain open. Then, intuitively, you are justified in inferring that if ~A, B. Look at the possibilities for A and B on the left. You have eliminated the possibility that both A and B are false. So if A is false, only one possibility remains: B is true. The truth-functionalist (call him Hook) gets this right. Look at column (ii). Eliminate line 4 and line 4 only, and you have eliminated the only possibility in which "~A ⊃ B" is false. You know enough to conclude that "~A ⊃ B" is true. The non-truth-functionalist (call her Arrow) gets this wrong. Look at column (v). Eliminate line 4 and line 4 only, and some possibility of falsity remains in other cases which have not been ruled out. By eliminating just line 4, you do not thereby eliminate these further possibilities, incompatible with line 4, in which "~A → B" is false. The same point can be made with negated conjunctions. You discover for sure that ~(A&B), but nothing stronger than that. In particular, you don't know whether A. You rule out line 1, nothing more. You may justifiably infer that if A, ~B. Hook gets this right. In column (iii), if we eliminate line 1, we are left only with cases in which "A ⊃ ~B" is true. Arrow gets this wrong. In column (vi), eliminating line 1 leaves open the possibility that "A → ~B" is false. The same argument renders

convincing the thought that if we eliminate just A&~B, nothing stronger, i.e., we don't eliminate A, then we have sufficient reason to conclude that if A, B.

D.   Suppositional Theory

A suppositional theory was first advanced by Mackie (1973) and further developed by Adams (1970). It emphasizes the fact that conditionals can be accepted with different degrees of closeness to certainty. Make the idealizing assumption that degrees of closeness to certainty can be quantified: 100% certain, 90% certain, etc.; and we can turn to probability theory for what Ramsey called the "logic of partial belief". There we find a well-established, indispensable concept, "the conditional probability of B given A". It is to this notion that Ramsey refers by the phrase "degrees of belief in q given p". It is, at first sight, rather curious that the best-developed and most illuminating suppositional theory should place emphasis on uncertain conditional judgments. If we knew the truth conditions of conditionals, we would handle uncertainty about conditionals in terms of a general theory of what it is to be uncertain of the truth of a proposition. But there is no consensus about the truth conditions of conditionals. It happens that when we turn to the theory of uncertain judgments, we find a concept of conditionality in use. It is worth seeing what we can learn from it.

The notion of conditional probability entered probability theory at an early stage because it was needed to compute the probability of a conjunction. Bayes (1763) points out that "The probability that two ... events will both happen is ... the probability of the first [multiplied by] the probability of the second on the supposition that the first happens [my emphasis]."Such example are numerous. You are about 50% certain that the test will be on conditionals and about 80% certain that you will pass, on the supposition that it is on conditionals. So you are about 40% certain that the test will be on conditionals and you will pass. Let's look at the truth table again. You are wondering whether if A, B. Assume A. That is, ignore lines 3 and 4 in which A is false. Ask yourself about the relative probabilities of lines 1 and 2. Suppose you think line 1 is about 100 times more likely than line Then you think it is about 100 to 1 that B if A. To make the point in a slightly different way, let me adopt the following as an expository, heuristic device, a harmless fiction. Imagine a partition as carved into a large finite number of equally-probable chunks, such that the propositions with which we are concerned are true in an exact number of them. The probability of any proposition is the proportion of chunks in which it is true. The probability of B on the supposition that A is the proportion of the A-chunks (the chunks in which A is true) which are B-chunks. With some misgivings, I succumb to the temptation to call these chunks "worlds": they are equally probable, mutually incompatible and jointly exhaustive epistemic possibilities, enough of them for the propositions with which we are concerned to be true, or false, at each world. The heuristic value is that judgments of probability and conditional probability then translate into statements about proportions.

By a different argument, Lewis (1976) was the first to prove this remarkable result: there is no proposition A*B such that, in all probability distributions, p(A*B) = pA(B). A conditional probability does not measure the probability of the truth of any proposition. If a conditional has truth conditions, one should believe it to the extent that one thinks it is probably true. If Supp is correct, that one believes "If A, B" to the extent that one thinks it probable that B on the supposition that A, then this is not equivalent to believing some proposition to be probably true. Hence, if Supp is right, conditionals shouldn't be construed as having truth conditions at all. A conditional judgment involves two propositions, which play different roles. One is the content of a supposition. The other is the content of a judgment made under that supposition. They do not combine to yield a single proposition which is judged to be likely to be true just when the second is judged likely to be true on the supposition of the first.

E.   Semantic Theory

The studies of conditionality in the three semantic domains are conducted systematically. Conditionality is widely discussed within the range of content conditionals, epistemic conditionals and speech-act conditionals. Conditionals in the content domain with conditional if-then conjunction indicate that the connection between antecedent and consequent may be a casual one. "If Alice goes, Tom will go". Alice's going might lead to Tom's going, or Alice's not going could in some way result in Tom's not going. Thus this sentence means that if the real-world state of affairs includes Mary's going, then it will also include John's going. Depending on the pragmatic context and the linguistic form, the fulfillment of the sufficient condition presented in the protasis may appear more or less likely. Epistemic conditionals demonstrate our understanding of our logical reasoning processes, and hence reflect to some extent the same structures inherent in a more formal-mathematical understanding of logic. But they are not enough to ensure the felicitousness of an epistemic conditional any more than that of a content conditional. Epistemic conditionals have some presumed relationship between the clauses. The connection between the contents of the two clauses is so complex that sometimes the relationship is assumed to be related. The understanding of it may require a considerable number of context relating protasis and apodosis, completely unlike the simple truth-value requirements imposed by a logical if-then.

There exist a wide range of conditional speech acts. On the one hand, Van der Auwera(1986)illustrates the overt speech-act conditionals by pointing out that the performance of the speech act represented in the apodosis is conditional on the fulfillment of the state described in the protasis which enables or causes the following speech act. The conditions on conditional speech acts are obvious statements in the sort of the general appropriateness-conditionals discussed. This way is parallel to the way in which speech-act uses of or present two alternative speech acts. Counting on the interlocutor's cooperation in helping keep some jointly agreed-on mental record of what counts as "really" having been said, and on a commonly-accepted knowledge that conditionally records a conditional speech act, these conditional

speech acts are actually performed but present themselves as only conditionally performed. On the other hand, Searle(1969)also states that there exist implicit functioning of speech-act conditionals. Those statements are likely to induce ambiguity. First, it could be asserted that the previous "goings to the movies" correspond to Mary's presence. Then, it could be understood that if John went to the cinema, I ask him whether Mary was there. Therefore, the understanding of this speech-act conditional relies on the condition that the hearer has the relevant knowledge. The difference between the felicitous and implicit conditionals is whether the speaker already knows the answer or not. If the speaker knows the answer, then the question is unnecessary. As the speaker doesn't know, the question is asked not on the explicit condition that the previous going to the movies would enable the hearer to answer the question but on the implicit condition that the past going to the movies would make the question relevant.

Dancygier (1987) claims that conditionals have a separate metalinguistic use. He suggests that these metalinguistic uses of conditionals should be carefully distinguished from the standard conditional speech acts. The conditionals are understood linguistically rather than lexically. Von Wright (1975) points out that the three different types of conditionals vary regarding protasis and apodosis. Content conditionals do not need paraphrases involving speech acts or logical processes. Epistemic conditionals are paraphrased as the protasis "If I know" and the apodosis "then I conclude". The speech-act conditionals are properly paraphrased by the protasis "if " and the apodosis "then let us consider that I perform this speech act." Sometimes the distinction of conditionals in the three domains is quite difficult due to the difficult process of reasoning from apodosis to protasis as well as from protasis to apodosis. As a result, content conditionals specify the relationship and dependency not only between the truth values of the two clauses but also between their contents. With the epistemic conditionals, the protasis' truth makes up a sufficient condition for concluding the truth of the apodosis, because the knowledge of the protasis is taken as causing or enabling the conclusion embodied in the apodosis. The apodoses of the conditional speech-acts often have no truth values, because they can be questions, commands, or requests as easily as assertions. Conditional speech-acts invariably require an interpretation wherein the protasis expresses a factor which actively influences the performance of the following speech act.

III. CONCLUSION

In sum, the above range of discussions of conditionals from four types of theories offers a holistic base for the holistic and objective understanding of conditionality, thus paving the way for further related studies.

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College Students' Perceptions on the Issues of Task-based Language Teaching in Mainland China

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Abstract—The survey was conducted on 96 engineering sophomores in a northwest university in Mainland China with the purpose to investigate their favorite communicative tasks, their perceptions on their task performance as well as their opinions on the teacher role in the classroom. Besides, the study also tries to explore the correlations between different variables like scores of national College English Test Band 4 scores[1], participation frequency, and self-evaluation of personal performance. The results reveal a panorama of a Chinese task-based English class. First and foremost, the students' preferred tasks are mostly two-way divergent group tasks. In addition, most students reported that participating in the tasks was very "exciting" and "beneficial", while over a quarter students reported that they were somewhat disappointed at their own task performances. Thirdly, they perceived the college English teacher as a facilitator and tutor in learning strategies. Finally, the results show that the more frequent the students participate in different tasks, the better they evaluate their own performance. Besides, the higher the band 4 scores are, the more frequent they are willing to participate. This study sheds lights on the important issues for task-based instruction and helps English teachers and curriculum designers to address the students' needs from the learner's perspectives. Implications for the implementation of task-based language teaching are discussed.

Index Terms— Chinese college students, communicative task, task type, participation, teacher role

I. INTRODUCTION

One way to push learners to stretch beyond their limited linguistic resources is to engage them in pedagogic communicative tasks. A communicative task is "a piece of classroom work which involves learners in comprehending, manipulating, producing or interacting in that target language while their attention is principally focused on meaning rather than form" (Nunan 1989). The use of different communicative tasks in second language (L2) classroom has been supported by both theoretical and pedagogical arguments (McDonough, 2004). Many studies have examined a variety of aspects of pedagogic tasks. For instance, studies have focused on the impact of task variables on the learners' oral production such as different task types (Slimani-Rolls, 2005), proficiency in the target language (Iwashita 2001; Kim and McDonough, 2008; Leeser,2004; Watanabe and Swain, 2007), task complexity (Robinson, 2001a, 2001b; Skehan and Foster, 1999; YouJin Kim, 2009), task planning time options (Ellis, 2005; Foster and Skehan, 1996) and level of learner participation (McDonough, 2004). These studies lend us different lenses to examine the aspects of TBLL and TBLT. Kim McDonough (2004) explored instructors' and learners' perceptions about the use of pair and small group tasks in a Thai EFL context. The results indicated that the learners believed that peer interaction through pair and small group tasks was useful for practicing oral communication skills. What's more, learners who had more participation during the pair and small group activities demonstrated improved production of the target forms, even though they did not perceive the activities as useful for learning language (McDonough, 2004). But little is know about how they perceive the task types and their own performance as well as their peers'. Ren Rong & Xu Lanying(2008)explore students and teachers respective perceptions of effective classroom speaking activities in China。The findings indicate that teachers and students sometimes differ on the question of how effective activities are. But their activities are confined to information gap or non-information gap ones, so far little has been done to explore learners' perceptions about the important issues of TBLT in a Chinese EFL context, and even less has anything to do with the correlations between different variables like scores of national College English Test Band 4, participation frequency, and self-evaluation of personal performance.

In terms of research methodology, a large and extensive body of task-based learning (TBL) research based on Long's

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[1] Band 4 is a national English proficiency test for college students in China. A Band 4 certificate verifies a certain English level of the holder.

Interaction Hypothesis used quantitative and systemic methodology which isolated individual features in task-based interaction for quantitative treatment (Seedhouse & Almutair, 2009). A problem with systemic approaches is that it allows less detailed analysis of the data and less attention to the perceptions and processes engaged in by the participants (Samuda and Bygate, 2008). Therefore, what is often not the focus of investigation is an in-depth analysis and discussion of the social-interactional components of language learning and use (Firth & Wagner, 2007). A combination of both quantitative and qualitative approach will help reveal a whole picture of how the students perceive the implementation of tasks in their actual class settings.

II. THEORETICAL BACKGROUND

Communicative tasks have been classified differently. Long (1983) categorized tasks into two types: one-way tasks and two-way tasks. One-way tasks are usually static, and information flows in one direction. In these tasks, there is no need to continue the interaction, and the language is predictable. There is often a focus on form. While two-way tasks such as brainstorming, role-plays, simulations, discussions are often dynamic and information flows in more than one direction. Language used here is unpredictable. Although many forms can be used, communication is the most important. In this sense, two-way tasks involve more authentic use of the target language. They are considered more effective than one-way tasks, where one participant has information to give, and the other simply responds to that information (Rani Rubdy,1998).

Compared with individual and class work, group tasks require interdependence. The students in a group must perceive that they "sink or swim" together, that each member is responsible for and dependent on all the others, and that one cannot succeed unless all in the group succeed (Kohn, 1986). Knowing that, peers will rely on each other and highly motivated to fulfill the tasks. Students learn best when they are actively involved in the process. Researchers report that, regardless of the subject matter, students working in small groups tend to learn more of what is taught and retain it longer than when the same content is presented in other instructional formats. Students who work in collaborative groups also appear more satisfied with their classes. (Beckman, 1990; Chickering and Gamson, 1991; Cooper and Associates, 1990; Goodsell et. al. 1992; Whitman, 1988)

Other researchers label the tasks in other terms. They can be divided into convergent tasks and divergent tasks depending on the nature of the goal or outcome that students are required to obtain (Duff, 1986; Pica et al., 1993). Tasks that require learners to pool and exchange information such as role plays, simulations, discussions and problem solving so as to reach a consensus are known as "convergent tasks'. On the contrary, tasks such as debates that require learners to exchange information, but on which no consensus will be reached, are known as "divergent tasks'. There are two controversial findings as to the influences of the two types of tasks on the language production (Andersen & Richardson,1997; Duff, 1986; Rubdy,1998; Sukchuen,2005), but it is generally believed that divergent tasks have very positive ramifications for the quality of language which is used. There is more chance for learners to stretch their language, both lexically and syntactically and at the level of discourse. There are also longer turns. Divergent tasks will encourage more lengthened sentences and more complex language. Another characteristic is that learners tend to use more clause-chaining and clause-integrating when involved in divergent tasks (Cuesta Cuesta,1997).

III. RESEARCH SETTINGS AND PROCEDURES

For a long time in most of the Chinese EFL classrooms, English is taught in structure-based instructional settings, especially for college students who were from the test-oriented EFL teaching context in high school. All the classroom activities are mainly based on textbooks and written exercises. Students spend a lot of time learning about English rather than how to use the language. Even in college, the pressure of National College English Test Band 4 (which stresses less on communicative competency and the pass of it is mandatory in most universities in China) makes the students neglect the interactive skill development. Consequently, it is still hard for them to communicate in English although they learn English for many years. As stated above, task-based language teaching (TBLT) is believed to promote language acquisition by: a) providing learners with opportunities to make the language input they receive more comprehensible; b) furnishing contexts in which learners need to produce output which others can understand; and c) making the classroom closer to real-life language situations. Considering this, the tasks used in TBLT must be carefully chosen to meet those slogans. But how do the participants think of the varied issues related to communicative tasks?

The present study was conducted on 96 second year engineering undergraduate students who had 16 weeks of communicative task-based language teaching. The purposes were to investigate what communicative task types they preferred, and how they evaluated themselves, their peers and how they perceived the teacher's role in the course of task performance.

The research questions are formulated as follows:

1. What are their favorite types of communicative tasks and types of participation?

2. How do they perceive their own performance and their peers' presentations?

3. What do they expect the teacher to do in the communicative task-based language teaching?

4. Are the different variables like frequency of participation, personal perception about the participation frequency, self-evaluation of their own performance and Band 4 scores correlated?

The subjects were engineering sophomores taught by the same teacher in a northwest university in mainland China, of which 76 (79.2%) were male students, 20 (20.8%) female. 88 subjects had Band 4 scores, 85 have passed (60 or above)(see table 1). This will ensure that the majority are not under the pressure of Band 4. The subjects with Band 4 records were divided into 3 groups based on the Band 4 score. Those who don't have the Band 4 score are not taken into consideration when doing statistics.

TABLE 1
THREE DIVISIONS OF STUDENTS WITH BAND 4 RECORDS

	Group 1	Croup 2	Group 3
Score range	65 and below	66-80	81 and above
No. of Students	14	47	27
Total		88	

When the survey was conducted, the current subjects just finished their spring semester, during which they spent most of the class time in a variety of communicative task-based activities. They are encouraged to participate in each task. Every performance is evaluated and graded by the teacher, and 20% of their course final score is determined by their oral tasks participations like discussions or debates. Another 20% is allocated to the written, listening and reading assignments. Therefore the subjects are at least highly extrinsically motivated to participate in communicative tasks if they are not intrinsically motivated.

The grouping criteria for tasks depend on the nature of the tasks. If the tasks don't need much preparation, the students group themselves according to physical proximity in the classroom settings; otherwise, the teacher name the group leaders and let them organize themselves into their own groups. Each group leader is encouraged to include both active and inactive students so that every one in the class is embraced.

The design of a task is seen as potentially determining the kind of language use and opportunities for learning that arises. Tasks in table 2 cover all aspects of language learning (listening, speaking, practical writing and reading), and they range from one-way convergent presentation to two-way divergent talent shows and debates. They are categorized below based on the criteria that whether they were one-way or two-way and whether they were convergent or divergent (see Table 2).

TABLE 2
TASKS CONDUCTED IN THE CLASSROOM

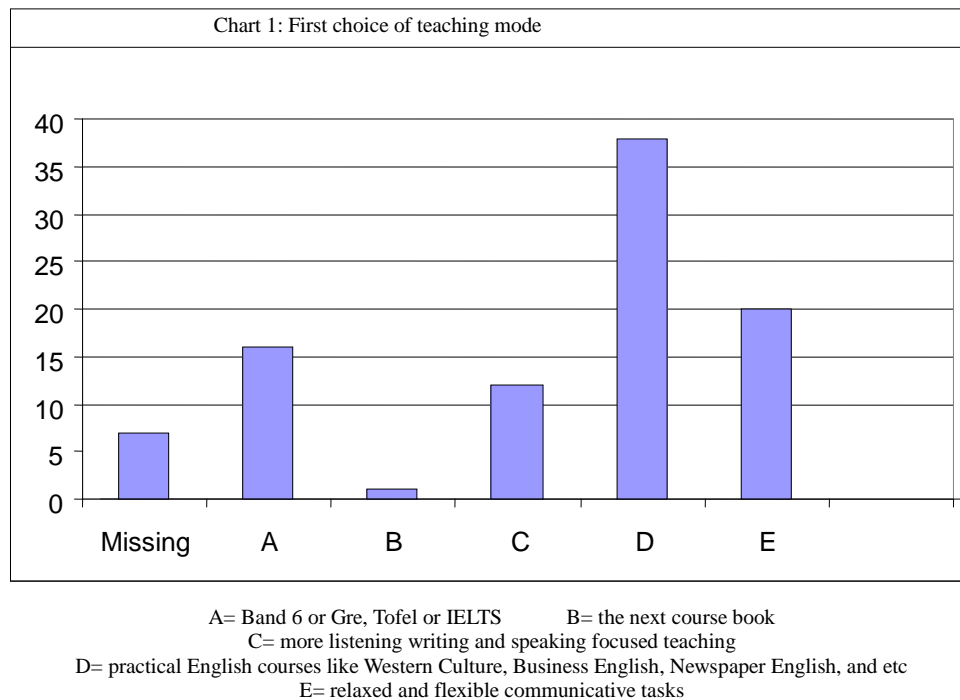| Task Types Conducted	One-way tasks	Two-way tasks
Convergent tasks	Listening, reading, practical writings	Role-play,problem solving discussion
Divergent tasks	Mini-speech, practical writings, Speech contest, movie review, oral, presentations, book review, talent shows	Job interview, movie discussions, mock job interview, debates

A questionnaire survey consists of 10 multiple choice questions (each with an open choice for the student to add more information if needed) and 2 open questions at the end for overall evaluation and suggestions. The students were assured that the survey was anonymous and had nothing to do with their final scores (This was stated at the top of the page too). The data collected was processed by SPSS 16.0 (Statistics Package for Social Science). The open questions responses are transcribed and analyzed and then tabulated according to the reoccurring themes. They are then analyzed to obtain the most shared themes.

IV.   RESULTS AND DISCUSSIONS

A.   What are their Favorite Communicative Tasks and Types of Participation?

This question item (No.2) is formulated as: please list the numbers of your favorite tasks in the order of your preference from the most preferred to the least ones (for the tasks, see table 2). The statistics show 36.5% students chose movie appreciation and discussion as their first choices. 14.5% students chose debates and another 14.5% chose talent shows. The three constitute 65.5% of all the responses, and the three types happen to be divergent and two-way tasks (see table 2). In stark contrast, practical writing, in-class listening and book review were the three first choices with the least number of students (2, 3 and 1 responses respectively). They happen to belong to one-way convergent individual tasks.

Their choices can also be further verified by the answers to question item No. 1, (What are your preferred teaching modes after you passed Band 4?). For this question, students were asked to choose the choices and put down them in the order of preference from the most to least preferred ones (See Chart 1). The top two modes of the first preferred choices are D   practical English courses like Western Culture, Business English, Newspaper English, and etc(39.6%). and E relaxed and flexible communicative tasks(20%). The least preferred one is B (1%) Move on to the next course book.

Chart 1: First choice of teaching mode

A= Band 6 or Gre, Tofel or IELTS   B= the next course book
C= more listening writing and speaking focused teaching
D= practical English courses like Western Culture, Business English, Newspaper English, and etc
E= relaxed and flexible communicative tasks

With regard to their favorite types of participation, the question (Item No. 4) is: what types of activities do you prefer, individual work, pair work, team work or class work? 56.3% students choose team/group work. Next come individual work (18.8%), pair work 15.6% and class work (7.3%). And the results indicate no significant difference in terms of sex and Band 4 score.
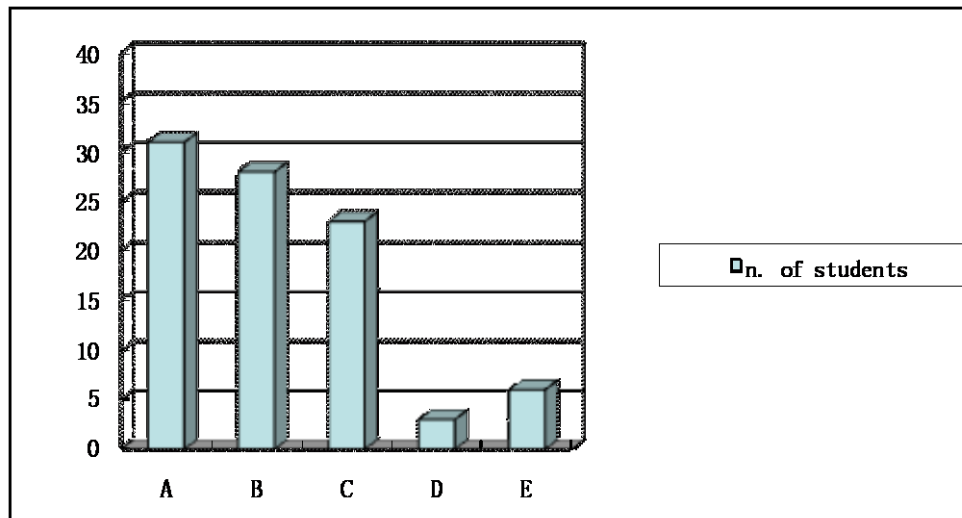
It is interesting to find that the target subjects are in favor of tasks involving the collaboration of several students and with more than one acceptable answer or solution—two way divergent tasks. They are linguistically upper intermediate learners and cognitively matured, so it is natural that they prefer to use English in the authentic and meaningful communicative tasks. Of course the frequent participation in these tasks will facilitate linguistic development. In fact, their perceptions coincide with the accepted notion about tasks. Slimani－Rolls(2005)states that"there is a general consensus among researchers… that the use of two－way tasks in group work and pair work provides favorable settings for learners to negotiate meaning．And the use of communicative adjustments generated in the two-way communication task was indeed significantly higher than in the one-way task and the decision-making task." In addition, divergent tasks require significant new knowledge exchanges. They allow participants to perform differently according to their cognitive styles and language competence, which might lead to different outcomes. Questioning in divergent tasks will also encourage students to generate further questions. In this case, two-way divergent group tasks give the participants more chances to communicate in the target language in the less stressful way. They don't have to worry if they have the "only correct answer" as in a convergent task.

B.   How do they Perceive their Own and their Peers' Performance?

1) (Item No.5) After my participation, I …

As can be seen from the Chart 2 below, of the first two choices from the subjects, the top three repeatedly emerging ones are A (32.3%) "I was very excited because I participated", B (29.2%) "I was disappointed because I didn't perform as I had expected" and C (24%) "I learned a lot, very beneficial"), with only marginal differences in between. It is good to know altogether 56.3% subjects feel very positive after they participate in the tasks, but still, the rate of dissatisfaction after performance was surprising.

Chart 2: After my participation, I…

A= I was very excited because I participated
B= I was disappointed because I didn't perform as I had expected
C= I learned a lot, very beneficial.
D= I felt boring
E= It enhanced my interests in English class.

2) (Item No. 6) When my classmates participated in the front, I felt…

For the top choice, 40 students (41.7%) chose A "I listened attentively because they were mostly very interesting", 21 students (21.9%) chose C "I could not catch them even if I wanted (to give them attention), because of their poor pronunciation". The results indicate that, by nature, the students were very supportive when their peers performed their tasks, but the big problem for some students was that they could not understand what their classmates conveyed because of the performers' poor pronunciation, or, sometimes, uninteresting contents, as choice B (13.5%) indicates (see table 3 below). Coupled with the subjects' own small vocabulary as choice E (12.5) shows, it makes it even harder for both the performers to express themselves clearly and the audience to comprehend fully.

One more thing worth mentioning for this situation is that most students lack the experience of public speaking or class presentation, and when they "went to the front, looking at the whole class, their minds just turn blank" and they "found it really hard to present whatever they have prepared beforehand as planned". So that is why many students think their peers' presentations less than satisfactory.

TABLE 3
WHEN MY CLASSMATES PARTICIPATED IN THE FRONT, I FELT…

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	2.1	2.1	2.1
A	40	41.7	41.7	43.8
B	13	13.5	13.5	57.3
C	21	21.9	21.9	79.2
D	7	7.3	7.3	86.5
E	12	12.5	12.5	99.0
F	1	1.0	1.0	100.0
Total	96	100.0	100.0	

A= I listened attentively because they were mostly very interesting
B= I was not interested because there was nothing worth listening
C= I could not catch them even if I wanted, because of their poor pronunciation
D= I could not catch them even if I wanted, because their voice was too low
E= I could not catch because my small vocabulary
F=My idea is_____

The above mentioned three reasons partly explained why some students were not very satisfied with their peers' as well as their own performance. In addition, Chinese education in general doesn't give focus to the interactive ability, especially public speaking skills, and this also accounts for the rate of dissatisfaction in the present study.

C. What do they Expect the Teacher to Do in the Communicative Task-based Language Teaching? How did they Perceive the Teacher's Role?

Questions Item 7-10 concern the subjects' perceptions on teacher's role. 43 (44.8%) students believe the English teacher as "the guide in English learning methods and strategies". 27 (28.1%) students chose "the organizer of the class communicative tasks and activities". Much fewer students (11.5%) chose "imparter of knowledge", (7.3%) "the evaluator of students' participation" and (5.2%) "the participant of class communicative tasks". It is apparent that most students have a very definite answer about the teacher's role and they wish the English teacher give them some room and control over the class. Apart from these, it is worth noting that 48 (50%) students would like student-centered, teacher-facilitated class; 41 (42.7%) expressed that an English class can be either teacher-centered or student-centered depending mainly on the specific needs. This means most students wanted to take initiative but they would love to follow their teachers, like in lecture form, if necessary. This is in opposition to the prevalent belief that student-centered class is more welcomed among the students.

For the question "What do you expect the teacher to do before the participation of the tasks", 67 students (69.7%) chose "let us know the tasks as early as possible so that we can be well prepared"; 14 (14.6%) chose "specify clearly the requirements and rules" and 12 (12.5%) "give examples and models". For the question "What do you wish the teacher to do while you are participating?" 71 students (74.0%) chose "encourage and assist me". The next choice was "do not interrupt me even my voice is low or whatever". For the question "what you expect the teacher to do after the participation", 64 students (66.7%) chose "give me pertinent and sincere feedback and wish".

These figures further confirm that the teacher's role is very critical before, while and after the tasks. Before the tasks, it is very necessary to let the students know what they are expected to do as early and clearly as possible. This will give the students more time to search more materials and internalize them. As Poster& Skehan (1999) put it "…pre-task planning can have beneficial effects upon the nature of task performance, consistently leading to greater fluency and complexity and, less dependably, greater accuracy". Boston (2008) expresses similar meaning when talking about pre-task and learning. In his words "…learners inevitably 'mine' wordings contained in pre-task and task materials when performing tasks, even when the teacher did not explicitly draw learner attention to these features".

The subjects' responses also show that whatever their performance, they need the teacher's encouragement and timely feedback (post-task). The post-task work could be to check the answers, to answer and clarify questions or just comment on the presentation or illicit listener questions. McDonough and Chaikitmongkol (2007) express the similar idea when they say "…task-based courses should provide teachers with time to respond to their learners' needs as they arise incidentally". Without this opportunity, accuracy in the target language may be reduced.

About open questions, the first one is to ask the students to evaluate the course. Their responses are very positive and encouraging. This validates the relative high rate of positive feeling after they participate. Words like "dynamic atmosphere", "creative activities", "effective method", "interesting and meaningful", "inspiring", "highly motivated and enthusiastic", "variety and flexibility" and "well organized" appear very frequently in the responses. The subjects holding these views account for 79%. They happen to be frequent participators. 13% subjects don't think the TBLT any special. They stick to the belief that learning English is to acquire more vocabulary and doing more exercises. Speaking tasks seem fun but don't make them feel they have learned something. A few express feeling bored when some tasks take more time than they think necessary. 8% students don't answer the question. The latter two groups of respondents happen to be less frequent participators. Some students also express their suggestions for improvement such as more encouragement, specific task requirements, more teacher involvement and appropriate feedback and etc.

The second open question is about their comments on the teacher. Almost all subjects appreciate the teacher's devotion, responsibility and competence very much. 9% students hold themselves accountable for some inefficiency because they were busy preparing for Band 4 or Band 6 or even TOFELl or GRE. In this case, they lack time and motivations.

D. Are the Different Variables like Frequency of Participation, Personal Perception about the Participation Times, Personal Grading of their Own Performance and Band 4 Scores Correlated?

Item 3 goes like this: how many times did you participate? What do you think your frequency of participation? How much you will give your performance in a 10-socre scale? The correlation analyses of the above 4 variables (including band 4 scores) indicated that (see Table 4):

As illustrated in Table 4, the frequency of participation and self-evaluation of their performance were correlated (.368) at the 0.01 level. That meant the more they participated, the better they evaluate their performance.

Frequency of participation and Band 4 scores were correlated (.250) at the 0.05 level, indicating that the students who scored higher in Band 4 test were more likely to participate in the class communicative tasks. They were linguistically better prepared or felt more competent when taking part in those activities.

Their personal perception about the participation times and the self-rating of their own performance were significantly correlated (.260) at the 0.05 level. This indicated that the more comfortable they felt about the participation frequency, the better they thought they could do.

The self-rating of their performance was significantly correlated with their Band 4 scores. This reveals that the higher their Band 4 scores were, the better they thought their performances were.

TABLE 4
2-TAILED T-TEST OF THE CORRELATIONS OF 4 VARIABLES

		A	B	C	D
A	Pearson Correlation	1.000	.193	.368(**)	.250(*)
	Sig. (2-tailed)	.	.082	.000	.024
	N	90	82	86	82
B	Pearson Correlation	.193	1.000	.260(*)	-.002
	Sig. (2-tailed)	.082	.	.019	.984
	N	82	84	81	77
C	Pearson Correlation	.368(**)	.260(*)	1.000	.232(*)
	Sig. (2-tailed)	.000	.019	.	.037
	N	86	81	89	81
D	Pearson Correlation	.250(*)	-.002	.232(*)	1.000
	Sig. (2-tailed)	.024	.984	.037	.
	N	82	77	81	88

** Correlation is significant at the 0.01 level (2-tailed).
* Correlation is significant at the 0.05 level (2-tailed).
A. Frequency of participation,
B. Personal perception about the participation frequency,
C. Self-rating of their own performance,
D. Band 4 scores.

In the recorded literature, much research can be found to explore how communicative tasks enhance language production, but little is know about the relationship between linguistic competency and participation frequency, the learner's self-rating of their performance. The design of a task is seen as potentially determining the kind of language use and opportunities for learning that arises, and actually it is equally true vice versa. This study reveals that whatever task to employ in class, the most fundamental thing is the essential language needed for carrying out the tasks. Seen from a different perspective, tasks are advised to be designed to cater to the linguistic level of the students so that they can fully participate and can also benefit the most.

V. CONCLUSION

This research approaches several issues of communicative task-based language teaching from the student's perspective and also explores the correlations between several variables. The results show that participants preferred two-way divergent group tasks. These tasks prompted significantly more linguistic and conversational adjustments than one－way tasks. Their openness also helps generate more conversation turns, more completions and corrections, more input to an individual learner, and accordingly enhance development of language fluency (Long, 1981). In the future practice, more such tasks should be designed and applied in order for the students to learn more efficiently and enjoyably. This, however, doesn't mean we should rule out the one-way convergent individual or class task.

The fairly high rate of dissatisfaction with self and peer performance in tasks should motivate language teachers and researchers for further research. The language teacher as the facilitator and coordinator should, as the students wish, design the tasks the way most students prefer, and assign the tasks as early as possible. It is even better, according to Candlin (1987), to elicit the tasks from the students themselves because this can guarantee that the tasks best accommodate to their interests and ability. In this case, the preparation period for both the teacher and the students is very crucial to the success of communicative TBLT.

Encouragement and timely feedback from the teacher are also very important factors in motivating students and giving them a sense of achievement. This will help constitute a virtuous cycle considering the present finding that the more frequent they participate, the better they evaluate their performance. When designing tasks, the teacher should also consider the language proficiency levels of the target students because, as the study indicates, the higher scores they have in the proficiency test, Band 4 in this case, the more frequent they like to get involved in different tasks, and the better they feel about themselves. It is advisable that the difficulty levels of tasks administered should vary so that students of every proficiency levels will have a kind of belonging and comfort to be able to function. Or alternatively, the arrangement of the group work should consider the strengths and weaknesses of every student and bring their ability into full play.

As is tested repeatedly that pair and small group tasks provide learners with more time to speak the target language than teacher-fronted activities, promote learner autonomy and self-directed learning, and give instructors opportunities to work with individual learners (Crookes and Chaudron, 2001; Long and Porter, 1985). McDonough & Chaikitmongkol (2007) further investigated teachers' and learners' reactions to a task-based EFL course at a Thai university using a qualitative analysis. The findings indicate that, both teachers and students believed the task-based EFL course encouraged learners to become more independent and addressed their real world academic needs. However,

communicative TBLT as a comparatively new teaching approach still needs to be experimented and practiced in further research. It is very imperative that the student needs, proficiency levels and feelings be taken seriously whenever a communicative task is practiced in class. The teacher's role here is also very demanding and critical. Their attention should be appropriately given to every step of a task. For example, it's better to ensure beforehand that students have enough time and language skills to perform the task beforehand. It is suggested that more active participation in tasks can be enhanced by providing learners with pre-task instruction, planning time, and task evaluation. The present research is significant in that it puts the students to the front ground. Further study is needed to probe more about the student needs and their perspectives.

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The Formation Mechanism of Letter Words and Its Influences on the Modern Chinese

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Abstract— The letter words have begun to enter the modern Chinese lexical system and effectively undertaken the social communicative functions both in science and technology and in everyday life. The Chinese letter words results from the operation of the natural selection mechanism of the Chinese language. The chance that triggers the selection mechanism is mainly the compensation principle of language contact, language economical principle and the psychology for novelty and difference. The essence of Chinese letter words is the inheritance and variation of the foreign load words. Chinese lettered-words inject new blood to Chinese vocabulary system, enrich Chinese phonetic system, ideographic diversification and the Chinese word formation.

Index Terms—Chinese letter word, Chinese vocabulary system, formation mechanism, natural selection

Language is a product of social organization and evolves with the social development. (Luo, 2004, p. 14). In today's world, the science and technology is advancing rapidly. "Zero Distance in Space" and "zero distance of Information" lead to the explosive growth of new knowledge, new things and new concepts. The recording and communicative functions of Chinese lexical system, which, originally, were relatively self-contained, appear to lag behind seriously. Because it can not record conveniently and effectively the new techniques, new achievements and new concepts, it has to turn to some foreign words to cover the vacancies in Chinese lexical system. The letter words, which are simple, economical, instant and easy to connect the international community, have begun to enter the modern Chinese lexical system and effectively undertaken the social communicative functions both in science and technology and in everyday life. They are new members of the modern Chinese vocabulary system and win the name of "Chinese Letter Words". (Liu, 2002, pp. 85-90). Chinese language researchers have paid great attention to this phenomenon and combined the research on the letter words with the lexicology, cultural studies and social linguistics, etc. They have made a series of studies on the definition, classification, specification and dictionary editing of the letter word and have achieved a lot. (Jianmei Liu, 2002; Yongquan Liu, 2002; Mengying Chen, 2002; Xiaolin Zhou, 2003; Youwe Shi, 2004). However, what they have studied is mainly focused on the exposition of some problems in practical use of the letter words. As for the theoretical basis of the spread and choice of the letter words, there are no researches. This paper intends to start from the natural selection mechanism to explore the generation of lettered words in Chinese and analyze its effects on modern Chinese vocabulary system.

I. THE CAUSES OF LETTERED WORDS IN CHINESE

"Natural selection" in the natural selection mechanism has worked the same in the evolution of language. The principle of the selection mechanism is, in various forms of languages which exist chronically or diachronically, naturally selecting the forms in accordance with the laws and language environment at that time. (Che, 2005, pp.93-96). The Chinese letter words results from the operation of the natural selection mechanism of the Chinese language. The chance that triggers the selection mechanism is mainly the compensation principle of language contact, language economical principle and the psychology for novelty and difference.

A. Compensation Principle of Language Contact

Language is a tool by which the human beings think, transmit information and communicate one another. It has dual attributes: social and systematic. (Lu, 2004, p.2). The social nature of language determines the nature of variation of the system of linguistic signs. Only the language symbols that can reflect social changes in time can efficiently carry out its function of social communication.

The 21st century is the information age. The world trend of globalization is accelerating. Contacts and exchanges of the international community in science and technology, culture, and economy have become increasingly widespread and frequent. Due to the social and cultural heterogeneity, different languages by which people use in communication do not have the capabilities of describing the unique things and ideas in the other community. To achieve the function of exchanging instant social information, both sides in communication must turn to the other's words to reflect the loan elements in order to cover the vacancy in the native language. (Zheng, 2008, pp. 202-204). At the same time, the science and technology develops rapidly. People have even more profound understanding of civil society. New

techniques, new things and new concepts appear at any time. Language compensation mechanism requires that new words should be created to timely and continually record the new cognitive achievements to realize the communicative function. The well-developed vehicles and convenient communication tool have resulted in "zero distance in space" and "zero distance from information". New things and new words have accelerated their spread in speed and scope. And different languages have deeply strengthened their absorption and integration with one another.

The world economy has grown rapidly and the results of the human civilization appear like mushrooms after the spring rain. The language, which lags behind the social development, leads to the defects of recording function of the modern Chinese lexical system and the timely cross-cultural communication can not achieved. Thus some English words, which stand for new techniques and new achievements are directly quoted, as transitional written symbols, are "borrowed" to the modern Chinese vocabulary system to undertake certain communicative functions. Under the selection mechanism, some are discarded while others are accepted and become the components of the modern Chinese vocabulary system. Letter words in Chinese, to meet the need of the cross-cultural communication in the two heterogeneities of Chinese and English, are variants of compensation in the selection mechanism within the system. In other words, the objective need of improving the modern Chinese language system triggers the compensation mechanism, as is the external driving force of the generation of the Chinese letter words.

B. Language Economical Principle

Martinet, a French linguist, put forward the concept of language economical principle. He points out that people, under the premise that the communicative functions are sure to be achieved, will consciously or unconsciously make arrangements in line with the economical law of the power consumption in speech activities. (Xu, 1994, pp.12-17). People in their daily speech activities follow the economical principle and the economical mechanism plays an important role of restriction on the evolution of the language system. Language scholars have reached a consensus on this point. (Zhimin Xu, 1994; Weiping Dai, 2005; Zhengkao Xu, 2008; Chaohung Zheng, 2008).

Language economical principle requires that, under the premise that verbal communication can be smoothly achieved; the economical variants or the simplest and clearest voice signals or printed symbols should be adopted to convey more information. That is to say, the language users always try to obtain the greatest effect by consuming the least energy. The loan English letter words are made of the English initials. Compared with its corresponding translation words or the original Chinese words, the length of a language unit is greatly reduced. "Chinese Proficiency Test (reads in Chinese: hanyu shuiping kaoshi)" have 12 bytes, but the initials of the Chinese Pinyin is HSK with only three letters. "Gross national product (guomin shengchan zongzhi in Chinese)" has 12 bytes, while the English initials of GDP have only 3 letters. The length of the letter words is reduced to a few tenth or hundredth compared with the original language units, which to a great extent shortens the known information and improves the speed and efficiency of information transmission to facilitate verbal communication to be more convenient, effective and intimate in the society with high growth of economy.

Following the language economical principle as far as possible, letter words are simple in word building and easy to write and they have strong expressiveness. They can be borrowed into modern Chinese vocabulary system and possess a place in the modern Chinese lexical system. Therefore, the language economical principle causes the natural selection of linguistic symbols. (Xu, 2008, pp.9-12). Chinese letter words are the fruit made by the language economical principle to carry out the natural selection in different grammatical forms of the English abbreviations, the original Chinese words, and interpretations of the word translation of natural selection.

C. Pragmatic Psychology for Novelty and Difference

It is an open world today and people are very active in thinking. There appears a psychological tendency of novelty and difference in language use. In particular, some young people, who are not satisfied with the rigid language mode and tired of the standard narrative style, are seeking the discourse mode of free thinking and free expression.

Basically speaking, loan words reflect those things with the most distinctive modern cultural characteristics. Letter words, standing for new things, new concepts and new information, have become a kind of clear symbols in youth cultural circle. Young people mix some foreign words or letter words when speaking Chinese to display their personalities by using the defamiliarization of the words and sentences to demonstrate they are standing in the front of the times. Cool, PK and other words are accepted by the young people for they have strong sense of the times and foreign flavor and then become quickly popular in the whole China. "Party", "VIP" and "MTV" become the heterotypic words in competition with pure Chinese characters because they have the sense of the urban life. "IT"(information technology), GPS (global positioning system) and other letter words on behalf of professional terms of the high-tech information technology can show the sense of superiority of standing at the forefront of the times. CEO (chief executive official) and MBA (master of business administration) are able to demonstrate the good quality and fashionable language skills. The pragmatic psychology for novelty and difference has become a driving force for letter words in contemporary times to become very active in Chinese lexical system.

Pragmatic psychology for novelty and difference makes the language users seek the mode of discourse with personality. Thus a large number of new words represented by the letter words have been borrowed and introduced. The pragmatic language psychology of convergence leads the users to chase the trend and the letter words have been promoted rapidly and widely.

II. LETTER WORDS PRODUCE EFFECTS ON THE MODERN CHINESE

In the last decade, letter words have crowded into Chinese stock. Due to the sensitive impact of the letter words, as for the relationship between the letter words and Chinese, many media remark that it is a kind of "pollution", "erosion" or "replacement" of one language to the other. Powerful language over the weak language is seen as the language colonialism. In the sensitive process, the letter words are symbolized and are interpreted as a prophecy about the fate of an ethnic language. During this process, a relatively small event leads to a language panic of "defamiliarization and purification of a national language". The problem seems to be more serious, which makes the media, the principal agents of social control and cultural institutions, dictionary, and governments begin to have a complete cooperation at last. This process also includes the introduction of a new social control to deal with problems perceived. For example, legal sanctions, the media direction, norm establishment and dictionary certification are adopted to guide and recommend the promotion and utilization of the standardized letter words. More and more letter words are accepted by the authoritative communicative carrier, that is, dictionaries, which do not only ensure the longevity of the letter words in the future development of Chinese vocabulary but also maintain the influences of the letter words on the Chinese vocabulary.

Letter words are borrowed in meaning, sound and shape to enter the modern Chinese vocabulary system. Inheritance and variability has always been the essential characteristics of the loan words. English letters and Chinese characters have different shape and source. Letter words become variants in the process when they are localized in Chinese. In the aspects of voice system, writing form, and word building, they have produced an unprecedented impact on the Chinese vocabulary system.

A. The New Phoneme Combination Enters the Chinese Phonetic System

The English letter words in the modern Chinese vocabulary have affected the verbal system of Chinese characters in form, and produced the impacts on the original law of Mandarin phonology and create new syllable forms. In such letter words as "QQ", "Karaoke", "CD" and so on, "QQ" is pronounced as "kiukiu", "Karaoke" pronounced as "kalaoukei", and "CD" as "seidi". "Kiu" break the law of the combination of initial consonants and vowels in the Mandarin, ie, a velar can not be put together with a vowel. The syllables of "kei" and "sei" also violate the law of combination of Mandarin phonology. Besides, X reads "aiks" and W reads "dabliu". In Chinese phonetic system there appear consonant clusters like "ks" and "bl", etc. With the application of the letter words, undoubtedly new ingredients are likely to be added to the Chinese phonetic system.

B. Ideographic Diversification

Chinese is the only ideographic characters in today's world. For several thousand years Chinese characters have been a single form to load the Chinese vocabulary system. The appearance of the curved phonetic letters breaks the situation that dominated by the ideographic Chinese characters. The appearance of letter words makes the ideographic mode, a character with a meaning, inherent in Chinese shock begin to change. A new ideographic mode forms that a letter has a meaning, or two letters have a meaning or even several letters possess one meaning. Such as the X-type personnel (people with a cross-disciplinary professional knowledge), Esc key (Esc = Escape, Exit button), etc. Written Chinese has become hybrid of ideographic and phonetic writing system.

Letter words entering the Chinese lexical system means that the language system itself gives beneficial adjustment to the language recording, which makes Chinese more inclusive to meet the new requirements of the recording function of Chinese in the global exchanges in the era of information, as marks for thousands of years the Chinese vocabulary system with the Chinese characters as a single load form begin to be open and plural.

C. The New Word-building Method Enters the Chinese Word Formation

Letter words, as a kind of heterogeneity of Chinese words, have made up for the defects of Chinese words in the word-building method and ability, opening up a new alternative way of building words for the native language.

1) The free word-building method with phonetic-semantic compound

The English-Chinese letter words, compounded by the Latin letters and Chinese morpheme is in a state of transliteration and ideographic morpheme, such as DINK families (Double Income, No Kids.), DOS system (DOS means Disk Operating System), etc. These words are all ideographic characters with morpheme forms. The letters in DINK and DOS have separate pronunciations and meanings. They are words too. Compounded with Chinese ideographic morpheme, they become new words. As a whole, these words are ideographic. But at the same time, they have independent ideography internally. Therefore, they have a free form in word formation with meaningless contact between syllables. But as a word, it is inseparable.

2) The letter of the word morpheme

Some foreign Latin morphemes often participate in the Chinese word formation and have become strong word morpheme. For example, e-era, e-family, e-community, IT industry, IT companies, IT people, IT elite, etc are not rare. These words are born with the letter morphemes as the roots. As a rule, e is related with digitals or electronics or information network. And IT is contacted with information technology. It can be seen that these letters have been related with some relatively stable meaning and have become the new letter morphemes in Chinese stock.

D.   The Compound Words Composed by Letter Words and Chinese Morphemes will be One of the Most Powerful Mode of Existence of the Letter Words

A type of English-Chinese compound words formed by letters and Chinese morphemes will be widely spread in Chinese. DINK families, DOS systems, e-era, IT industry, and so on have already been mentioned above. These English-Chinese compound words formed by letters and Chinese morphemes have ideographic functions both as a whole and within the words. They results from the interaction of two languages or two cultures. In essence, cultural practices are wrestled right behind the curtain. The conflicting social groups, classes, individuals or discourses are all trying to use the symbols and make them bear the meanings of their own. (Eagleton, 1983, p.117). Confronted with the invasion of the exported languages, writers and speakers from the imported languages are encouraged to get rid of the significance of the imported words and try to make full use of them with the other psychological task be able to undertake their own cultural experience and convey their spirits. When language are associated with the national characters, language practice will be transformed to be the media to assume political and cultural tasks to construct a myth about national identity and power: to get rid of the identity imposed by the other language, reconstruct or rehabilitate their native culture to restore their nominal identity and assume their political ambitions. This makes the myth consumers consider it as an inalienable national identity by sinicizing English loan words or part of them. In this way, the concept of the myth is absolutely revealed to all of the consumers. And the localized English loan words, which can afford to undertake the national language psychology, have been successfully incorporated to be part of the power structure of maintaining the "national community". The compound words made by letter words and Chinese morphemes are helpful to strongly support the language power structure of "national community" and thus will be the most powerful mode of existence in letter words.

III.   CONCLUSION

Languages of different nations are mutually complementary. (Bloomfield, 1993, p. 445). Chinese letter words inherit and change the foreign words under the function of the language natural selection mechanism. The so-called inheritance means that they are similar with the original words in sound, meaning and spelling. And the so-called variation means that, affected and constrained by the mother tongue, the quality of the original words are changed. Letter words in Chinese have undertaken the indispensable communicative functions and have become an integral part in Chinese language, spiritual and cultural life and a proof for modern Chinese to develop diversely and to advance with the times.

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An Analysis of Hester's Hypocrisy in *The Scarlet Letter*

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Abstract—The paper mainly analyzes the hypocrisy of Hester Prynne, the heroine of the famous novel, The Scarlet Letter. Hester was punished because she was found guilty of adultery. She would wear the letter "A" forever, she knew the meaning of the letter " A", she believed that it wasn't punishment, as she couldn't rebel in public, so she kept silence, she never raised her head to greet other people, if they greeted her, she laid her finger on the scarlet letter and walked away. The letter "A" was artistically done in fine red cloth surrounded by rich gold thread that wasn't in accord with her clothes. As a rebel to the moral, she often thought about the role of a woman in the society. She thought that the system of society must be destroyed and built again long ago, yet she seemed to be always obedient and did so many good things to help others. But under the cover of it, the pride, sneer and rebellion were hidden. She hated the letter "A", but wearing it all the time. Some other actions and thoughts of Hester putting her deep-going thoughts and her seeming obedience together, leads readers to think of her hypocrisy. The difference between her real and disguised aspect proved her hypocrisy.

Index Terms—Hester Prynne, hypocrisy, obedience

I. INTRODUCTION

The Scarlet Letter tells a single but very moving story in which four people living in a Puritan community are involved in and affected by the sin of adultery in different ways. As she was the heroine of the famous novel the Scarlet Letter by American writer Nathaniel Hawthorne, She is always thought as honest, she is always wearing the letter "A" that means adultery. But since she was punished on that platform, when she touched the scarlet letter "A" with her finger, she realized that the shame was real and all that in her life was gone, she did many good things to help others and kept silence, so she was always obedient and felt shame with that she had done? No, the differences between her real and disguised aspect proved her hypocrisy. You can make that conclusion by a lot of evidence, such as the beautiful letter "A", her attitude towards her partner Dimmesdale and so on. The main thesis of paper is about Hester's hypocrisy. We should devote us to the faithful life and be far away from the hypocrisy. We should be faithful for the whole life, not stop in the half. To real honest one, we should respect others and ourselves.

II. THE WRITER'S BACKGROUND KNOWLEDGE OF THE SCARLET LETTER

A. A Brief Introduction of The Scarlet Letter

Imbued with an inquiring imagination, an intensely meditation mind, and unceasing interest in the "interior of the heart" of man's being, Nathaniel Hawthorne (1804~1864) remains one of the most interesting, yet most ambivalent writers in the American literary history.

The Scarlet Letter, regarded as the best of his works, tells a simple but very moving story in which four people living in a Puritan community are involved in and affected by the sin of adultery in different ways.

Hawthorne's remarkable sense of the Puritan past, his understanding of the colonial history in New England, his apparent preoccupation with the moral issues of sin and guilt, and his keen psychological analysis of people are brought to full display in his masterpiece, The Scarlet Letter. In this particular novel, Hawthorne does not intend to tell a love story nor a story of sin, but focuses his attention on the moral, emotional, and psychological effects or consequences of the sin on the people in general and those main characters in particular, so as to show us the tension between society and individuals. "The Custom--House", an introductory note to The Scarlet Letter, proves fruitful to Hawthorne's imagination. By relating his own experience of discovering a small package that contains a piece of red cloth shaped like "A" when he was a surveyor in the Custom House in Salem, Hawthorne succeeds in giving his tale a sense of historical reality and air of authenticity, and demonstrates fully his artistic pursuit and his theory about "Romance".

As a man of literary craftsmanship, Hawthorne is extraordinary. The structure and the form of his writings are always carefully worked out to cater for the thematic concern. With his special interest in the psychological aspect of human beings, there isn't much action, or physical movement going on in his works and he's good at exploring the complexity of human psychology. So his drama is thought, full of mental activities.

Hawthorne is a master of symbolism, which he took from the Puritan tradition and bequeathed to American literature in a revivified from. The symbol can be found everywhere in his writing, and his masterpiece provides the most conclusive proof. By using Pearl as a thematic symbol of all, Hawthorne emphasizes the consequence, the sin of

adultery, has brought to the community and people living in that community. With the scarlet letter "A" as the biggest symbol of all, Hawthorne proves himself to be one of the best symbolists. As a key to the whole novel, the letter "A" takes different layers of symbolic meaning as the plot develops, but people come up with different interpretation and they do not know which one is definite. The scarlet letter "A" is ambiguous. And the ambiguity is one of the salient characteristics of Hawthorne's art.

B.　The Most Hypocritical Character in The Scarlet Letter

Hester Prynne is the heroine of the famous novel The Scarlet Letter by American writer Nathaniel Hawthorne. In the 19th century, she is not only thought honest by herself, but also by most of the readers out of America. But in fact, the most hypocritical person is nobody but Hester Prynne. There are some differences between what she appears intentionally and what she really is. There are some differences between her real and the outwards aspect. Hester had been found guilty of adultery and was being a mother because of impulse.

Apparently, she rebuilds her reputation at last and gained people's trust and respect step by step because she is brave to admit her guilt. But it's not difficult to know that the scarlet letter A, which has been wearing on, because of standing for adulteries, is no more than a kind of pretence. Under the pretence or penitence, the pride, sneer and rebellion were hidden, as it is very important in understanding Hester's hypocrisy.

C.　The Reason of her Becoming Guilty

Of course, Hester is a victim who could arouse readers' sympathy. She married an old scholar whom she didn't love. Two years ago, the husband had sent his wife alone across the ocean to the Massachusetts colony, but his ship has never been heard of again. In such situation, Hester, a young attractive widow was found guilty of adultery. Such crime was exposed before the public and she was punished to wear the scarlet letter "A" standing for humiliation all her life. But now we are not going to discuss the revivification and seriousness but the attitude that Hester held to face her fault and punishment.

People can't help asking a question: Hester is not the only one to hide the truth. Why do you think her--the most hypocritical person in The Scarlet Letter? Really, in his novel, Hawthorne explored the hypocrisy of the social morality and the cheat of the religion in America by showing us the portrait of Arthur Dimmesdale and description of the partisans in that period. However, comparative to speak, Hester's hypocrisy is more serious. This is because her disguise cannot be told and found by others easily.

III.　HESTER'S DEEP THOUGHTS

In order to know Hester's hypocrisy, it's very necessary to know the different meaning of "shame" and "compunction". The former emphasizes the relation between an individual and the outward, but the latter emphasizes the inmost world of individual. When a person thinks that he broke the rules or orders and disgraced himself of his relatives, he always feels ashamed. In such circumstances, he will regulate himself, as the society or others requires. If what he did doesn't betray the law or morals apparently, he will feel easy.

On the contrary, he will be tortured not only with the mistake in public and disgrace caused by his mistake, but also with the fault that no one knows and the potential probability to commit a crime. Such person will feel upset in his heart even though no one blames him.

A.　Shame and Compunction

People always feel uneasy, but the former is because they lose their face in public, while the latter is because the person always blames himself in his heart. A real regretted person should not only suffer from loss in public, but also suffer from the torments of shame in his inmost thought.

B.　Compunction

The following three points can prove Hester Prynne's hypocrisy, the relations between her and the scarlet letter "A"--the symbol of adultery, her attitude to her partner Arthur Dimmesdale, her actions and some other thoughts.

C.　A Real, Honest Regretful Person

Apparently, the splendor letter sperms to reflect her braveness and to admit her guilt and sad compunction .But on one hand Hester only feels ashamed and disguises to be always obedient and brave to admit her fault. On the other hand, she hates the symbol and the limits of the Puritan Settlement.

From Hester Prynne's first reaction to the scarlet letter "A", we can draw a conclusion that her upsetting comes from: "shame" more than "compunction".

IV.　HESTER'S ATTITUDE TOWARDS THE SCARLET LETTER "A" AND DIMMESDALE

When the young woman--the mother of her child fully revealed before the crowd, it seems to be her first impulse to clasp the infant closely to her bosom; not so much by an impulse of motherly affection, as that she might thereby conceal a certain token, which was wrought or fastened into her dress. In a moment, however, wisely judging that one

token of her shame would but serve to hide blush, and get a haughty smile, and a glance that would not be ashamed, looked around at her towns people and neighbors.

If she feels pain on the way from prison to the market, it's only because that so many people surrounded her and strive to be the first to see her. It seems that her disutility was put in the street and stamped by others; her heart had been flung into the street for them all to spurn and trample upon. When she was forced to stand on a sort of scaffold at the western marketplace, "She felt, at moments, as if she must need shriek out with the full power of her lungs and cast herself from the scaffold down upon the ground, or else go mad at once". Under the heavy weight of a thousand unrelenting eyes, all fastened upon her and concentrated at her bosom. It was almost intolerable to be borne to poor Hester Prynne. So she had the feelings.

A.   The Relations between Hester and the Scarlet Letter "A"

Hester's attitude to the symbol of sin had never changed from beginning to end; she had never looked on it as symbol of her compunction. Untitled end of her life, she wore the token. Although when anyone looked curiously at the scarlet letter and she would sacred refrains, she always did refrains from covering the symbol with her hand. In spite of it, Hester's pain comes not from the compunction with destroying her soul but from the shame that breaks her heart. For example, when her term of confinement was at an end, to Hester Prynne, the most worrying in the future should be that giving up her individuality, she should become the general symbol at which the preacher, and in which they might vivify and emblematic their ages of frailty and sinful passion.

Thus the young and pure would be thought to look at her, with the scarlet letter fluming on her breast--at her, the child of honorable parents, for her, the mother of a baby, and she would be a real woman. She even wouldn't tell the truth of scarlet letter "A" to her daughter--little Pearl, though she was eager to get the sympathy from her letter and her daughter. So when Pearl asked her why she wore the letter and what it meant, Hester answered that she wore it for the sake of its gold thread.

The most important evidence to show her attitude to the letter should be the forest meeting Hester Prynne and her partner Arthur Dimmesdale, a clergyman, when she persuaded Dimmesdale successfully to leave the suffering place with her together. Hester said that "Let us not look back. The past is gone". Let's try to think that if Hester really felt regret and regarded the scarlet letter as the symbol of her compunction, or the reason that she wore the token is not to disguise to obey submissively and repent and turn over the new leaf, but to give it a certain meaning and follow it, she wouldn't hate the scarlet letter so much and give up the symbol and her past which the token stood for so easily.

B.   Her Attitude towards her Partner--Dimmesdale

We can also know Hester's hypocrisy from the attitude that Hester held towards Dimmesdale. Someone believes that the reason why she refuses to tell her partner's name is that she hoped her partner could be saved. But the idea can't hold water. Hester's thought and behavior about Dimmesdale ran in the opposite direction to her disguised honest appearance and tempted the other crime to be hypocritical in return to relive his errors and mend his ways. Hester's silence seemed to show that she would rather suffer the pain alone. But if she didn't tell the truth, she regretted that honest expression would never be sincere. In addition, her later behavior made it clear that she had ulterior motives.

Hester was not only unwilling to tell the name of her partner, but also promise her former husband, Roder Chillingworth, never to disclose his real status because Chillingworth guaranteed that he would do any harm to the criminal reputation, status and his life but ruin his heart or soul as revenge if Hester kept the secret. We can see that, to herself or to her partner, what she cared about most was not soul's rescue but only the reputation, an infect of life, of course, led Chillingworth to offend a saint, she regretted very much and tried too smooth over the fault. But even at that time, what she cared for really was the mental and physical sufferings on her lover but not his soul's permanent sawing because the way she took to end, Dimmesdale and her shame and pain are to escape.

Now people will ask: what's her real motivation to conceal her lover's name and staying place, since her condemnation didn't rescue her within the limits if the Puritan Settlement, so remote and obscure Colony.   She could be free to her birthplace, or to go to any other place and hide her character and identity under a new exterior, as completely as if emerging into another state of being. Sufficiently, she said to herself, "Here had been the scene of her guilty, and she should be the torture of her daily shame would work out another purity than that which she had lost".

Hester was cheating herself. The real motive that kept her the scene and pathway that had been so fatal was that "There dwelt, there trodden the feet of one with whom she deemed herself connected in a union, that unrecognized on earth, would bring them together before the bar of final judgment". In another word, Hester had never regretted. She had in her nature arch, voluptuous, oriental characteristic. So she committed the sin. After receiving the punishment, she hid her sinful desire at the bottom of her heart. It seems that she had regretted already but once there is a chance: She would also let the depressed feeling out to commit a crime again.

C.   Hester's Other Actions and Thoughts with her Seeming Obedience.

We can know about Hester's hypocrisy from behaviors and thoughts. For example, she was good at handwork. To Hester Prynne, the delicate toil of the needle, "might have been a mode of expressing and therefore smoothly, the passion of her life like all other joys, she rejected it as a sin" just as the author pointed out that: This morbid meddling of conscience with an immaterial matter betokened, it's to be feared, no genuine and steadfast penitence, but something

doubtful, something that might be deeply wrong, beneath. Another example, Chillingworth won the hand of Hester but he had never won the utmost passion of her heart. It led Hester to be a victim. However, Hester ought long ago to have done with such injustice. But even so many years later, Hester still took it in heart and believed that it was Chillingworth that did her wrong. "He had done me worse wrong than I did him!" People cant' help asking, "What did it be token? Had seven long years, under the torture of the scarlet letter, inflicted so much of misery, and wrought out no repentance. "

Needless to say that Hester began to hold herself a loaf from the out world but with good intentions towards others in the saying of sin. She took care of patients, helped the poor and comforted the suffering people on her own. But the kind behavior cannot replace the honest or real regret. Or Dimmesdale who was famous for devoutness and his good action would not suffer the pain of compunction and die finally.

Hester's thought also reflected her hypocrisy. Doubtlessly to see, some unknown thought so quite reasonable, for example, her ideas on women's social position and relationship between men and women, the ideas are audacious in the extreme, even sinful in the eyes of the Puritans. Her analysis on other's hidden crime was also quite correct and deep. She realized that if the truth was everywhere to be shown a scarlet letter would blaze forth on many a bosom besides herself. All in all, Hester's some ideas and thoughts are admirable and appraisable, but if we put them with Hester's seemingly honest appearance and her behavior in trying to obey the rules that she was disguised together, some of her superficial belief and the nature of her behavior are abundantly revealed.

V. CONCLUSION

An ignorant person who follows all kinds of rules and orders blandly can be forgiven. But Hester can't be forgiven because Hester's deep thoughts forced readers to think that her seeming obedience and appearance is hypocritical.

One of the enlightenment the author wanted to tell us is that "Be true! Be true! Be true! Show freely to the world, if not your worst, yet some trait whereby the worst may be inferred!" However, it's uneasy to be honest for a comment person. In this paper, we analyzed Hester Prynne's hypocrisy generally. From the above analysis we can draw a conclusion. But more important is that we can tell or distinguish clearly what is the seeming honest and what is the real honest.

From this great novel, we should pay much attention to the real honest. To real honest one, we should respect others and ourselves. What's more, it's important to keep us identically, no matter how serious situation we'll meet. Maybe we always help others in the free time, and what's the real reason?

If we were Hester, how can we deal with ourselves? Hester helped others and looked more obedient but in her mind, there were guilt and adultery. To be frank, she is not a real honest one.

It's most important to face us in the life. If we're known that faithfulness is the first reputes, we should be faithful for the whole life, not in half. Otherwise, we'll cover the hypocritical mask and be punished by the moral court at last. Please devote us to the faithful life and be far away from the hypocrisy.

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A Comparative Corpus-based Study of Semantic Prosody

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Abstract— **The present study uses the main corpus CLEC and the reference corpus BROWN to explore the semantic prosody of COMMIT in Chinese EFL. The result indicates that Chinese EFL learners exhibit similar semantic prosody as compared with those of native speakers. Nevertheless, they still use lots of interlangue collocations and unusual collocations, which ruin the due semantic prosodic harmony, thus making their English quite unnatural and less idiomatic. Finally, implications on integrating semantic prosody into ESL/EFL vocabulary pedagogy are discussed.**

Index Terms— **semantic prosody, collocation, corpus, comparative**

I. INTRODUCTION

In the past few years, a novel linguistic theme, semantic prosody, has attracted considerable attention in ESL/EFL learning and teaching. The concept of semantic prosody was first introduced to the public in 1993 by Bill Louw, who defined it as "the consistent aura of meaning with which a lexical item is imbued by its collocates" (Louw, 1993: 156-159). Later, as the size of corpora has grown, and tools for extracting semantic prosodies have been developed, semantic prosodies have been addressed much more frequently by linguists (Sinclair, 1991; Louw, 1993; Stubbs, 1995, 1996; Partington, 1998; Hunston, 2002; Wei, 2002, 2006; Xiao & McEnery, 2006).

While most of the existent studies of semantic prosody are confined to the description of native speakers' English, there has not been sufficient work done on the English as Second Language (ESL). Still less work has been undertaken on the English as Foreign Language (EFL) in China. Therefore, this corpus-based study attempts to bridge the gap and supplement the present studies of semantic prosody. Specifically, the present paper attempts to compare the English writings made by Chinese learners and native speakers with the purpose of finding the differences and/or similarities in terms of semantic prosody, hoping to provide some valuable implications for our EFL teaching and learning.

II. REVIEW OF SEMANTIC STUDY

The term *semantic prosody*, also called discourse or pragmatic prosody (Stubbs, 2001), or semantic associations (Hoey, 2003; Nelson, 2006), was coined by Sinclair (1987), who borrowed Firth's (1957) notion of *phonological prosody*. Semantic prosody was first introduced to the public by Louw (1993). This term has been widely used by Hunston (2002), Partington (1998, 2004), Stubbs (1995, 2001), Tognini-Bonelli (2001) and Tribble (2000), among many others. Currently semantic prosody has become an important concept in corpus linguistics (Whitsitt, 2005).

In terms of classification of semantic prosody, Stubbs (1996: 176) proposes that some words have a predominantly negative prosody, a few have a positive prosody, and many more words are neutral or mixed in this respect. If the collocates that a node word attracts are mostly of strong negative semantic characteristics, the node word bears a strong negative semantic prosody. If the collocates are mainly positive words, then the node word is endowed with a positive semantic prosody. If both positive and negative collocates exist in the context, the node word can be said to bears a neutral or mixed semantic prosody.

A. Major Relevant Studies Undertaken by Scholars Abroad

In Louw's view, semantic prosody cannot be retrieved reliably through introspection, and consciously upsetting a word's semantic prosody can achieve an ironic effect. Louw (2000) further claimed that negative semantic prosodies were much more frequent than positive ones. Another researcher, Partington (1998), defined semantic prosody as "the spreading of connotational coloring beyond single word boundaries" (p. 68). In this definition, semantic prosody is more strongly associated with *connotation*. Stubbs (1995) and Hunston (2002) expanded the notion of semantic prosody by suggesting that in addition to collocating with positive or negative groupings of words, lexical items can also collocate with semantic sets. According to Hunston, "A word may be said to have a particular semantic prosody if it can be shown to co-occur typically with other words that belong to a particular semantic set"(p.104). For example, the word *unemployment* displays a tendency to collocate with the semantic set of *statistics*. Tribble's definition further broadened the notion of semantic prosody in that a lexical item can be featured with both a global semantic prosody in terms of the whole language, and a local semantic prosody in a certain context or genre. His analysis of the word *experience* in a genre-based corpus showed that there is a local semantic prosody of *experience* in the genre examined.

Xiao and McEnery (2006) explore the semantic prosody of near synonyms from a cross-linguistic perspective and compare the phenomena of semantic prosodies existing in Chinese and English. And the study shows that semantic prosody and semantic preference are as observable in Chinese as they are in English. Remarkably, it is the first attempt to study the semantic prosodic behaviour existing in the Chinese language and one of cross-linguistic investigation of semantic prosody.

B.   Major Relevant Studies Undertaken by Scholars in China

In the past few years, more and more Chinese scholars have paid special attention to the phenomenon of semantic prosody and have conducted some insightful studies.

Wei (2002) introduces three approaches to the study of semantic prosody: data-based approach, data-driven approach and integrated approach. The significance of this study lies in providing effective approaches for the further and deeper exploration of semantic prosody.

Pan and Feng (2003) also introduce the concept of semantic prosody, illustrate the exploitation of semantic prosody and discuss its various applications. But this study is far from a systematic and in-depth exploration.

Wang and Wang (2005) examine the semantic prosody of CAUSE. The study shows that great differences exist in the semantic prosody of CAUSE between Chinese learners of English and English native speakers. Chinese learners of English underuse the typical negative semantic prosody and at the same time overuse the atypical positive semantic prosody. However, the study is confined to the semantic prosody of CAUSE without adequate attention to its collocation patterns.

Wei (2006) is a significant contrastive study of the semantic prosodic features of the lexical combinations in the Chinese learners' English writings. The study shows that there exist three major types of word combinations in learner's interlanguage, including typical collocations, interlanguage collocations and unusual collocations. The paper argues that collocational acceptability is no less important than grammatical acceptability in second language learning and.

Considering the fact that the study of semantic prosody in China is still under its preliminary stage, some mistakes or imperfection in those studies are unavoidable. And it is hoped that the present study is able to take advantage of their strength and supplement the current studies.

III.   RESEARCH DESIGN

The present study is based on CLEC and BROWN. CLEC is the first leaner corpus constructed by Chinese scholars and also the most frequently used one. It is claimed to be reliable not only for the amount of the sampled data, but also for the sampling process. The samples are all original student writings without any correction and are from diverse sources so that the corpus covers learners' written output widely enough. BROWN is a prestigious corpus of English as native language. This study attempts to compare the semantic prosodic features of the lexical item COMMIT in CLEC and BROWN. Here capital letters are deliberately used to refer to a lemma, which stands for all the word-forms of the verb. That means, COMMIT stands for *commit, commits, committed, committing*. As is mentioned above, COMMIT is proved to be a typical example which exhibit obvious semantic prosody in native English. The detailed research procedures are described as follows:

First, the four items are in turn concordanced through Wordsmith 3.0 in CLEC and Brown and all the collocates of the items are extracted. Then with the aid of EXCEL program, the MI value and Z-score are calculated for each extracted collocates. Those with a MI score of 3 or higher and a Z-score of 2 or higher are considered to be significant collocates. After that, the semantic prosodic features of the four items are generalized through analyzing the semantic features of their significant collocates. Finally, the data from the two corpora are compared to find the differences and/or similarities between native speakers and Chinese English learners.

By exploring the semantic prosody of COMMIT in CLEC, the study attempts to address the following two questions:

1. Does Chinese learners' English exhibit semantic prosody as native speakers' English does?

2. How different (or similar) are the semantic prosodic features reflected in the English writing made by native speakers and Chinese learners? Why?

IV.   RESULT AND DISCUSSION

A.   The Semantic Prosodic Features of COMMIT in Brown

In Brown corpus, we find 51 occurrences of COMMIT. We first observe the 51 concordance lines with eyes and look at the left and right collocates in the span of five. And then we attempt to construct the colligations and find out the collocates which suit the colligation.

TABLE 1
SIGNIFICANT COLLOCATES OF COMMIT IN BROWN

Collocates	F(c)	F(n,c)	MI	Z-score
suicide	17	6	12.777	91.711
adultery	3	1	12.694	36.384
murder	76	5	10.353	36.034
crimes	14	2	11.472	33.651
murderer	21	2	10.887	27.452
sin	54	3	10.109	25.631
theft	10	1	10.957	19.893
perfection	11	1	10.820	18.963
conscience	40	1	8.9577	9.872
assumption	41	1	8.922	9.7482
errors	44	1	8.820	9.403
assault	95	1	7.709	6.316
fraud	112	1	7.472	5.792
robbery	123	1	7.34	5.5110
effort	145	1	7.100	5.047
death	286	1	6.120	3.461

i. commit+N

For this colligation, "commit something" means "perform something negative", which matches the first dictionary sense. In the result, 26 of the 51 lines have this colligation, accounting for 51%. Typical collocates are *adultery, murder, sin, suicide, crimes, sacrilege, death, theft* and they all refer to something bad or wrong. However we cannot rush to a conclusion that these collocates have statistical value until we are able to put them into statistical measures.

The MI score and Z-score of these collocates are then calculated and all the significant collocates of COMMIT are displayed in Table 1.

In the first column of the table, collocates of COMMIT are listed; for the second and third columns, F(c) refers to the frequency of these collocates in Brown and F (n, c) refers to the frequency of the co-occurrence of COMMIT and its collocates. When its MI score reaches 3 or above and Z-score is 2 or above, the word is considered to be a significant collocate.

As the table indicates, the MI scores and Z-scores of *suicide, adultery, murder, crimes, sin, sacrilege, death, theft* are both far higher than 3, so they are all considered to be significant collocates of COMMIT. Apparently, COMMIT used in this colligation tends to attract negative words and so exhibits an obvious negative semantic prosody.

ii. commit+N+to+N

In this colligation, COMMIT means "to give, entrust, and hand over to, for safekeeping or treatment." Actually there are only five instances of this colligation in our concordance result. Three are respectively "to commit somebody to Bridewell Prison/House of Detention/Chester Asylum". Certainly a prison or asylum is not a desirable place. The other two do not show clearly anything bad or wrong. Even when an extended context is obtained and studied, no positive or negative connotation is implied. Therefore, the item COMMIT occurring in this colligation basically shows mixed semantic prosody.

iii. be+committed+to+N

Of 51 concordance lines, 15 fall into this colligation, nearly accounting for 30%. Three lines are cited here as example.

1. Since American life **is committed** above all **to** productivity and more lea
2. war mount in frenzy . The country **is committed to** the doctrine of security by military means
3. force of nature. We are already **committed to** establishing man's supremacy over nature

These lines all entail an obligation or dedication of the agent. The collocates here include *plan, modernization, productivity, supremacy, faith, doctrine,* which seem to refer to something favourable. If we make a careful study of the broader context, we find that most of the instances are not favorable indeed.

iv. commit + oneself + to + N/V-ing/V

As for this colligation, another dictionary, Collins COBUILD dictionary provides clearer explanations than OALD.

"If you commit yourself to something, you say that you will definitely do it. If you commit yourself to someone, you decide that you want to have a long-term relationship with them."

There are six lines for this colligation in the concordance result, which are displayed below:

1. Fifty-two companies started or **committed themselves to** new plant construction , t
2. Having once **committed himself to** an ideal which he considers worthwhile , he inevitably
3. before he had **committed himself to** a life of austerity and denial ?   Now , when everything
4. we do not even need to **commit ourselves to** assessing on the same inconceivable scale
5. assert the value of such study , we **find ourselves committed to** an important assumption .
6. influences still appears as the cardinal sin realtors **see themselves committed** to avoid .

While the collocates *plant construction, to avoid sin* and *a worthwhile ideal* are something favourable or beneficial, *a life of austerity and denial* is something undesirable. *Assumption* and *scale* are neither favourable nor unfavourable.

Therefore half of the instances exhibit a positive semantic prosody.

To sum up, the lexical item COMMIT has a broad range of colligations and varied senses in native speakers' English. On the whole, COMMIT shows a negative semantic prosody especially when it is used in the colligation of "commit+N". When used in other colligations, it demonstrates a mixed semantic prosody, either negative or positive or neutral. Then how is COMMIT used in English written by Chinese learners? It will be elaborated on in next section.

B.   The Semantic Prosodic Features of COMMIT in CLEC

In CLEC corpus, 191 instances of COMMIT have been located, which is a much higher frequency, compared with that of Brown. However, when we look at the left and right collates in the concordance lines, we find a rather limited range of vocabulary. *Crime* and *crimes* occur 127 times and *suicide* occurs 25 times and in most cases, the three word-forms serve as the object or subject of CMMIT in CLEC. And then we inquire further to find that most of the concordance lines are extracted from two articles of ST6 (a sub corpus of advanced English majors) of CLEC. The two articles are about "crimes" and "euthanasia". Here dozens of lines are displayed for the reader to understand the situation (see Table 2).

Likewise, the colligations of COMMIT established from CLEC are surprisingly simple. 188 of 191 instances display the colligation of "commit+N", though some appear in the pattern of passive voice. Only three occurrences of "be+commited+to+N" exist. It's evident that Chinese learners are extremely familiar with the colligation of "commit+N" but have little idea of other diversity. Matching this colligation with the frequent collocates, we can see they use "commit+N" *(crime, crimes, suicide, murder, killing, euthanasia)* in a great majority of cases.

Next a corpus-driven approach is employed to get statistical evidence. And all the significant collocates are demonstrated in the following table:

TABLE 2
SIGNIFICANT COLLOCATES OF COMMIT IN CLEC

Collocate	F(c)	F(n,c)	MI	Z-score
suicide	33	25	12.052	145.530
crimes	170	56	10.850	143.414
crime	456	71	9.769	110.700
homicide	2	2	12.452	47.304
act	140	12	8.908	33.603
punishment	188	7	7.705	16.684
murder	133	6	7.911	16.646
killing	388	6	6.438	9.611
case	290	3	5.857	5.390
euthanasia	1241	7	4.982	5.603
evil	252	3	6.060	5.853

As is clearly shown in Table 2, the collocates *suicide, crime* and *crimes* have such a high z-score that is far above the significant level. And the other eight collocates also have a high significance. If we compare Table 1 with Table 2, we can easily see that *crime, crimes, suicide* and *murder* are rather frequent collocates of COMMIT in both corpora. Nonetheless, the frequency of the first three words is much higher in CLEC than that in Brown while the frequency of *murder* in CLEC is much lower than that in Brown.

Apart from *act*, which is quite neutral in connotation, all the significant collocates of COMMIT, *crime, crimes, suicide, homicide, punishment, murder, killing, euthanasia* and *evil* refer apparently to bad or wrong things. That proves that Chinese English learners have mastered two typical collocations of *to commit a crime* and *to commit suicide* well and are quite aware of its negative semantic prosody. It should be noted that they also use a collocation, *to commit a case*, which is strange to native speakers. It might be due to the negative transfer of their native language, where there is a collocation "*fan' an*". So *commit a case* here could be a literal translation of "*fan' an*".

If we compare the data from CLEC with the data from Brown, we can see that both Chinese learners and native speakers are aware of the negative semantic prosody of COMMIT. However, Chinese students merely use the item in the single colligation of "commit+N" and in the narrow sense of "being involved in crime" and have the least idea of the other senses in other colligations, while native speakers command a much broader range of colligations and more varied senses. And their English exhibits a full-scale semantic prosody for *commit,* not a simply negative semantic prosody.

This result suggests that Chinese learners have neither a complete idea of the collocational patterning nor a complete profile of the semantic prosody of *commit*. That may result from several factors. One factor is Grammar Translation teaching method and so the teacher. Although communicative language teaching approach has been claimed to be implemented in China for twenty years, Grammar Translation method is still prevalent in most English classrooms of Chinese high schools and colleges. And knowledge-based teaching concept is still hidden in many English teachers' mind. Influenced by this method and concept, the teachers tend to offer the translation equivalent of a new word in vocabulary instruction. Specifically for the word *commit,* they may tell students that "*commit* means *to do or perform*, equivalent to *gan* or *zuo* in Chinese". To deal with this situation, the traditional method of vocabulary instruction must

be improved and the traditional teaching concept should be changed.

In conclusion, there are differences as well as similarities in terms of collocation and semantic prosody between the English writing made by native speakers and Chinese learners. In some cases, learner English does exhibit similar semantic prosody. In other cases, Chinese learners tend to collocate a node word showing a positive prosody with collocates that show negative semantic characteristics, or vice versa. In addition, from the perspective of collocation, distinct differences exist between the English writing made by native speakers and Chinese learners, even when the two show similar features of semantic prosody. For one thing, Chinese learners overuse a narrow range of general words as collocates and underuse variety of specific words. For another, Chinese learners use a number of interlanguage collocations and unusual collocations, which makes their English sound quite unnatural and less idiomatic.

V. CONCLUSION

The present corpus-based study has made a comparison of the semantic prosodic features of COMMIT between CLEC and Brown. The results indicate that there are differences as well as similarities between English writings by native speakers and Chinese learners in terms of collocation and semantic prosody. Based on these findings, the study can provide significant implications for EFL teaching and learning, especially for vocabulary instruction as well as dictionary compilation. Firstly, it is suggested that the knowledge of semantic prosody should be transferred to students so that they are able to gain due awareness of semantic prosody. Secondly, it implies that the knowledge of semantic prosody can also provide insight into the teaching of near synonyms. Near synonyms with identical or similar denotational meaning can be distinguished in their collocational behaviours and semantic prosodies. Thirdly, the deficiency in typical collocations in learner English reveals that more emphasis should be put on the teaching of collocation instead of teaching separate words without context. Lastly, given most contemporary English learner dictionaries neglect the explanation of semantic prosody, it is advisable to compile dictionaries that provide adequate information concerning semantic prosody features of vocabulary entries for English learners.

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The Teaching of Reading Comprehension under the Psychology Schemata Theory

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Abstract—**With the globalization and the increase in foreign exchanges, Chinese students have to read more materials in English than ever. To help improve Chinese students' reading comprehension skill, the author discusses in the paper the psychology schemata theory and its implication in the teaching of reading comprehension and advances some constructive suggestions.**

Index Terms—**the teaching of reading comprehension, the psychology schemata theory, the implication**

I. INTRODUCTION

For students of both English and non-English majors in China, reading ability has been considered one of the most important skills that they should acquire. Traditionally, in the teaching of language comprehension, the emphasis has been almost exclusively on the language to be comprehended but not on the reader or other factors. In this view, students' failures to comprehension are always due to some language-specific deficits, for example, their inadequate knowledge of vocabulary and grammar. But it has also been found that some students who do not have language problems are still unable to comprehend what they read in English. Just as Widdowson (1984) says, the acquisition of linguistic skills does not mean to guarantee the consequent acquisition of communicative abilities in a language.

Since 1960s, ESL reading theory has come under the influence of psycholinguistics and Goodman's (1971) psycholinguistic model of reading, that is, the Schema Theory. And the ESL reading comprehension study is to be talked about from this perspective.

II. SCHEMATA THEORY AND ITS PSYCHOLINGUISTIC MODEL

A schema is a structure in semantic memory that specifies the general or expected arrangement of a body of information. The notion of a schema is not new in psychology. It is generally associated with the early work on story recall by Bartlett (1932). He argued that, "it is fitting to speak of every human cognitive reaction—perceiving, imaging, remembering, thinking and reasoning—as an effort after meaning. He argued that memory is active, constructive, and schematically determined. Adults better summarize and remember stories that come from their own culture than they do stories from other cultures when those other cultures have distinctly different expectations about storytelling forms. Such expectations are called schemata. Schemata are, in other words, mental structure acquired through many experiences with an event or in routine by setting up their expectations for what usually will happen and helping them interpret what does happen and remember what in fact did happen on particular occasions both typical and unusual. Schemata are, in turn, continually modified by experiences. In a broad sense, there are two types of schemata—content schemata and formal schemata. Content schemata contain general or specific information on a given topic. Formal/textural schemata contain information about how rhetoric is, or ought to be, organized (Carrell 1998).

Schemata Theory is based on Goodman (1967)'s psycholinguistic model that reading is a guessing game. The basic idea of the theory is that human memory consists of high levels of structures known as schemata, each of which encapsulates our knowledge about everything connected with a particular object or event. Coady (1979) has elaborated on this basic psycholinguistic model and has suggested a model in which the ESL reader's background knowledge interacts with conceptual abilities and process strategies, more or less successfully, to produce comprehension.

As Kant claimed as long ago as 1781, that background knowledge plays a role in (reading) comprehension, so that new information, new concepts, and new ideas only have meaning when they can be related to something the individual already knows. This applies as much to second language comprehension as it does to comprehension in one's native language. Recent empirical research in the field of schema theory has demonstrated the truth of Kant's original observation.

According to schema theory, the process of comprehension is guided by the principle that every input is mapped against some existing schema and that all aspects of the schema must be compatible with the input information. This principle results in two basic models of information processing, called bottom-up and top-down processing. Bottom-up processing is evoked by the incoming data; the features of data enter the system through the best fitting, bottom-level schemata. Schemata are hierarchically organized, from most general at the top to most specific at the bottom. As these bottom-level schemata converge into higher level, more general schemata, these too become activated. Bottom-up processing is, therefore, called data-driven. Top-down processing, on the other hand, occurs as the system makes

general predictions based on higher level, general schemata and then searches the input for information to fit into these partially satisfied, higher order schemata. Top-down processing is therefore, called conceptually driven. An important aspect of top-down and bottom-up processing is that both should be occurring at all levels simultaneously (Rumelhart 1980). Bottom-up processing ensures that the readers will be sensitive to information that is novel or that does not fit their ongoing hypothesis about the content or structure of the text; top-down processing helps the readers to resolve ambiguities or to select between alternative possible interpretations of the incoming data.

Thus, a reader's failure to activate an appropriate schema during reading results mostly in a mismatch between what the writer anticipates the reader can do to extract meaning from the text and what the reader is actually able to do. There are at least three possible reasons to account for it. For one thing, readers may not have the appropriate schemata the writer anticipated. So they simply cannot understand the concept being communicated. For another, readers may find a consistent interpretation of the texts, but may not find the one intended by the writer. In this case, readers will understand the text, but will misunderstand the writer. Finally, readers may have the appropriate schemata, but the writer does not provide sufficient clues in the text for them to effectively utilize a bottom-up skill to activate the content schemata the reader may already process.

III. IMPLICATION IN THE TEACHING OF READING COMPREHENSION

Based on the above analysis, the schemata can improve reading comprehension, and reading, in turn, can help readers build new and correct schemata (Zhang Li, 2006). What a good teacher should do is to help students facilitate reading comprehension by making use of the schemata. We can achieve this goal through the efforts made in three aspects.

A. Enrich Students' Schemata Structure and Enlarge Students' Background Knowledge

Language is the carrier of cultures, so it is important to strengthen the teaching of cultural background knowledge in the teaching of reading comprehension. For different peoples, their traditions, views and norms, etc. toward the same thing may vary a great deal or even conflict because of cultural differences. Students, therefore, have to equip themselves with related background knowledge on different cultures to achieve good comprehension of the reading materials. Otherwise, they are less likely to make correct judgments and predictions of the questions while they are reading the articles. In view of this, it is necessary for a teacher to strengthen his teaching of the related cultural background knowledge of the target language, besides the teaching of language itself. Students can consequently form new schemata about different cultures and improve their reading comprehension. What's more, students' interest in reading will be greatly boosted.

B. Cultivate Students' Ability to Make Prediction and Association of the Reading Material

Psychological schemata theory comes from practice; it also has practical guide. Saussure, founder of modern linguistics reckons that Speech activity is heterogeneous and language is homogeneous. Making prediction means to build a psychological schema based on the information of the reading material. According to F. Smith, making prediction is the core of reading comprehension and also the basis for us to understand the world around us. The establishment of prediction-making schemata is dependent on what has been stored in our brain such as semantics, syntax and word meanings and the clues hidden in the reading material. In the teaching of reading comprehension, teachers should guide students to broaden their thinking and inspire them to make prediction from seemingly irrelevant information and extract related information from the brain so that students can gradually enhance their self-awareness of making prediction and association.

C. Enrich Students' Schemata of Different Writing Styles

In the reading process, readers will identify the writing style of the material and form the schemata in their minds. They will use all kinds of knowledge, such as knowledge of the discourse and of the socio-linguistic rules to select the relevant schemata to get the theme and structure of the article. With the knowledge of the theme and structure, students can achieve a better understanding of the reading material. Teachers should help students analyze the style, structure and theme of the material before students begin to read it so that students can develop stylistic schemata in their minds. Once students have mastered the stylistic schema, they will process information more effectively and hence improve their reading comprehension.

D. Activate Students' Existent Content Schema and Help to Create their New Content Schema

According to schema theory, the new input information, decoding and encoding are all dependent on the existent schema. The input information must be matched with these schemas to complete the process of information processing. For many students, reading is a passive process and they just passively absorb the information. In order to improve reading efficiency and quality, teachers should develop students' cultural sensitivity and activate students' existing schemata through the organization of class discussions on the subject of reading material. Teachers are advised to make a careful selection of the reading material so that students can achieve the effective accumulation of knowledge and therefore enrich their own content schema.

IV. CONCLUSION

As mentioned above, students' failures to reading comprehension are mainly due to the lack of appropriate schemata matching the writers' schemata. Therefore, what teachers should do is to help students activate and make full use of new schemata, when interpreting a text. The teaching of reading comprehension under the psychology schema theory requires teachers to help students construct the new schemata based on students' existent schemata by assisting students to find out the main idea of the text, the links between the chapters and the law the chapters follow. Teachers need to activate students' active thinking, guide them to identify the main points of the passage and the interface between the points to form a matching schema. Teachers should provide background information, such as linguistic forms or content previews, to construct or activate the appropriate schemata. Teachers should ask students to use their brains, to give full play to their creativity and to reflect on material they will read so as to form a correct understanding and inference of the material, build their own new schemata and thus broaden the range of their knowledge. It is very unlikely for students to form at once a suitable schema that matches an article. It takes much time and practice to achieve the goal. Teachers should guide students and offer them opportunities of much practice to help students construct their schemata. Just as a proverb says, "Give a man a fish and he eats for a day. Teach them how to fish and he eats for a lifetime."

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Application of Engagement Theory in the Literary Education

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Abstract—Though Engagement Theory is a result of long-range educational practice, it is also applicable to our university literary education because current students are inclined to network association instead of reality. Engagement Theory emphasizes cooperation, creativity and contribution, which can settle network crisis around universities and have enormous advantages in the literary aesthetic education. When we apply the theory, it should be made scientific, effective and humane.

Index Terms—Engagement Theory, literature class, education, cooperation

Present university students have tremendous difference with traditional university student. They attach importance to utility value and ignore quality. They study for the material gain but not for humanism. A lot of students study hardy in order to take the credit, deal with the examination, obtain degree, and even graduate students seldom think over making any knowledge. As is even more relevant, present university structure of education are more utilitarian. Humane quality course have been generally compressed at the lessons. The contradiction between being expanded content of courses and reducing lessons day by day is very sharp. Meanwhile, many people point out that students need strengthen humane quality urgently in the situation that market economy is highly praised. In humane quality courses of university, literary aesthetical education has a very important role. Lu Jingchao once mentioned that BaJin told her daughter that the literature masterpiece could educate us, encourage us, and make us become better, more pure, more kindhearted, more useful to others, and the purpose of literature is to make people become well. But present university students, even those majored in literal arts, lack adequate awareness of the enormous potentiality that profound cultural deposits can mould the wholesome personality. Facing the choices between the ability of literary reinterpretations and foreign language or computer grade certificate, they are willing to get the latter. The current situation has cause a lot of anxiety of literature educator, many of whom are thinking about the solution actively. They make great efforts to use many kinds of education skill means to lead students to pay close attention to literature, and face the cultivation of the aesthetic educational quality of literature.

The research of Cognitive Learning Theory shows, while studying and training advanced cognitive ability, traditional receiving type, the specific type teaching way is not effective. So, coordination and exploration in study have become the focus that people pay close attention to. In this respect, Engagement Theory can give our literature educator beneficial reference.

I. ENGAGEMENT THEORY'S PROPOSITION AND IDEAS

Engagement Theory is a kind of study theory that U.S.A. educates technologist, Karsley and Shneiderm, put forward in their long-range educational practice for many years. Though it is a result of long-range educational practice, it is also applicable to our university teaching. Because of the restrictions of present university course system, the content that students really learn in the classroom is far from adapting to the development of the present social situation. The development of the modern network makes it already become a part of people's life at the same time, and broad network resource let teacher, classmate benefit a great deal already. A lot of students spend a lot of time on network especially. So, Engagement Theory can aide our present university classroom instruction effectively. Its premise is that the learner will not produce effectiveness unless throw themselves into the study. The development of these studying activities depends on the interaction between learner and others, and accomplish valuable task at the same time. The basic idea of Engagement Theory is to establish successful cooperation group in the non-traditional teaching environment, and enable its study based on that certain task be carried on meaningfully

Karsley thinks that Engagement Theory has three basic principles: relate, create and donate. Relate principle, emphasize that learners contact and trust each other. Drawing support from colony, they communicate with others, obtain help and finish the tasks they wanted to accomplish themselves in cooperating. In return, they must help others solve problems and make progress together. Cooperation and exchange can make students solve the human resources problem effectively, enable some creative activities needing lots of human resources to go on, and strengthen the continuation of study at the same time. Because of the differences, such as IQ, knowledge, mode of thinking, among students, it will be doomed to be diversified on study ways in cooperation, which can make everybody learn from other's strong points to offset his weaknesses and the knowledge structure is improved, rational further. Create principle

regard studying as a kind of activity that has innovative value. The society has already entered information age at present, and the things in daily life change with each passing day. In such a case, innovation is particularly important. This principle often expresses through "Problem Based Learning" in Engagement Theory. Einstein said: "Propose a problem is often more important than a problem of solving, because it is perhaps only a scientific experiment skill to solve a problem. And put forward the new question, new possibility, and the old problem from the new viewpoint, but need creative imagination, and mark scientific real progress. Because of the existence studying group, one's own question can be proposed, so the students may face more questions unexpected. Through studying together in the face of these questions, they must get tactics and method to solve problem by researching various study means in the course of solving the problems, which not only can help students to solve problems, but also train students to obtain knowledge and meaning and build the ability to construct knowledge. Donate principle, make the learner's study not only meet personal society need, but also make some contribution to others and the world, which really improved one's own humane quality at the same time. Present students are more practical in study, so there are more choices of their question is on social value and meaning aspect. Undoubtedly it helps our society work normally and is favorable to university student's personality at the same time.

Meanwhile, a lot of universities face an awkward situation instantly, which is the conflict between the ordered teaching on the universities and the ever-increasing, disordered internet bars outside the campus. not solving the university. In the face of the students indulging in the network game, many educators and patriarchs feel helpless mostly after condemning it. Instead of saying no to internet bar absolutely, we should utilize it. As to the net surfing behavior of university students, we should carry on the guide of enthusiasm, and fully utilize the existence of the internet bar. Through investigation, we find that many university students spoiling in the internet result from that they have nothing to do and wonder what they need on the net. Engagement Theory encourages study in cooperative type, which can make student receive happiness of study among network, and thus solve the harmful effects of internet bars to the teaching environment of the university effectively.

II. ENGAGEMENT THEORY'S ENORMOUS ADVANTAGES IN THE LITERARY AESTHETIC EDUCATION

Literary aesthetic education concerning human ultimate value is one undertaking of unreality. Under the present practical condition in the society, we especially need to hold one's ground on aesthetic and spirit value. During the process, Engagement Theory has enormous advantages.

A. The Information Capacity of Literature Courses is Large, and its Density is Thick, Which is Favorable to the Expansion of Students' Visual Field

The mankind has the civilized histories of several thousand years, possess a lot of precious cultural heritage, and have long historical cultural traditions. Nowadays is a information-intensive society instantly, and peoples are in an era of big explosion of and knowledge information. It is the literary works that reflect such social life. It reproduces various scenes in natural and social life truly, reflects the economy, politics and culture idea of certain historical period. It also reflects the prevailing custom of the society and social culture and ideology for each historical stages. In the present university education system, the development of literature courses is more perfect day by day. Foreign language literature and Chinese language literature have their own sub discipline. Take, for example, Chinese language literature, has been divided into Chinese classic literature, Chinese modern Literature, Chinese contemporary literature, foreign literature etc. It is impossible for students to accept and understand so vast and numerous literature content, and it is a impossible task only through classroom teaching. The literary works that each student has read and understood are different. Their attentions are different. The teacher can use Engagement Theory to organize students to carry on the discussion on some special topics. Different students finish different points of tasks, which resolve the difficult problem that individuals can't read too many works. Then they exchange in everybody's cooperative course relevantly. Undoubtedly it increases the information capacity that students accept and expand their visual field.

B. Students' Ways of Participating Studying have the Characteristic of Diversification and Combination, Which have Accelerated the Rhythm of Teaching

Because students' modes of thinking are different, their considering method has very great differences. In the cooperative course, discussion helps learners to make use of sight and hearing at the same time and experience information omni-directionally. Under the popularization of modern education skill, collective strength will make the study of the concrete problem become simple figure, picture, chart, cartoon, sound result, background music become one flesh. The teaching means is with excellent pictures and texts, and sound and shape concurs. It is up to and the cognitive rule and learning laws of the students, and can further stimulate students' study interest, accelerate teaching rhythm in order to meet present literature course reform. Though teaching finishes in the classroom, Engagement Theory will make much study of students' to finish outside the classroom. To meet the request of participating study, the classmates can be easier with exposed to the each aspect of society conveniently in Internet, download all kinds of works, and participate in the forum activity besides one's own reading the text personally. It makes their visual field widen further and thinking is more active.

C. Strengthen Cooperation and Identify with the Community

Relate principle emphasizes the skills correlated with cooperating of mutuality, management, evaluation, plan etc. It has promoted treatment of student's interpersonal relationships. With the constant development of market economy, the change has taken place greatly in people's outlook on life, values. To many people, the modern interpersonal relationships are win-win relations. The relationship cannot maintain long-term unless both sides have benefit. That is, there is no eternal friend, no eternal enemy, and only eternal interests. This idea will aggravate the modern feeling of loneliness, and make people break away from the colony, unable to communicate with people normally. It is very dangerous to the young students who will come upon the stage. Engagement Theory emphasizes cooperation and mutuality. It is the cooperation in a group. Everybody will realize collective strength in cooperation. The group maintains by spirit, and everybody trusts and interdepends each other. They study together, practice together, share experience and achievement, which will form a kind of social responsibility and collective sense of ownership and acceptance. Meanwhile, the existence of social acceptance will promote the mutual cooperation among people, and these two respects were proposed and complemented each other.

D.   Accepting Literary Aesthetic Education by Participating can Deal with Post-modern Context of Culture.

In middle and later periods of 1990 times, post-modernism entered China in whoopla. It gives up completely responsibility of enlightenment and idealism, which make its literature text totally turn into the desire expression of materialism. The entanglements of individual ego consciousness and subconsciousness make modern's soul current situation register as inhibited, frightened, boring, fantastic and impatient. The metaphysics spirit of surviving is discarded. Post-modern context of culture has caused negative influence to the contemporary young man. It has caused their discontent to literary world instantly, even resist. The attitude is not only unfavorable to the normal development of literature, but also unfavorable to the completion of their outlook on life. In fact, a lot of young men love literature. Engagement Theory can deal with this kind of contradiction in teaching. When we carry on literary aesthetic education to students, we should require them to read literary texts at first. Through reading texts, they can improve the ability of beauty appreciation, form controversy in cooperate and mutuality, and realize the glamour of the literature texts in cooperative analysis.

III.   TAKE NOTE OF FOLLOWING PRINCIPLES OF APPLYING ENGAGEMENT THEORY IN LITERARY AESTHETIC EDUCATION

A.   Scientific Principle

The purposes of using Engagement Theory in literary aesthetic education include the research of applying many teaching tactics, optimizing the goal of study and improving teaching benefit, not only in order to tell students the content of the literary works. We must live up to scientificity on the exertion and operating of discussing ways. According to different content of courses, teaching goal, we should choose the mutual cooperative way suitable most in different focal points and difficult point, and not let students participate only. The organization of students should strive to be keeping to the point, the focal point is clearly demarcated, and the difficult point is outstanding. We should put improving student's humane quality and creativity in the first place.

B.   Effective Principle

Under the environment of teaching of modern education skill, students may utilize many kinds of media way in participating in teaching. The media are only the tool and means to transmit teaching information. The intelligent use of media's could achieve the goal of improving student's aesthetic quality. Therefore in actual teaching, we must avoid to join in the fun, pursue garish, make literary texts turn into winsome new things, and throw student pursue sense organ. Therefore adhering to the principle of obeying the result in form, we optimize the training course of listening, speaking, reading and writing, make great efforts to unleash students' dynamic role and creativity to the maximum extent, and make students really realize the glamour of literature.

C.   Humanity Principle

Making students participate in studying, might not make some overly inflexible subjects and questions for students only in order to accomplish the task of teaching. We should create a loose, active study atmosphere for students, enable them to focus on study. We should let them reach the deep layer of the content of courses conscientiously, activate their thinking inspiration constantly, and stimulate their thinking desire. Thus, they would feel it is anything happy and light that literature course is studied. The course teaching of literature reflects the humanized characteristic, which will not deviate from the human-oriented educational objective.

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Communicative Listening Training in English— Features, Strategies and Methods

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Abstract—**The main aim of learning a foreign language is to communicate with native speakers in different situations. To achieve this goal, taking communicative approach into listening training is necessary. There are particular features in applying communicative listening training and various strategies, activities can be selected in the classroom.**

Index Terms—**communicative language teaching, listening training, strategies, methods**

Communicative approach has been largely accepted by teachers in teaching foreign languages in classrooms. In order to apply it successfully in listening comprehension training, it's of importance for the teachers to discuss the features, strategies and methods of communicative listening training.

I. FEATURES OF COMMUNICATIVE LISTENING TRAINING

The focus of the features of communicative listening training is real-life Listening. It contains the following elements:

A. Situations

It would be useful if there were available a full-scale taxonomy of all the different kinds of listening situations there are, together with a statistical analysis of their relative frequencies. However, we do not know of any such study-nor are we sure that its execution is at all a practical proposition, since the immense variety of societies, individuals, situations and types of oral discourse must defy classification. On a less ambitious scale, however, it is possible to list some examples of the types of listening we might expect reasonably educated people living in a developed country to be exposed to (Ur 1984), and hope that an examination of the results might yield some useful conclusions.

Such a list is set out below, in random order. Not all of the examples are pure listening activities, but all involve some aural comprehension as an essential component of the communicative situation:

-- listening to the news/ weather fore cast/ sports report/ announcements etc. on the radio
-- discussing work/ current problems with family or colleagues
-- making arrangements/ exchanging news etc. with acquaintances
-- making arrangements/ exchanging news etc. over the telephone
-- chatting at a party/ other social gathering
-- hearing announcements over the loudspeaker (at a railway station, for example, or airport)
-- receiving instructions on how to do something/ get somewhere
-- attending a lesson/ seminar
-- being interviewed/ interviewing
-- watching a film/ theatre show/ television program
-- hearing a speech/ lecture
-- listening to recorded/ broadcast songs
-- attending a formal occasion (wedding/ prize-giving/other ceremony)
-- getting professional advice (from a doctor, for example)
-- being tested orally in a subject of study

This list is naturally rough and incomplete; nevertheless it is fairly representative. There are certainly some useful generalizations which can be drawn from it and which have some immediate implications for classroom practice.

B. Response and Other Characteristics

For real-life listening in many (or perhaps most) cases the listener is required to give some kind of overt, immediate response to what has been said. This may be verbal (the answer to a question, for instance) or non-verbal (action in accordance with instructions or a nod of the head, for example). Even a lecturer or orator gets some sort of feedback from his audience in the form of facial expression, eye-contact, interruptions, note-taking. Only if the message is coming via electronic equipment when the speaker is neither physically present nor addressing himself to the listener as an individual, is no overt response usually required or forthcoming.

Yet many classroom listening comprehension exercises demand no response until the end of fairly long stretches of

speech, so that when it comes this response is very largely a test of memory rather than of comprehension. Occasional exercises like these, and others that demand no overt response at all certainly have their place—I do not mean to suggest that they should not be used at all—but on the whole listening tasks should, according to Ur (1984), be based on short, active responses occurring during, or between parts of, the listening passage rather than at the end.

The nature of the learner's response is important for three main reasons. First, it is the need to produce an overt response that provides learners with their immediate motivation for listening. Second, it orients them towards certain kinds of meaning and thus helps them to structure their listening activity. Third, some kinds of response provide learners with a framework for conceptualizing the central meanings of the text and for relating them to each other.

However, this immediate response will not necessarily be the ultimate purpose of the listening. It may also serve as a preliminary to some other activity. For example, the information which learners obtain may serve as a basis for discussion, oral reports or writing. Indeed, it is when the results of successful listening contribute to some further purpose that the learners are most strongly and realistically motivated.

Ur also summarizes that most of our real-life listening activity is characterized by the following features:

1. We listen for a purpose and with certain expectations.
2. We make an immediate response to what we hear.
3. We see the person we are listening to.
4. There are some visual or environmental clues as to the meaning of what is heard.
5. Stretches of heard discourse come in short chunks.
6. Most heard discourse is spontaneous and therefore differs from formal spoken prose in the amount of redundancy, " noise" and colloquialisms, and in its auditory character.

Sometimes particular situations may lack one or more of these characteristics—when watching television we are not normally expected to respond, when listening to a lecture we may have to hear uninterrupted speech for a very long time indeed—but it is only very rarely that none of them is present at all. Classroom practice should usually incorporate such characteristics of real-life listening as those described above.

C. Listening to Spoken English

In *Teaching the Spoken Language,* Brown and Yule (1983) distinguish spoken and written language. They point out that for most of its history, language teaching has been concerned with the study of the written language. An obvious advantage of the written language is that it has been described by generations of grammar-writers and dictionary-makers. There is a comforting sense in which it is possible to say that a written sentence is correct or not. The rules of writing English sentences are really rather well known and well described. Furthermore, written language does not vary greatly over a couple of centuries, and it does not vary very much depending on where it is written.

While in daily life, people speak and listen to spoken language. Spoken language, on the other hand, consists of short, often fragmentary utterances, in a range of pronunciations. There is often a great deal of repetition and overlap between one speaker and another, and speakers frequently use non-specific references (they tend to say "thing", "it" and "this" rather than "the left-handed monkey wrench", or "the highly perfumed French poodle on the sofa"). Brown and Yule point out that the loosely organized syntax, the use of non-specific words and phrases and the use of fillers such as "well", "oh" and "uhuh" make spoken language feel less conceptually dense than other types of language such as expository prose.

They point out that the implications of what we have said about typical spoken language for listening comprehension are, in a sense, less encouraging. On the one hand spoken language tends towards less specific vocabulary and far more general use of items like "thing" and "do". This initially sounds hopeful from the point of view of the foreign learner. On the other hand, it seems at least plausible that this less specific language is actually quite hard to understand unless the listener has access to information about context and background knowledge of a sort which conventional listening comprehension teaching tends not to supply. Listening comprehension consists of far more than understanding what words and sentences mean; it involves understanding what speakers mean. Until we can get some sort of handle on teaching what speakers mean by using language in particular types of context our progress in the field of teaching listening comprehension will necessarily be slow.

Brown and Yule also draw a useful distinction between two basic language functions. These are the transactional function, which is primarily concerned with the transfer of information, and the interactional function, in which the primary purpose of speech is the maintenance of social relationships.

D. Listening with a Purpose

Over the last two decades, as we have developed a much better understanding of the nature of the listening process, and of the processes of comprehension in general, a quite different approach to helping students with listening comprehension has been emerging. The memory problems which long pieces of discourse give rise to have been recognized; few training extracts now last longer than three minutes and many last no more than one minute. More significantly though, it has been recognized that in normal life we do not process discourse as though all of it were equally interesting or equally worthy of being remembered. In normal life we have reasons for listening, and interests and purposes which our listening serves. We are quite capable, in listening as in reading, of skimming over some bits of message which are not germane to our current purposes and then of paying particular detailed attention to those parts

which seem to us most relevant. Increasingly, listening comprehension materials are being developed which reflect this—they do not require the student to process all of the discourse as though it were equally important but rather to listen for, and to select for attention, certain specific points in the discourse.

A natural development in methodology has been that, in order to meet the requirement that students should listen selectively to discourse, the discourse is presented to them in the context of a pre-specified task which puts them very much in the position of native speakers—where the point of listening is to put the information they have heard to use. In such circumstances it does not matter whether or not they have understood all the details of what was said. All that matters is that, in the context of the task, they have been able to construct enough of a reasonable interpretation to make a decent effort at completing the task successfully. They may actually have failed to pay attention to all of the discourse, they may have been unable to understand some parts of it, they may have had to infer—to work out—what the speaker must have meant. All this is practice in learning to listen as a native speaker listens. These are exactly the sorts of skills that we all use everyday in our own native language. With a reasonable view of success established, many more students now have the experience of success in listening to the foreign language. Indeed, it is when the results of successful listening contribute to some further purpose that the learners are most strongly and realistically motivated.

II. LISTENING STRATEGIES

A. About Learning Strategies

Strategies are the mental and communicative procedures learners use in order to learn and use language. Underlying every learning task is at least one strategy. However, in most classrooms, learners are unaware of the strategies underlying the learning tasks in which they are engaged. (Nunan, 1999)

Knowledge of strategies is important, because the greater awareness you have of what you are doing, if you are conscious of the processes underlying the learning that you are involved in, then learning will be more effective. Researches (Nunan 1997, Cohen 1996 etc.) show that the incorporation of a learning strategy dimension into the curriculum could help to maintain or enhance motivation, and might also lead to greater appreciation on the part of learners of the processes underlying their own learning.(Previous research has shown that the effective learner is one who is aware of learning strategies). It was also hoped that strategy training would help learners develop greater independence and control over their learning, and this, in turn, would encourage them to continue learning English on their own once their classes had stopped.

Rebecca Oxford, one of the leading teachers and researchers in the language4 learning strategies field, argues that strategies are important for two reasons. In the first place, strategies "are tools for active, self-directed involvement, which is essential for developing communicative competence" (1990) Secondly, learners who have developed appropriate learning strategies have greater self-confidence and learn more effectively. In her introduction to the field, she identifies twelve key features of strategies. According to Oxford, language learning strategies

◇ contribute to the main goal, communicative competence
◇ allow learners to become more self-directed
◇ expand the role of teachers
◇ are problem-oriented
◇ are specific actions taken by the learner
◇ involve many actions taken by the learner, not just the cognitive
◇ support learning both directly and indirectly
◇ are not always observable
◇ can be taught
◇ are flexible
◇ are influenced by a variety of factors

Oxford draws a distinction between *direct* strategies and *indirect* strategies. Direct strategies include such things as memorizing, analyzing and reasoning, and guessing intelligently. As the name suggests, these are specific procedures that learners can use to internalize the language. Indirect strategies, on the other hand, include things such as evaluating one's learning and cooperating with others.

When learning strategies are induced in the classroom, it is important to keep in mind that, as far as possible, strategies should be integrated into the ongoing process of the language lesson and underlie tasks.

B. Listening Strategies

Listening strategies are expected to develop learners' awareness of the processes underlying their own learning so that, eventually, they will be able to take greater and greater responsibility for that learning. This can be done through the adoption of a learner-centered strategy at the level of classroom action, and partly through equipping students with a wide range of effective learning strategies. Through these, students will not only become better listeners, they will also become more effective language learners because they will be given opportunities to focus on, and reflect upon the processes underlying their own learning. This is important, because if learners are aware of what they are doing, if they are conscious of the processes underlying the learning they are involved in, then learning will be more effective. Key strategies that can be taught in the listening classroom include selective listening, listening for different purposes,

predicting, progressive structuring, inferencing, and personalizing. These strategies should not be separated from the content teaching but woven into the ongoing fabric of the lesson so that learners can see the applications of the strategies to the development of effective learning.

In addition to teaching direct strategies, such as selective listening and listening for gist, the teacher can also emphasize learning processes by stating goals at the beginning of each lesson. Such statements are important because learners are made aware of what the teacher is trying to achieve. The goal statement can be reinforced by self-check exercises at regular intervals during these courses. These will serve to remind learners of what they have learned, and give them an opportunity to monitor and evaluate their progress.

Items concerning the listening comprehension strategies were identified in the previous studies of listening. According to *Bacon's Coding of Listening-comprehension Strategies* (Bacon, 1992) and *Vandergrif's Listening Comprehension Strategies Framework* (Vandergrift, 1997), we can briefly list the strategies as follows:

1. Metacognitive Strategies

1) Directed Attention: e.g. concentrate; get used to speech rate; refocus.

2) Planning: e.g. decide how many times to listen to a particular tape segment; determine how to break up the segment into manageable portions; preview the new words; brainstorm the topic knowledge.

3) Defining Goals: e.g. decide what exactly to listen for; determine how much needs to be understood; decide to achieve more than last time.

4) Selective Attention: e.g. focus on the beginning and the end parts of the segments, transitional signals, repeated words or phrases, stressed words of phrases.

5) Monitoring: e.g. identify sources of difficulty; isolate problematic portions; adjust the strategies and the comprehension while necessary.

6) Evaluating: e.g. assess knowledge of topic; evaluate the comprehension and the effectiveness of strategies used; assess whether achieving the goals set beforehand or not.

2. Cognitive Strategies

1). Predicting: e.g. predict context based on visual clues, background knowledge, titles, questions listed in the exercises and beginning sentences of the tape segments.

2). Inferencing: e.g. infer the unknown parts by relating to personal experience, the world knowledge, or by the context; understand by verifying predications.

Top-down Processing: e.g. listen for topic, then details; concentrate on trunks; skip unknown words.

Note-taking: e.g. jot down problematic parts for resourcing later; design special forms of notes to help memory and understanding.

3. Social-affective Strategies

1) .Questioning: e.g. ask for confirmation; ask for clarification about both what and how.

2). Cooperating: e.g. discuss with peers about the problematic points as well as strategies for comprehension.

3) .Self-reassuring: e.g. provide positive self-talk; arrange rewords.

III.   CLASSROOM LISTENING ACTIVITIES

A.   Types of Listening

There are many different types of listening. We can classify these according to a number of variables, including listening purpose, the role of the listener, and the type of text being listened to. (Nunan 1999) These variables can be mixed and matched to give many different configurations, each of which will require a particular strategy on the part of the listener.

1. Monologues and dialogues

There are numerous ways in which texts can be classified. One common division is between monologues (for example, lectures, speeches, and news broadcasts), and dialogues. Monologues can be further subdivided into those that are planned and those that are unplanned. Planned monologues include media broadcasts and speeches. Many of these are texts that are written to be read, although this is not necessarily always the case. Unplanned monologues would include anecdotes, narratives, and extemporizations. Dialogues can be classified according to purpose: whether they are basically social/interpersonal or transactional in nature. Interpersonal dialogues can be further classified according to the degree of familiarity between the individuals involved.

2. Different purposes

Listening purpose is another important variable. Listening to a news broadcast to get a general idea of the news of the day involves different processes and strategies than listening to the same broadcast for specific information, such as the results of an important sporting event. Listening to a sequence of instructions for operating a new piece of computer software requires different listening skills and strategies than listening to a poem or short story. In designing listening tasks, it is important to teach learners to adopt a flexible range of listening strategies. This can be done by holding the listening text constant (working, say, with a radio news broadcast reporting a series of international events), and getting learners to listen to the text several times, but following different instructions each time. They might, in the first instance, be required to listen for gist, simply identifying the countries where the events have taken place. The second time they listen they might be required to match the places with a list of events. Finally, they might be required to listen

for detail, discriminating between specific aspects of the event, or, perhaps, comparing the radio broadcast with newspaper accounts of the same events and noting discrepancies or differences of emphasis.

3. Reciprocal and nonreciprocal listening

Another way of characterizing listening is in terms of whether the listener is also required to take part in the interaction. This is known as reciprocal listening. When listening to a monologue, either "live" or through the media, the listening is, by definition, nonreciprocal. The listener (often to his or her frustration) has no opportunity to answer back, clarify understanding, or check that he or she has comprehended correctly. In the real world, it is rare for the listener to be cast in the role of nonreciprocal "eavesdropper" on a conversation. However, in the listening classroom, this is the normal role. In the section on the role of the learner in the listening process, I will describe a technique that can be used in the classroom for giving learners a chance to respond as they might in a conversational exchange.

B. Listening for Communicative Tasks

In *Communicative Language Teaching,* Littlewood (1981) groups listening activities into the following kinds according to the kind of response that the learner must produce: performing physical tasks (e.g. selecting pictures); transferring information (e.g. into tabular form); reformulating and evaluating information.

1. Performing physical tasks

Through the activities described under this heading, the learner is alerted to look for specific meanings, related to a task which he must perform. This encourages him to listen selectively, extracting only information which is relevant to the task. In turn, this accustoms him to the idea that the criterion for success in listening is not whether he has understood every word, but whether he has constructed enough of the meanings in order to satisfy his own communicative purpose. In these activities, success is measured in a purely practical way: whether the nonlinguistic task is performed correctly or not.

1) Identification and selection

The learner has a set of pictures. These may be similar to the pictures used for the identification tasks. He must listen to a description or dialogue, and select the picture(s) which the spoken text refers to. Alternatively, the learner may hold just one picture, and listen to two or three short descriptions or dialogues. He has to decide which spoken text refers to the picture. A well-known variant of the identification task is "bingo". Each learner has a card which depicts about nine or twelve items (e.g. numbers, objects, people or actions). The items have been chosen from a larger set of, say, thirty items. If possible, every card should depict a different selection from this set. However, the activity can also be organized on an impromptu basis by asking each learner to make his own selection from the total set and to enter the items on his card. The teacher then calls out items from the larger set. Alternatively, the learners may hear a description or dialogue in which they are mentioned. As he hears items that are on his own card, each learner must cross them off or cover all the items on his card.

For these activities, it is clear that the actual process of identification may involve varying degrees of complexity. At its simplest, it may be a question of just listening to a sequence of direct references to objects. At the other extreme, learners may have to listen to a continuous spoken text, in order to extract clues which link it to a specific situation or person.

2) Sequencing

This is a variation of the type of activity just described. Learners must now identify successive pictures that are described or mentioned, in order to place them in their correct sequence. The activity may be motivated by presenting it in various guises. For example, the pictures may represent the events in a story which learners listen to. Alternatively, they could represent the places visited by a group of tourists- the spoken text could either be in the form of a narrative, or it could consist of excerpts from conversations between the tourists as they view the different places.

3) Locating

A further variation is that learners are required to place items not into a sequence, but into their appropriate location, e.g. on a plan of a house or town. Alternatively, they may have to follow a route on a map. As other activities, the nature of the language input can vary. For example, it may consist of direct instructions which learners have to carry out; a spoken description of a scene; a conversation between two people who are discussing where to put furniture in a room or telling others about a recent journey; and so on.

4) Drawing and constructing

Learners are asked to listen to a description or discussion, and draw the scene (or plan of a house, etc.) which is described or referred to. They may first be provided with an outline which they have to complete, or a line drawing which they have to color. A variant is that learners have to construct a model or pattern, using blocks or pieces that are provided.

5) Performing other actions

Learners may be required to perform or mime other actions, as instructed or described.

In all of the activities described above, the focus has been on a practical result. The teacher can control how much of the linguistic input has to be processed by the learners, in order to achieve this result. At one extreme, it may be necessary to process every word, e.g. in order to follow precise instructions. At the other extreme, it may be necessary to scan the spoken text in order to extract a small number of relevant meanings, e.g. to identify which objects are mentioned in the course of a dialogue. In the second case, the overall complexity of the language might be far beyond

what learners could normally cope with, since much of it is redundant to their immediate purpose: the level of difficulty depends above all on how accessible and prominent the task-relevant meanings are.

By varying the nature of the task between these two extremes, the teacher can accustom the learners to adapting their listening strategy to suit the immediate task.

2. Transferring information

In the activities included under this heading, learners are still required to look for specific types of meaning. It is also still the case that these meanings may be contained in a short text that has to be processed intensively, or a longer text that has to be scanned. Now, however, the outcome of the listening is no longer a physical response to the language. Learners must now extract relevant information from the text in order to transfer it to some other form, such as a table, chart or diagram. This structures and motivates the listening activity. It also creates expectations as to what meanings will occur in the spoken text, thus helping the learner to gain access to these meanings.

For example, in one of the activities in *Listen to This: 1*, learners are told that they will hear three monologues introducing three people: Alice, Carol, and Jane. They are provided with the following table:

TABLE 1

Name	Relation	Floor	Age	Problem
Alice				
Carol				
Jane				

As the learners listen to each monologue, they must first identify which person is speaking, then fill in as much information as possible on the table. Here are the introductions:

--I hate the stairs. Sometimes the lift isn't working and you have to use the stairs. I can't get up the stairs by myself; it's my back, you see. Jane, my friend, lives on the ground floor; that's much easier. Nearly every morning I stop there for a cup of tea before I come back up here.

--I don't mind living in a tall building. Don't mind the stairs. I quite like the exercise. Of course, it's difficult for older people but I don't mind. If you live on the ground floor; I don't think it's safe. But I like my place. I've got three floors below me and three above, I feel very safe. My Mum lives here too, on the ground floor.

--Alice comes every morning. Well, nearly every morning. She's not young any more, you see, she's seventy-eight next birthday, and it's difficult for her to walk up to the top floor. I can't go up; I can't move. It's my leg; I've got a bad leg. Carol comes to see me sometimes. She lives here too, you know, in another flat. She's my daughter.

The information that learners obtain in these activities often provides a particularly convenient basis for further language activity. For example, after listening to descriptions, learners may be asked to compose written portraits of the people described, perhaps also of people known to them. After listening to interviews, they may be asked to interview each other to obtain similar information. Some materials are based on a useful technique for exploiting information obtained through listening as a stimulus for communicative interaction, which is called "jigsaw listening". For this, the class is divided into groups. Each group hears one of three different spoken texts. All texts deal with the same topic, but contain incomplete information. After obtaining the information from their own text, learners must exchange information with members of the other two groups. Between them, the texts have given the learners all the information which they need in order to solve some problem or piece together a complete account of some event. In other words, the listening provides the input for communicative activities. At the same time, of course, the prospect of taking part in communicative interaction provides learners with a strong purpose for listening.

3. Reformulating and evaluating information

After gradually decreasing the specific preparation which he gives the learners as to what meanings they should expect or seek in the spoken text, the teacher may decide to give learners a more global task, oriented towards the text as a whole. For example, a natural development of the information-transfer activities discussed above is that learners should be asked to reformulate the important content in their own words, in the form of notes or a summary. Alternatively, learners may be required to evaluate the information contained in the spoken text, which may thus serve as a stimulus for written argument or group discussion. Again, these activities may be further motivated by their function in a broader context of activity, such as a role-playing exercise.

C. Authenticity

In many language classrooms, learners listen to material created specifically for language learning. Such material provides security and comfort, and helps learners to see the various patterns and systems that make up the language. However, it is also essential for learners to listen to authentic texts. They usually contain linguistic features more usually found in written rather than spoken language. There are few of the overlaps, hesitations, and false starts found in authentic texts, and there is very little negotiation of meaning. These differences do not always adequately prepare learners for dealing with genuine communication either inside or outside the classroom, because some of the features of authentic communication that rarely appear in non-authentic texts (such as repetition, requests for clarification, and so on) actually facilitate comprehension. Also, the use of authentic sources leads to greater interest and variety in the

material that learners deal with in the classroom.

Authenticity is, of course, a relative issue. In a sense, as soon as you take language out of the context for which it was created it becomes "deauthenticated". Modifications also sometimes have to be made because speakers have used low frequency vocabulary or unusual grammatical structures that will distract or confuse the listener. Speakers also occasionally use language that is unacceptable for other reasons. Imagine giving a group of elementary students a piece of recording from an American TV talk show. They would probably not understand it and they would become very demoralized. And that demoralization would undermine the very reasons for giving students reading and listening material. There are three reasons: (Harmer, 2000)

1. Being better listeners

Clearly the most obvious reason for giving students listening material is to encourage them to be better listeners. In the broadest sense, it is clear that the more reading and listening we give them (and which they succeed with) the better they will become at listening in English.

2. Acquiring language

Students who read and listen a lot seem to acquire English better than those who do not. In other words, one of the main advantages of reading and listening for students is that it improves their general English level. Some of the language in the texts they read and listen to is acquired by them-provided, of course, that the input is comprehensible. Indeed we could go further: without a lot of exposure to listening material students who learn languages in classrooms are unlikely to make much progress.

3. Success

Students are frequently made nervous by reading and listening material. It looks incredibly difficult to them and it is incredibly difficult. When teachers present students with texts they cannot understand, the effect is extraordinarily demoralizing. But when teachers choose the right kind of material (and use appropriate teaching techniques) and the students are successful, then the benefits are obvious. In other words, if we can say to our students that they have read (or listened to) something difficult but that they have managed to understand it then they have every reason to feel triumphant. And because they have been successful the barriers to reading and listening are slightly lowered. A frequent diet of successful reading makes students more confident when they read in English: successful listening classes make students better able to cope with listening to English.

We have now seen how obviously non-authentic material would not necessarily make our students better listeners or readers, especially since they would not be acquiring real language. But we have also seen how students would become unsuccessful and demoralized if they were prevented with language that was simply too difficult for them (as authentic material can be). Both extremes are obviously not useful for our purposes.

What we need, therefore, are texts which students can understand the general meaning of, whether they are truly authentic or not. But texts—whether authentic or not—must be realistic model of written or spoken English. If teachers can find genuinely authentic material which their students can cope with that will be advantageous; if not they should be using material which simulates authentic English. In simple terms the texts should be roughly-tuned rather than finely-tuned.

D. Visual Materials and Multi-media

Some environmental, usually visual, accompaniment to heard discourse is a characteristic of most listening situations. In the classroom these environmental clues will usually be represented by different kinds of visuals: pictures, sketches on the blackboard or overhead projector, flannel-or magnet-board cut-outs, objects. The presence of such materials is of immense value in contextualizing and bringing to life the listening situation as well as in aiding comprehension of the language. Some kind of visual clue is essential in any language-learning activity based on face-to face communication.

Visuals have an important function as aids to learning, simply because they attract students' attention and help and encourage them to focus on the subject in hand. It is relatively difficult to concentrate on spoken material that is heard "blind", far easier if there is something relevant to look at. If this something is conspicuous, colorful, humorous, dramatic or in motion—so much the better: striking and stimulating visual aids are likely to heighten students' motivation and concentration. The teacher can be her own visual aid, of course, by acting or miming—but there is such a thing as overdoing it. It's possible that students so entertained by the antics of their teacher that they were actually distracted from what was being said.

1. Pictures and Diagrams as Task-bases

A distinction must be drawn between *visuals-based* exercises and *visuals-aided* ones. In the latter, the visual may appear in the form of one big poster, and provides information on which the teacher can base the listening text; whereas in visuals-based exercises, each student has his own copy of the material and uses it not only to get information but also as an answer-sheet on which he is to mark his responses to tasks, such as noting inconsistencies, filling in missing items, making changes and so on. Visuals-based exercises are interesting to do and potentially very effective, so recently published listening-comprehension books usually include a number of examples.

1) Pictures

Picture-based activities are suitable on the whole for younger learners. Pictures used should be clear representations of objects, people and scenes whose description is more or less within the lexical range of the class. They should include enough detail and variation to allow for plenty of description and imaginative elaboration. Black-and-white

cartoon-type sketches are best as they are usually very clear and easily reproduced.

2) Diagrams

The word *diagram* here is used in a slightly wider sense than is usual, to denote any representation of information in diagrammatic form—not just graphs or family trees, but also maps, plans, tables and so on. Older students are usually familiar with diagrammatic conventions and can "read" such material readily. The advantages of diagrams as bases for task-centered activities derive from the fact that they (diagrams) are designed to convey a large number of facts clearly and quickly without necessitating a heavy load of reading. Hence one simple diagram can generate a large amount of language to explain, describe of comment. Moreover, diagrams can represent information on a wide variety of topics and express many different relationships, so that much more varied subject matter is made available than would be possible using only pictures.

Both pictures and diagrams should be simple enough to be grasped at a glance. Over-detailed pictures are confusing and difficult to scan. Complicated diagrams are even worse: faced with elaborate graphs or maps students will have to spend some minutes working out what it all means before they can even begin to think about listening, and will also be delayed during the listening passage itself finding their way about the material in order to make appropriate responses. Similarly, any writing on a diagram should be kept to a minimum. Simply drawn symbols with lines to show relationships between them are quickly grasped; reading words takes much longer. A few isolated written words are almost inevitable in many diagrams, but full sentences should be avoided.

2. Multi-media

Nowadays multi-media has been widely used in language lab. It offers us new and attracting ways to teach listening. The major advantage is that students can see people speaking and can have a visual context for what is being said. And the pictures on the screen are much clearer than those of video tapes.

With this means, we have some basic video-specific techniques:

1) Silent viewing

One of the commonest techniques with video material is silent viewing. This acts as a powerful predictive exercise. The teacher plays the video CD (or disc) with the sound turned off. The students speculate about what the characters are saying. Only then do they watch the tape with sound to check whether their predictions are right.

2) Freeze frame

The teacher might create expectations by freezing a frame on the screen. The students can predict what the characters will say.

3) Sound only

Video CD (or disc) is sometimes used very mush like audio tape. Students listen to the sound only. Their listening task may be to say where the conversation is taking place and who the speakers are, for example. Then they watch the extract to see if they were right.

4) Jigsaw viewing

We have already discussed jigsaw listening. With video CD or disc, one technique is to let half the class watch without sound and the other half hear without a picture. They can then compare notes and build a complete picture of what happened before watching the video with both picture and sound. A variation of this for half the students to sit with their backs to the screen while the other half tells them what is happening while the video is being shown. When the first half then watch the video they can see how accurately it has been described to them.

Video material can contextualize listening material in a very beneficial way. There is still a place for audio cassettes, however. They provide a focus for the spoken language without the distractions that pictures can sometimes bring.

E. Skills Integration

The division of the four main language "skills" seems to suggest that in some way the skills are separate and should be treated as such: on one day students will concentrate on reading, and reading only, on the next speaking and only speaking, etc. In fact this position is clearly ridiculous for two reasons. Firstly it is very often true that one skill cannot be performed without another. It is impossible to speak in a conversation if you do not listen as well, and people seldom write without reading—even if they only read what they have just written. Secondly, though, people use different skills when dealing with the same subject for all sorts of reasons.

Conversation is not usually thought of as a listening exercise; and yet it is the culmination of all kinds of aural practice in that it is easily the most common context of listening activity in real life. When a foreign-language learner can keep up his end in ordinary speech transactions with native speakers, he can claim to be proficient in the oral skills. Usually "listening comprehension" has been treated as if it were an isolated skill—and in the classroom it can be practiced as such up to a certain point; but in the long run it must obviously be integrated with active speech production. A normal member of society must both listen and be listened to, absorb the speech of others and produce his own; and the two activities are commonly practiced together in the classroom. Listening within a conversation is a more complex process than listening in other situations: it is not enough just understand what the other participants are saying; very often we use the time they are talking not only to listen but also to start formulating our own reply, and to watch out for an opportunity to cut in with it. Someone who listens to a lecture may take notes and then write a report of the lecture. The same person might also describe the lecture to friends or colleagues, and follow it up by reading an article that the lecturer suggested.

In these cases, and in many more, the same experience or topic leads to the use of many different skills, and in our teaching we will try to reflect this. Students involved in communicative listening activity will have to do some speaking or writing or reading in order to accomplish the task which the activity asks them to perform. Students will be asked to write, but on the basis of reading, listening or discussing.

Often our activities will have a focus on one particular skill, it is true. So that at a certain stage the students will concentrate on listening ability. But the focus can later shift to one or more of the other skills.

IV. CONCLUSION

With the thorough understanding of the features of communicative listening practice and the application of proper strategies and teaching methods, the teachers can effectively take communicative approach into the classrooms and the objectives of the class can be possibly achieved. It is obvious that more exploring work needs to be done concerning about the above and thus communicative listening approach could be developed.

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A Comparative Analysis of English and Chinese Idioms— From the Perspective of Conceptual Metaphor of "Happiness"

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Abstract—**A comparative analysis of English and Chinese idioms is made from the perspective of conceptual metaphor of "happiness". By comparison, similar and different metaphors and metaphoric idioms in conceptualizing "happiness" are detected at first. Moreover, the reasons for the differences and similarities mentioned above derive from different thinking modes and cultural models.**

Index Terms—**English and Chinese idioms, conceptual metaphor of "happiness", comparative analysis**

I. INTRODUCTION

According to traditional view, idioms are treated as a whole semantically speaking and they can not be separated and synthesized. Therefore, idioms are looked on as a special kind of linguistic phenomenon. Many previous studies of idioms fail to recognize their metaphorical roots because scholars tend to detect only a few of these conventional phrases, such as *rain cats and dogs*. Cognitive view of metaphors shed new light on idiom learning and teaching, which holds that metaphors are not only poetical or rhetorical embellishments, but "in essence, a means of understanding and experiencing one kind of thing in terms of another" (Lakoff & Johnson, 1980: 42). As a kind of thinking mode, metaphors are so pervasive in our daily life that we are almost not aware of its existence. This is also true with many idioms. As researches go deeper and deeper, scholars find that many idioms are partly analyzable and motivated by conceptual metaphors.

Emotions, as one of the most pervasive human experience, are conceptualized and expressed in metaphorical ways as well. Conceptual metaphor plays an important role in conceptualizing emotions. However, the previous studies of conceptualizing emotions neglected the studies of linguistic expressions, especially idioms to a certain extent. Besides, studies of idioms expressing emotions are mainly based on the English linguistic data, therefore, the comparative studies of English and Chinese idioms expressing emotions are comparatively rare. Thus, the dissertation tries to make a case study by comparing the English and Chinese idioms expressing emotions. It aims at testifying the common applicability and cultural particularity of the theories in the conceptualization of emotions and idiomatic expressions in English and Chinese. Moreover the reasons for the commonness and differences between them are to be found out so as to provide some suggestions for English and Chinese idiom teaching and learning.

II. COMMONNESS OF ENGLISH AND CHINESE IDIOMS IN CONCEPTUALIZATION OF HAPPINESS

Happiness is one of the basic human emotions. According to the explanation of general psychology, happiness is the pleasure and comfort felt by individuals when the objectives they long for have been achieved and the stress been released. In addition, when people's wishes are fulfilled in unexpected time and occasions, it will also bring them the experience of happiness (Ye Yiqian, 1997: 348).

A. Orientational Metaphor of Happiness

In English the metaphors expressing "happiness" are mostly related to space and orientation: the erect posture of body is used to express happiness, thus the conceptual metaphor HAPPINESS IS UP. By comparison, we found that there exists the same orientational metaphor HAPPINESS IS UP in Chinese. Further, many such idiomatic expressions can be found in both English and Chinese.

HAPPINESS IS UP
(1) We had to *cheer* him *up*.
(2) He's been *in high spirits* all day.
(3) I left the island *with a light heart*.
(4) Edward is not very cheerful; he needs a holiday to *boost* him *up*.
(5) I *feel elated* at beating him.
(6) *xing gao cai lie* (in high spirits)
(7) *xing zhi bo bo* (tails up)
(8) *shen cai fei yang* (filled with spirits)

(9) *qing xu gao zhang* (in high spirits)

In the above examples, the words "up", "high", "light", and "elate" in English and   "gao" (high) , "bo bo" (high) , "fei" (fly) and "gao" (high) in Chinese are all related to the concept "up". Furthermore, *elate* comes from Latin word *elat*, which means "*raised*". We can see clearly that all of the words are used to show the happy feeling.

These idiomatic expressions are in fact based on our bodily experience. The upright posture is typically in accordance with positive emotional state, while the opposite drooping posture is consistent with a negative one. Just because of the same experiences of the two peoples, there exist the same orientational metaphors of happiness emotion in spite of their different races, colors and beliefs. Therefore, both in English and Chinese, we use the same orientational metaphor to structure the concept of happiness. This can be explained by Chinese linguist Wang Yin (2005: 50), who stated that during the development of human cognition, the space is the first we experience, including place, orientation and movement. We use our body to experience the space concept. These two aspects are the origin of human concepts and language. In other words, human's cognition is based on the understanding of human himself and space, following the rule of far-near, concrete-abstract and from body and space to other conceptual domains. According to Wang Yin, in the course of human's perception and experience, body and space are the main foundation of forming other conceptions including abstract concepts, playing a very important part in the formation of human's cognition.

B.   Structural Metaphor of Happiness

Happiness in English is expressed in terms of light or brightness as well. This structural metaphor HAPPINESS IS LIGHT (BRIGHTNESS) also works in conceptualization of happiness in Chinese. Now, let's turn to the idioms motivated by this structural metaphor in English and Chinese.

HAPPINESS IS LIGHT (BRIGHTNESS)

(1) Her face *lighted up* when she received the letter from her boy friend.

(2) His eyes *gleamed with pleasure*.

(3) The child has *brought sunshine into* the old couple's life.

(4) She *brightened up* seeing his lost child.

(5) She was *radiant with joy*.

(6) *xiao zhu yan kai* (be all smiles)

(7) *rong guang huan fa* (one's face is glowing)

(8) *xi xing yu se* (happiness showed in one's facial color)

Without doubt, the italic idioms in English are all closely related to light. Besides, the words "guang" and "yan" in Chinese really means both "color" and "face", or rather "happy glowing face". Again these expressions are based on our bodily experience: when a person is happy, his or her face and eyes often become brighter. So, the light seems to derive from the internal energy characteristics of a happy person.

We all know that when one becomes happy, one's complexion and eyes turn brighter. The brightness is a kind of physiological response to happiness; therefore it can be metaphorically employed to describe the happy emotion.

C.   Ontological Metaphor of Happiness

Container metaphors are the typical ones of ontological metaphors. In English and Chinese, there is the same container metaphor HAPPINESS IS A FLUID IN A CONTAINER. The container image is adopted to describe the happiness emotion. Our body or heart is usually viewed as a container, while the emotion of happiness is regarded as a fluid in a container. By comparison, we find that there are some idiomatic expressions motivated by this metaphor both in English and Chinese. However, there are fewer idioms in Chinese than in English motivated by this container metaphor.

HAPPINESS IS A FLUID IN A CONTAINER

(1) Seeing his funny look, all of the students *burst into laughter*.

(2) Joy *welled up* inside him.

(3) The good news *filled* him *with* joy.

(4) We were *full of* joy.

(5) He *brimmed over with* happiness.

(6) His heart is *overflowing with* joy.

(7) *xin man yi zu* (on top of the world)

From the above examples, we can see that the words "*into*", "*well up*", "*fill*", "*full*", "*brim*", "*overflow*" in English and "*man*" (full) in Chinese are all closely related to the concept "container". Besides, they are all employed to describe the happy emotion. In these examples above, either the body or heart is regarded as the container, in which happiness is viewed as a kind of substance. So according to the common knowledge, happiness (substance) can be put into one's body or head (container); happiness can fill the body or head; happiness can overflow or brim with so much happiness in one's body or head that it can not hold so much happiness.

To sum up, the similarities between English and Chinese in conceptualizing the happiness lies in the fact that human beings share the same body experience in spite of the differences in race, nation, and living conditions of English and Chinese people.

III.   DIFFERENCES BETWEEN ENGLISH AND CHINESE IDIOMS IN CONCEPTUALIZATION OF HAPPINESS

To a large extent, conceptual metaphors depend on the commonness of human being's thinking mode. However, like common metaphors, sometimes they take on the obvious characteristics of national culture. That is nationality (Zhang Guangming, 2002: 165). Through the careful comparison and analysis, the following major differences concerning happiness metaphors are observed.

A.   Being Happy is Being off the Ground Particular in English

The conceptual metaphor of upward orientation: BEING HAPPY IS BEING OFF THE GROUND is specific in English. "A strong correlation can be found between HAPPINESS IS UP and the metaphor of upward orientation BEING HAPPY IS BEING OFF THE GROUND" (kǒvecses, 1991: 35). Many English idioms to show the conceptual metaphor are listed as follows.
BEING HAPPY IS BEING OFF THE GROUND
(1) The old woman was *in the seventh heaven* at meeting her long-lost son.
(2) Mary was *up in the air* because John asked her to the party.
(3) Hearing the news that he had passed the exam, he *walked on air*.
(4) She was *on cloud nine (seven)*.
(5) At present everything is going smoothly and I feel *on top of the world*.
(6) They were *riding high*.
(7) They were *in the clouds*.
"Off the ground" is a kind of physiological reactions when we are happy. As we all know, when one gets happy, he will naturally jump for joy; therefore, there exist so many English idioms associated with "off the ground" applied to describe happiness. There is another reason for this conceptual metaphor. As kǒvecses (1991) observes, this metaphor may be partially connected with birds, which are usually regarded as a symbol of freedom and thus related to happiness.

In contrast with English, In Chinese, BEING OFF GROUND is usually viewed as a symbol of proudness, conceit and being out of control. Therefore, the conceptual metaphor has a negative sense. Take the following idiomatic expressions in Chinese for example:
(1) *yun li wu li* (in the clouds)
(2) *piao piao ran* (be floating; too complacent due to proudness)
(3) *jiao ta shi di* (be earnest and down-to-earth)
By "*yun li wu li*" and "*piao piao ran*", we mean a person is so complacent that he loses his senses. In Chinese, we cherish the quality of modesty and prudence as virtues. So we usually say "*zuo ren yao jiao ta shi di*" (As a person, we should be earnest and down-to-earth) and "*bu yao de yi wang xing*" (don't let complacency turn one's head) in Chinese.

The above difference in metaphorical expressions results from different thinking modes and value concepts of English and Chinese people. Most western countries are located in the open ocean environment which results in people's extroverted character. While China is traditionally a continental country which leads to people's introverted character. The different characters are reflected by languages. Because the language itself is a kind of cultural force and cultural mode, people acquire this language from childhood, and the cultural symbols including all the cultural concepts, values, norms and customs are molded into their own thought and behavior. Seen from the above, we can find that the thinking modes and value concepts are part of cultures. So the extroverted and introverted thinking molds belong to culture and the values of different nations are inevitably reflected in their language. The Chinese people are relatively reserved and tend to suppress their feelings. Therefore in Chinese "BEING OFF THE GROUND" is viewed as the symbol of proudness, self-satisfaction and complacency which bears a derogatory sense. So this value concept is not welcome and applicable to Chinese mold of culture. By contrast, English people are rather frank and direct in manner. They tend to express their feelings directly and completely. So there is the conceptual metaphor BEING HAPPY IS BEING OFF THE GROUND in English.

B.   Happiness is the Flower in One's Heart Particular in Chinese

Chinese also has some that are not applicable in English. An example is HAPPINESS IS THE FLOWER IN ONE'S HEART. However, there is just one idiom found in Chinese.
(1) *xin hua nu fang* (flowers blossoming wildly in one's heart; rather happy)
In the above example, flowers are mapped onto happiness, with "blooming" or "blossoming" suggesting its increasing intensity. This metaphorical concept is rooted in the Chinese culture in which flowers, particularly 'big red flowers' (da hong hua), are traditionally symbols of happiness. From a cultural perspective, this flower metaphor reflects the more introverted character of Chinese: reactions to happiness in the heart are highlighted. This serves as a contrast with the English BEING HAPPY IS BEING OFF THE GROUND metaphor that characterizes a more extroverted character.

C.   Container Differences

Despite the fact that both English and Chinese has the same container metaphor in conceptualizing the happiness, the selection of containers still varies from English to Chinese. In English, the container is mainly human's body as examples (1)—(5) at section II. C shows, while in Chinese it usually refers to heart inside human's body as showed by

the idiomatic expression in example (7) at section II. C. There is no denying that in English the heart can also be used as a container in depicting happiness just as the idiom in example (6) at section II. C, but such kind of phenomenon is rarely seen. In Chinese, besides human's body and the heart, other body parts such as bosom or chest can be specified as the container of happiness as illustrated by Chinese idiom "*xin man yi zu*" (on top of the world) and non-idiomatic expressions "*xin zhong chong man xi yue*" (one's heart is full of happiness), "*man huai huan x*i" (one's bosom is filled with happiness), and "*man qiang xi yue*" (one's chest is full of happiness).

To sum up, Chinese tends to use more body parts such as heart, chest and bosom etc as the container of happiness than English does. While English prefers to use the whole body to describe happiness. The minor difference can be accounted for by the different national characters. English people are extroverted in character in contrast with introverted in Chinese. So, when the body is the container in English, the fluid of happiness that overflows is more readily seen. When the heart is the container in Chinese, whatever overflows it is still inside the body, for the heart is an internal organ.

IV. CONCLUSION

The thesis made a comparative study of English and Chinese idioms expressing "happiness" emotion from the perspective of conceptual metaphor theory. It is found in English and Chinese "happiness" emotion is basically conceptualized by the metaphorical process. By analysing the data collected, we find that similar emotional conceptual metaphors of "happiness" exist both in English and in Chinese, and besides, every conceptual metaphor has many similar metaphoric idioms. However, due to the different thinking modes and cultures between English and Chinese, there exist some differences in the conceptualization of "happiness" emotion and the expressive ways. As a result, when we learn a language, we should take the culture study into account.

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On Needs Analysis and College English Teaching in China

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Abstract—**This paper probes into the meaning of a need, the classification of needs and then the term of needs analysis in college English teaching and learning in China. On the basis of this, the author of the paper attaches importance to the needs of college students that should be analyzed in college English teaching in China.**

Index Terms—**need, needs analysis, conformity, college English teaching**

The starting point in any teaching program is to determine whether teaching is needed and, if needed, to specify what that teaching should accomplish. So making analysis of the learners' needs is of vital importance to the success of teaching.

I. WHAT IS A NEED?

Different scholars (Munby,1978: 43; Berwick,1989:57; Howatt,1984:245; Widdowson, 1981:2)have done certain research concerning needs and needs analysis. A need has been described as:

A gap between "what is" and "what should be." (Witkin et al., 1995)

"A gap between real and ideal that is both acknowledged by community values and potentially amenable to change." (Reviere, 1996, p. 5)

May be different from such related concepts as wants ("something people are willing to pay for") or demands ("something people are willing to march for"). (McKillip, 1987)

Lefrancois (2004,291) points out in brief that need is "a lack that gives rise to a desire for satisfaction".

It can be seen that Lefrancois presents the easiest explanation of the term.

II. THE CLASSIFIATIONS OF NEEDS

Different classifications of needs have been put forward so far. Brindley (1989:76),for example, refers to a study in which three different teacher orientations to students' needs are found: a general-language-proficiency view of needs, a psychological/humanistic view, emphasizing learners' affective and strategic needs, and specific-purpose-view, emphasizing instrumental needs. Here Brindley lays emphasis on curriculum planning and reconciling, involving what learners want and what teachers think the learners need.

Munby' instruments directed at target needs, i.e. the needs that a learner will have when performing his specific work-tasks, at the end of the language course. Such needs have been studied extensively.

Tom Hutchinson and Alan Waters (1991:53-63) have done thorough research in analyzing needs. They make a basic distinction between target needs and learning needs. Then they make further division within the categories of target needs and learning needs. Target needs refer to what the learners need to do in target situation. A needs analysis, which focuses on the learners' needs at the end of a language course, can be called a target situation. Target needs are something of an umbrella term (a general term), which in practice comprises certain important distinctions. And target situation can be analyzed in terms of necessities (what the learners have to know in order to function effectively in the target situation), lacks (which of the necessities the learners lack) and wants (what the learners themselves need to obtain). Learning needs refer to what the learners need to do in order to learn English.

It can be seen that such classifications of needs are precise and clear, and can be applicable in various fields or subjects.

Needs can also be classified into the learners' needs, the teachers' needs and the administrators' needs (Masuhara, 1998: 239-260). It is noticeable that the three kinds of needs are not entirely the same. There is certain gap between each other. The learners' needs are independent of teachers and can not be satisfied or taught by teachers. And the learners would not appreciate the teachers' needs. What's more, Masuhara is aware that the learners' needs maybe do not really reflect the learner' real needs. Further study is needed on how to balance the three needs. Such classification is made from the perspectives of different subjects.

Mackey and Mountford (1978:28) thinks that needs of the learners may be roughly divided into academic needs(where English is required for further academic study)and job needs (where English is required in order to perform a particular job). The learners will have the latter needs in future, but not now. And their answers(if they are

asked) to needs will probably be different for students are different and their needs are always changing as well. This way of classification is absolutely not so delicate.

Lefrancois (2004: 291)maintains that needs fall into such categories as physiological needs (which include the need for food, drink, sex and the need to maintain body temperature) and psychological needs (the needs for affection, belonging, achievement, independence, social recognition and self-esteem).

From the above mentioned points, it is clear that needs are various and can be diversified out of different subjects. Thus, needs analysis should be differentiated depending on various groups and different purposes.

III.   WHAT IS NEEDS ANALYSIS?

As to the term needs analysis, certain researches have been done by some scholars. Munby (1978: 43) holds the view that needs analysis is designed to make it possible to adjust language courses to the needs of groups of students working on various countries at different levels of proficiency and with a variety of objectives in mind.

Richards, Platt and Weber (1985), in their study of needs analysis, maintained that needs analysis is to know and identify the language learners' needs and the process of arranging the learning needs by its importance. Thus, it can be said that needs analysis is to learn why the learners study language, what aspects of language they need to study and what degree they need to study, etc.

And it is indicated by Tarone and Yule (2000:31) that needs analysis refers to investigating the language learner's needs. The term needs analysis once used in the context of language instruction has usually referred to the collection and evaluation of information to answer the question: "What aspects of the language do learners need to know?" It is impossible, for a variety of reasons, not the least of which is lack of time, to teach all of any language. Needs analysis involves selections but not all the selections are particularly effective.

Mitchell (1993) describes needs analysis as "an examination of the existing need for training within an organization". In other words, it identifies performance areas or programs within an organization where training or teaching should be applied. A needs analysis gathers information about present practices and compares these practices to the desired way of doing business or teaching and learning. The difference between where you are now and where you want to be defines where a teaching or training program should concentrate its effort.

This information also establishes a baseline against which teaching or training accomplishments can be measured. If you know where you start, it is easier to determine if your teaching or training has been effective.

A needs analysis may identify more than one learning or training need. These needs should be prioritized, and either placed into a formal teaching or training plan, or form a data base for future teaching or training.

In simplest terms, a needs analysis includes all the activities used to collect information about the students' learning needs, wants, wishes, desires, etc… The process also sometimes involves looking at the expectations and requirements of other interested parties such as the teacher/teacher's aid/ tutor (you), administrators, financial supporters, and other people who may be impacted by the program (such as students' family members or employers). A needs analysis can be very formal, extensive and time consuming, or it can be informal, narrowly focused and quick. Some of resources for conducting a needs analysis may include surveys and questionnaires, test scores, and interviews.

In essence, need analysis is the process of identifying and evaluating needs in a community or other defined population of people. The identification of needs is a process of describing "problems" of a target population and possible solutions to these problems. It focuses on the future, or what should be done, rather than on what was done as is the focus of most program evaluations.

IV.   NEEDS ANALYSIS AND COLLEGE ENGLSIH TEACHING IN CHINA

A large number of college students in China have learned English as one of foreign languages. Some of them are successful learners, while more of them have encountered difficulties. It is necessary for language instructors to help those learners who have problems in their learning. And the initial step to solve the problems of the students is to identify the needs of the students.

Here the needs of students is the only element that is mentioned instead of other parties such as the teacher/teacher's aid/ tutor, administrators, financial supporters, and other people who may be impacted by the program (such as students' family members or employers). The reason is that English (Japanese or Russian for some students) is a compulsory course in the first three or four terms of most of the students' college study in China. The state, the instructors, the prospective employers and the family members have the common sense in this matter. Therefore, the focus is on the learners, i.e., the college students.

What kind of needs should be analyzed among college students in China? Brindley (1989) and Robinson (1991) present such set of concepts as objective needs and subjective needs. Objective needs refer to all the objective conditions of the language learners such as their current level, difficulties in language learning. While subjective needs refer to the cognitive and affective needs of the language learners such as self-esteem and attitude.

Both objective needs and subjective needs should be analyzed among Chinese college students. And it is advisable to give priority to analyzing the subjective needs of the college students in terms of language study. For conformity exists

in the minds of most college students. And it would affect the learning activities of the students greatly, especially, when the students have classes in groups of more than seventy, which is the usual case in colleges and universities.

Then the objective needs of the college students can be analyzed, i.e., target needs and learning needs of the college students. And their learning needs can be analyzed in great detail so as to solve the problems of the students in English learning more thoroughly.

In a word, analyzing the students' needs is the initial step and the key step in the whole process of college English teaching in China. It is also conducive for language instructors to select teaching materials, to determine teaching strategies and to make other relevant decisions concerning college English teaching.

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"Chinese English" and Its Implication on C-E Translation of Chinese Specific Expressions

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Abstract—This paper attempts to clarify Chinese English and explore its origin, focusing on the important role of Chinese English resulted in the translation of expressions of Chinese specific expressions. In view of the important role of Chinese English in cross-cultural communication, the paper proposes that the translators should take a justified attitude to "Chinese English" rather than avoid it as unnecessary or bad English and .the expressions with Chinese peculiarity should be particularly heeded to in C-E translation. It also raises a few translation strategies in C-E interpretation of the Chinese specific expressions for a better communicative effect in cross-cultural communication.

Index Terms —Chinese English, C-E translation, cross-cultural communication, interpreting approaches

I. INTRODUCTION

With China opening itself more to the outside world and the increasing translation activities, "Chinese English" emerges as a popular term for English learners in China nowadays and can be found in many oral and written texts. This term was first proposed by Chuangui Ge, a Chinese scholar who argues that "the expressions with Chinese characteristics do not belong to the English expressions habitually spoken in English speaking countries" (Ge 1984). He therefore argues that it should be called "Chinese English". Since then, a few scholars also talked about "Chinese English". (Huang 1998, Jia, Xiang 1997, Li 2008) and most believe that "Chinese English" is an undeniable existence, or rather "a variation of English" (Wang 1991).

Because of the inevitable differences in historical tradition, cultural preference, and the way of thinking between China and the Western world, it is often hard for Chinese specific expressions to find "the closest natural equivalence" (Nida & Taber 1969:12) in English. As a result, The English translations of such expressions are likely to become "Chinese English". Through years of development in the midst of cross-national communication in terms of both language and culture, some of the "Chinese English" has become a conspicuous part of English like other loan words. However, "Chinese English" is characteristic of China since it involves a lot of expressions in politics, economy, culture, history and social situation in specific Chinese context. Therefore, while "Chinese English" looks like standard English both in meaning and in grammar, it still sounds a bit foreign to native speakers of English. It might be safe to say that "Chinese English" is a combination of Chinese culture and language and English language.

As China pushes forward its globalization, it is inevitable that "Chinese English" will arise as a greater concern in cross-cultural contact as more expressions with Chinese characteristics with the coverage of every aspect are to be introduced into English. A close study of "Chinese English" might help to understand it better.

II. THE ORIGIN OF THE CHINESE ENGLISH

A. Established Way of Speaking

Among the many factors contributing to the formation of "Chinese English", the most common one is the established way of speaking after years of practice by numerous people. When an expression is used and frequently imitated by others, it is likely to become popular and will gradually be accepted by the general public as standard expressions. Usually, these expressions are vivid and expressive, appealing to public interest in certain period of time. For instance, Chinese use "摆谱儿"(bai pu er, literally "put a musical score") to mean "to put on airs", "to show off" or "to keep up appearances". It is so used because musical score is somewhat elegant and the person who puts it appears to have a tint of being proud and have a high opinion of himself. "没谱"(mei pu, literally "no score") is another expression with "谱"(pu), meaning having no idea or being uncertain. When somebody says "这没谱"(zhe mei pu, literally "This does not have score "), he actually means that it's hard to know if this will happen. Chinese expression "吃闭门羹" (chi bi men geng, literally eating close-door dinner) to mean "be given cold-shoulder". They use "扣帽子" (kou mao zi, literally "place a hat over") with a implication of defining it by covering it with a hat to mean "put a label on". These expressions, slight disapproval or joking in tone, are quite vivid Chinese developed through time and established in everyday Chinese.

B. The Influences of Cultural Tradition

As every language is influenced by the cultural tradition of that country, Chinese is no exception. A lot of Chinese-specific expressions have to do with the Chinese tradition and custom. The Spring Festival (Chinese Lunar New Year) is the most important festival in China, therefore, a number of expressions are related to it. "拜年"(bai nian, literally "kneeing or bowing to pay a New Year call"), for example, usually takes place during the Spring Festival when people pay New Year call to each other. This expression especially embodies a particular Chinese tradition of bowing to or kneeling to wish one's elders or superiors a happy new year. Another expression "压岁钱" (ya sui qian, literally "age pressing money") is the money the elders give to children as a New Year gift. It has to do with the origin of the Spring Festival. Legend has it that a demon called "祟" (sui) used to come out at night to frighten the kids in the village. People wrapped some money into a red paper and give it to the kids as "压祟钱" (ya sui qian), thus keeping "祟" off them. "祟" has the same pronunciation as "岁" in Chinese, so this expression later became "压岁钱"(ya sui qian)[1].

Words and expressions resulted from Chinese tradition and custom can be amazingly large in number. Since China is a country with a long history and old tradition, expressions related to its culture are considerable in number. Besides the above mentioned holiday related expressions, the naming of places, dishes and people can also find their profound influence by the cultural characteristics of the Chinese nation. Unlike English, most Chinese names bear the meaning reflecting the psychological or the ethical characteristics of the people. Yucheng Song of the Song Dynasty said that "People today often name their kids with 'wen'(literature), 'wu'(marshal arts), 'fu' (wealth) and 'gui'(honorable)" (Zhao 1988:111) which fully represent parents' wish of their children to live a desired life. Moreover, because Chinese people attach great importance to moral standard, a lot of names have "de"(virtue) in it. "Mengde Cao", "Xuande Liu" and "De Zhu"[2] are just a few examples. These cultural bound words and expressions, when translated into English, are likely to result in "Chinese English".

C. The Emergence of New Expressions

In recent years, new expressions are emerging at an accelerated speed, attributed mainly to people's new ways of life and the current Chinese situation. These expressions cover nearly every field, from politics to environment, from sports to society, most being the reflection of social changes. For example, ever since China's reform on housing policy[3], there appeared a lot of expressions on the new housing policy. People use "福利分房"(fu li fen fang) to mean welfare-oriented public housing distribution system, making a distinction from "商品房" (shang pin fang, meaning commercial housing) . The new policy also encourages the tapping of more land and old houses for new buildings. When the real estate companies buy out the old houses and give the house owners money or a new houses somewhere else as a compensation, the expression "搬迁户"(ban qian hu, meaning relocated families) thus appears. For those families who cannot afford commercial houses, the government carries out the Housing Project for low-income families called "安居工程"(an ju gong cheng). A most recent new word might be "房奴"(fang nu, literally house slaves) which is a vivid reflection of today's Chinese who has bought a house and have to work very hard to pay up the mortgage.

The newly emerged expressions are not limited to a specific area since each field has some new phenomena fostering new words and expressions into existence. Therefore, the above-mentioned house-related words are only a corner of the iceberg. Words and expressions embodying new phenomena in other fields are by no means rare. For example, increasing economic activities in China in the past years have led to the emergence of some legal problems. A most commonly practiced illegal activity by companies might be to avoid paying taxes, thus the expression "偷税漏税"(tou shui lou shui, meaning tax evasion). "打假"(da jia), an expression meaning fighting against the counterfeit, is a result of the rampant activities in making and selling counterfeit goods . "扫黄打非"(sao huang da fei) is also a new legal term meaning eliminating pornography and illegal publications. All these examples serve to testify the prevalence of new expressions.

III. THE IMPLICATION OF THE "CHINESE ENGLISH" IN CHINESE-ENGLISH INTERPRETATION

With China opening itself more to the outside world and the impending globalization, the role of cross-cultural communication is increasingly important. Cross-cultural communication is largely dependent upon language translation, especially its oral form of interpretation which always proves to be the best way to reach understanding between different cultures with its directness and timeliness. In this case, Chinese English is not only inevitable, but also essential, naturally posing an important aspect of cross cultural communication.

A. The Importance of "Chinese English" in Cross-cultural Communication

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[1] It is said that a demon called "祟" used to go out during the night and frightens the kids. The adults give each kid a red envelop with money in it to keep the demon away. People called the money "祟" which has the same pronunciation as "岁" (sui). With time going on, this was later called ""(yasuisqian). Chinese custom has it that ya sui qian can help kids have a peaceful and healthy life. (sources: Chinese Folk Overview:53)

[2] Mengde Cao (155-202) and Xuande Liu (161-223) are the two emperors of the Three Kingdom period. De Zhu (1886-1976) is one of the founders of the People's Republic of China.

[3] In early 1980s, China carried out the housing reform, eliminating all the state allocated houses and encouraging residents to buy the house with their own expense. The commercialization of housing was practiced nation wide from 1994. This was called commercial houses as is different from previous welfare houses. (sources: china.com.cn)

Different nations have different behavior patterns and different cultural practices, with the most important form of representation being the languages. English and Chinese, as two distinctive languages, belong to and reflect the cultural practices of two different nations. With the ever-increasing social, cultural and political communications between Chinese and the English speaking countries, English culture, like the holiday traditions, has been assimilated into Chinese culture gradually. Nowadays, people in China have begun to celebrate Christmas and other important festivals of English speaking countries. A lot of words borrowed from English have become a part of China's everyday vocabulary, sha long (salon), ke le (cola), to mention just a few. There is no denial that the English tradition has aggressively left its print on the Chinese language resulted from the English learning boom in the past few years.

Cross cultural communication involves two way exchanges of cultures and languages. It is the communication between the local culture (source culture) and the target culture. Since "the loss of local culture means the loss of one side of communication" (Li, 2006), local culture is always at one end of communication and is indispensible for its completion. Therefore, while China is enthusiastically understanding and accepting English culture facilitated by English language and its Chinese translation, it is also eager to introduce itself, including its social, political and cultural characteristics, to English speaking countries. The cross-cultural communication depends on language translation or interpretation, almost the only ways to reach understanding between different languages.

When Chinese is translated into English, a large number of daily expressions with particular Chinese characteristics are hard to be properly put into established English. Not only native English-speaking people find them awkward, Chinese who major in English language also find it unnatural because they don't sound like English. These expressions often become "Chinese English".

"Chinese English", with particular Chinese flavor and accepted meaning in English, might sound a bit alien to the native English speakers at the beginning. But with the deepening of communication and understanding between the two languages, these expressions are likely to be accepted by more people and gradually become part of the English language. When the English-speaking people get to know what it is like in China's social context, they might find it much easier to accept it since it pretty well represents the special social context in China. As a result, "Chinese English" will gradually gain acceptance and is likely to develop into everyday English. Actually, this has already happened. "Chinese English" like jiaozi (meaning Chinese dumpling), yin (meaning feminie), yang (meaning masculine) and fengshui (meaning a geomantic omen) are becoming part of English. Even jia you which is used in cheering the athletes and others to do better, has won great popularity since Beijing's Olympic Games. These are some of the examples to show that "Chinese English" does not hinder the cross-cultural communication. Rather, it helps to make up for what is missed in Chinese-English communication and functions well in the introduction of Chinese culture and its carrier—language into English.

B.   The Implication of "Chinese English" in C-E Interpretation

While "Chinese English" has an important role to play in cross-cultural communication, it is sure not to be neglected in C-E (Chinese-English) interpretation. Since the purpose of interpretation is to reach understanding between parties of different languages, its role is never restricted to "trying to find the closest linguistic equivalent in the target language without being aware of or taking into account the role of the translation operations" (Gile, 1995: 23). In the process of Chinese English communication, reaching cultural understanding can be more important than finding the linguistic equivalents in English language. Therefore, in the case of interpreting expressions with particular Chinese features, the language mediators not only need to find the closest linguistic equivalent, but are supposed to exploit ways of interpreting which might help push these expressions to be accepted by English speakers. Even if the translation is "Chinese English", it still should be encouraged rather than dismissed as poor English.

We would therefore propose to take a positive attitude to "Chinese English" in the process of interpretation since it helps to introduce Chinese characteristics into English and fulfill the purpose of cross-cultural communication. Since most of "Chinese English" is resulted from the translation of words and expressions with Chinese characteristics, in the specific interpretation situation, it is more a matter of how to put them into English. Thus, it is necessary to approach these Chinese expressions according to specific context. The following are some of the suggestive translating methods for the words and expressions with Chinese characteristics in C-E interpretation.

1. Finding the equivalents in English

Interpretation, like translation, is in essence a reproduction of the original work. Therefore, the first principle of interpretation is to be faithful to the original message. When doing C-E interpretation concerning the expressions with Chinese characteristics, a language mediator is supposed to find the most appropriate English equivalents firstly. The version rendered in this way can be most natural to an English ear. The translation of Chinese expression "下岗"(xia gang) might be a good example. It is an expression created in early 1990s when the government carried out the policy of cutting staff for state-own enterprises and factories for the purpose of work efficiency. There appeared a couple of English translations for "下岗" in the past few years. Some of the most popular ones are "get unemployed", "lose job" and "be laid off". According to Webster's Ninth New Collegiate Dictionary, "lay off" means "to cease to employ (a worker) usu. temporarily." This definition best suits the Chinese expression "下岗" because this group of people cut from their present position can get reemployed in other private or state-run enterprises after they are trained and have some skills. Both the Chinese "下岗" and the English "be laid off" imply temporary unemployment. Therefore, among

the above translations, "be laid off" is more popular and closest in meaning than the others. Thus, it has becomes a popular translation and is used in all the C-E interpretational and translational situations.

2. Transliteration

A popular way of translating Chinese-specific expressions is transliteration, the most direct translation method. The expressions such as typhoon (transliteration of "台风", meaning tropical cyclone), gong fu (transliteration of "功夫", meaning Chinese martial arts) and koutou (transliteration of "磕头", meaning kneeling down to sb.) all belong to this classification.

Transliteration usually happens when the original finds no equivalence in the target language. Such expressions are rather limited and it takes long for them to be accepted. A very recent example is jia you (transliteration of "加油", an expression used to cheer athletes to do well in sports games) during the Beijing Olympic Games in which all the viewers in the filed and in front of TV hear it again and again and understand it to be Chinese way of cheering the athletes to do better. Since jia you implies not only encouragement and cheering, but a strong will to do things better or to succeed, its translation should go beyond "China" and "Do better" enthusiastically proposed by some people. The Beijing Games convinced people that the best translation for this word is its transliteration "jia you".

Despite the limited number of the transliterated "Chinese English", they are making their way into English language through repeated use with the deepening of cross-cultural communication. Once accepted, they are likely to become favorite expressions by the English-speaking people when talking about things concerning China.

3. Translation using a transliteration plus explanation

Transliteration is the simplest and most straightforward way of putting Chinese into "Chinese English". However, most "Chinese English" translated in this way make no sense to native speakers of English. To reach understanding and gain acceptance by the English speakers, it is sometimes necessary to resort to explanation after the transliteration. Take "翰林院" (han lin yuan) for example. It is the government office in imperial China in charge of history, literature, chronometer, and government consultation. Although it is quite typical of China and cannot find the equivalence in English, it is so rare that the bare transliteration might be hard to understand. Therefore, it is advisable to plus an explanation in C-E interpretation. This can be very effective in the case of interpretation since the language mediator has much flexibility to arrange the sentences. The way of linking the transliteration and its explanation can be varied according to different situation or the frequency he uses this way of interpreting. He can put in into "han lin yuan, which means imperial academy" or "han lin yuan, meaning imperial academy" or whatever way he thinks might be appropriate to reach understanding.

4. Literal translation

Literal translation, as "the basic translation procedure" (Newmark 2001:70), has the advantage of keeping the original flavor and cultural tint. It is effective in communicating the source culture since it usually follows the original closely, thus keeping the vividness of the expressions. It's fairly easy today to see that the most frequently used "Chinese English" is the literal translation of the particular Chinese expressions. Cultural Revolution (文化大革命), Great Leap Forward (大跃进), One Country, Two Systems (一国两制), A Harmonious Society (和谐社会) and paper tiger (纸老虎) are just a few examples.

"Chinese English" translated in a literal way might not sound natural to a stranger of Chinese context and are sometimes considered too literal to be good English. But, considering the role of translation which is not as simple as putting message across to reach understanding and achieve communication between speakers of different languages, it might be tolerated culturally. A translator is not only a language mediator, but also a "cultural mediator" (Katan 2004:15). Therefore, he also has the responsibility of introducing Chinese culture to the outside world besides language transmission. Communication is never one-sided. While people in China are deeply influenced by the English culture through the media of language translation, it is also necessary to introduce Chinese culture into English speaking countries. "Chinese English", if used frequently enough, will function well in introducing Chinese culture into English. Understanding language is a short-term activity, but understanding and accepting a culture is a long term goal of cross cultural communication. So why don't C-E translators put "佛祖保佑"(fo zu bao you) into "Buddha bless me" instead of "God bless me" since Chinese believe more in Buddha than in God.

IV. CONCLUSION

"Chinese English", a direct result of communication between Chinese and the English speaking nations, may not easily acceptable by the English. However, the significance of the role it plays in introducing China to the outside world is undeniable. Therefore, as language mediators and culture transmitters, C-E interpreters are supposed to take an earnest attitude toward it rather than obviate it as hampering cross-cultural communication. As for the approaches taken to interpret the Chinese specific expressions into English, their acceptability in the target language should be considered fully so as not to cause misunderstanding, but to reach effective communication.

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On Teaching Vocabulary to Non-English Majors

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Abstract—**Taking vocabulary problem as the colossal problem for Non-English Majors into consideration, this article makes analysis of the main factors for the problem: the negligence by both the teachers and the students, the alphabetical arrangement of words in the Syllabus simply with Chinese meanings and outdated teaching materials which do not contain sufficient words appearing everyday with the development of the world. The author of the article also attempts to provide a strategy to solve the problem. It includes: use of context, use of morphological clues, use of outside references and extensive reading.**

Index Terms—**vocabulary teaching, vocabulary problems, teaching strategy, non-English majors**

I. VOCABULARY AS THE COLOSSAL PROBLEM

My students are non-English majors coming from different parts of the country. All have developed their English language skills during the first two years of university study under formal instruction, and many of them have themselves made further improvement as well especially in reading during the last two years of university. Now as postgraduates, they will finish their English course: Comprehensive English and Listening Comprehension—in a year that falls into two semesters: in the first semester, they study Reader's Choice; in the second semester, Intensive Multidimensional Course: Approaching Proficiency, Both are authentic materials. The listening material is Focus Listening 6. Each week, they have four hours of Comprehensive English and one hour of Listening Comprehension. The ultimate goal of the reading materials is "to produce independent readers who are able to determine their own goals for a reading task, then use the appropriate skills and strategies to reach those goals, ("Introduction" of Reader's Choice, 2002). The students have high motivation in learning English. In postgraduate stage, grammar rules can no longer be their obstacle, in reading, although they may commit errors in speaking and writing.

During the teaching, I heard from time to time students complain in puzzlement: "I've studied English for more than ten years but I don't seem to have made noticeable progress in English. I can only use more or less the same words as I used before in speaking and writing. " I know all the reading skills and grammar but still I can't understand the exact meaning of this passage." "I recite fifteen words a day. It does help in reading comprehension. But I always forget the words I recited a week ago." The above is not a problem to one or two students but to the majority of them—the problem of vocabulary.

The major problem in reading during the postgraduate stage is vocabulary as, "word meaning knowledge influence reading comprehension" (Harris & Sipay, 1990).

II. MAIN FACTORS FOR THE VOCABULARY PROBLEM

Some factors account for the vocabulary problem. For many years vocabulary was the poor relation of language teaching. Its neglect has been in part due to a specialization in linguistic research on syntax and phonology which may have fostered a climate in which vocabulary was felt to be a less important element in learning a second language. The following statement by Gleason, while strangely appearing to suggest that vocabulary does not have 'content' or 'expression', typifies attitudes held by not a few teachers:

In learning a second language, you will find that vocabulary is comparatively easy, in spite of the fact that it is vocabulary that students fear most. The harder part is mastering new structures in both content and expression. (Gleason, 1961:7 from Ronald Carter,1998:84)

I once did a survey on students' feelings on vocabulary learning at postgraduate stage. Two thirds of them said they were not taught enough words in class, words they needed when talking to people, watching TV, and reading. They felt their teachers were very keen on teaching them grammar (since middle school years) and on improving their pronunciation, but that learning words came a poor third.

Encountering and understanding a word are seldom enough: as with meeting people, there needs to be depth and interaction for the encounter to be memorable. Some teachers do not recognize or neglect such a need. They take it for granted that postgraduate students should be able to develop their own learning systems, and thus put the vocabulary at the disposal of students' memory capacity. Some teachers suggest that students should go home every evening and learn a list of fifty words 'by heart'. Such a practice may have beneficial result, of course, but it avoids one of the central features of vocabulary use, namely that words occur in context.

In the Syllabus, words are listed alphabetically with the correspondent Chinese meaning. Students are required to master all these words that teachers teach them. The main purpose of learning words in the Syllabus or from other

source (by heart) is to pass the national proficiency tests College English Test Band 4, or Band 6; or to score higher in TOEFL or GRE tests. Many words recited appear only once especially in GRE test after which they will not be used again by students. Therefore, many words are only stored in students' short-term memory as passive words and will never become active ones. The kind of vocabulary learning does not have much long-term effect.

Another factor that leads to the vocabulary problem involves the teaching materials used. Most materials applied nationally have been used for decades. The out-of-date materials obviously do not contain words appearing everyday with the development of the world. Learners, thus, do not have the chance to absorb new words they urgently need to gain access to the new world and the new age. Many materials haven't become authentic only until recently. Authentic materials are an integral part in vocabulary learning since they 'provide valuable opportunities to teach new vocabulary and to practice approaches to vocabulary building'(Silberstein. 1994: 106).

III. A STRATEGY TO SOLVE THE VOCABULARY PROBLEM

A well-planned, systematic and continuous program is required for vocabulary instruction to be effective, Such a program should include concept development, generating and sustaining an interest in words and a desire to increase one's vocabulary, direct teaching of word meanings, helping pupils learn how to determine word meanings on their own, and providing frequent opportunities for reading (Harris & Sipay,1990: 516). Teachers can help students build and develop their vocabulary by giving direct instruction and self-help techniques. Direct attention to vocabulary should supplement vocabulary growth through reading. Research strongly suggests that planned or/ and direct instruction is superior to a casual or incidental approach. Planned instruction can be built right into the regular course work and can yield returns in learning subject matter.

A. Use of Context Clues

There is an important distinction between deriving the meaning of an unfamiliar word from context and learning the meaning of that word. "The strength of learning word meaning from context lies in its long-term cumulative effects." (Harris & Sipay, 1990:524)

The ability to determine the meaning of vocabulary items from context is one of the most important aspects of successful reading. When bringing reading passages into the classroom, instructors can introduce new vocabulary through use of teacher-developed vocabulary item from context formats.

These activities are valuable in two respects. First, practice inferring meaning from context teaches an important skill. Second, the additional contexts introduced by the teacher will provide semantic links that aid readers in remembering vocabulary items.

Successful vocabulary from context items provide adequate context to suggest meaning without providing a formal definition. It is generally sufficient for students to gain a general sense of an item without its specific parameters.

It is clear that the more advanced the learner becomes, the more 'inferential' or 'implicit' and learner-centered vocabulary learning strategies will have to become. One method, with particular reference to reading, has been proposed by Nation (1988: 89). It involves the learner in seeking clues to meaning by following a number of defined steps which lead from the form of the word itself, to its immediate context, and then to its operation in the surrounding context. In his New Ways in Teaching Vocabulary (1994), Nation claims that "Guessing from context is the most important of the strategies, it is the way native speakers most often expand their vocabulary." (1994:173) The skill of guessing and of using contextual clues to make inferences is important, especially in reading in a foreign language and especially if the learner is to become more self-reliant.

B. Use of Morphological Clues

Knowledge of frequently recurring (roots, prefixes, suffixes, infixes), when used in conjunction with context clues, can give students another important self-help technique to unlock the meanings of words.

Students can be taught Greek and Latin stems and affixes that supply clues to meaning, When we give students a working stock of common Greek and Latin word parts and teach them to use these in combination with context revelation, we are helping them acquire meanings of many related English words. And we are giving many of them a self-help technique through structural analysis—an added means of increasing their word power in an ongoing, lifelong process.

C. Use of Outside References

Students often benefit from instruction and practice using a monolingual English dictionary, "Advanced students can (and should) use their monolingual dictionaries as their chief source of information about meaning, pronunciation and grammar. There is no better resource for the learner." (Harmer, 1991:175) The elements of a dictionary entry should be introduced before students are asked to use dictionaries independently.

Vocabulary items that are used in an unfamiliar way are good candidates for dictionary practice. Students can learn a new word while practicing finding the appropriate definition in an English-English dictionary.

Glossing is a technique available when bringing passages into the classroom that contain difficult vocabulary that is frankly not worth teaching. A short definition is provided, usually in the form of a footnote or marginal note, or provided orally by the teacher. Low-frequency item that students are not likely to encounter again but that will impede

comprehension can be appropriately glossed. This technique can facilitate bringing authentic, unedited texts such as magazine articles, into the classroom. Before glossing, however, it is important to determine that the item really will impede comprehension. If not, students can be encouraged to sustain the ambiguity of authentic reading.

D. Extensive Reading

Wide reading accounts for much of the vocabulary growth of competent readers. Through reading they spend countless hours in a world of words. They meet new words repeatedly in similar and different settings, often with some increment of meaning at each encounter, and gradually incorporate them into their vocabularies. All teachers can encourage students to read widely and to approach their reading with a conscious effort to notice unfamiliar words and to make selected ones their own.

Vocabulary learning does occur in the absence of instruction, and this growth is impressive. When compared with almost any instructional approach, incidental learning of vocabulary appears to be ineffective in the short run, but even a moderate amount of regular feeding is beneficial. Research suggests that vocabulary growth through wide reading is cumulative and especially noted in terms of its long-term effect.

Wide reading not only increases word-meaning knowledge but can also produce gains in topical and world knowledge that can further facilitate reading. Wide reading also broadens the base of words that students can use in employing morphological cues, thus making their use even more effective. By providing extensive practice, wide reading can lead to the automatization of enabling skills (e.g. rapid word recognition and lexical access) that also may improve reading comprehension. Therefore, extensive reading should be encouraged (Harris & Sipay, 1990:533).

IV. LIMITATIONS OF THE STRATEGY

The implementation of the plan is likely to encounter some difficulties. For example, context sometimes has nothing at all to a reveal concerning a word's meaning and may on occasion, even mislead the reader (e.g. the word 'noisome'). So context is a magnificent help—but be aware.

There exist limitations in using word parts. There are deceptive combinations of letters—foolers—which resemble a Greek or Latin word element but are completely unrelated, (e. g. there's nothing necessarily bad about 'a mallet', 'a mallard duck', although the Latin word part, mal-, means bad, wrong or evil.) Therefore, word parts do not always help. Besides, English has many suffixes, but the majority of them have more than one meaning, so teaching only the most common meaning may create some confusion, but instructional time is limited. It's not likely to spend the whole class time on ail meanings of suffixes.

Our wish to encourage 'sensible dictionary use' may interfere with other methodological concerns. Students are likely to be checking every word of a reading text in their dictionaries when they should be reading for general understanding. So overstress on reading for the dictionary can be a deterrent to both vocabulary development and reading enjoyment.

Even with limitations and difficulties, the plan is worth implementing.

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On Paul Grice's Treatment of Logic

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Abstract—**To demonstrate the principles of human thoughts, logic is regarded to, necessarily, be able to explain the meaning conveyed by language since language is the carrier of human thoughts. This study would explore Grice's treatment of logic, highlight several problems of his theory and compare his approach with Adams's probability logic.**

Index Terms—**Grice, language, logic, formal logic, comparison**

I. INTRODUCTION

Logic is believed to be the description of human thoughts, while language is regarded as expression of human thoughts. Thus it is believed that there must be some corresponding relationship between logic and language. In order to find feasible logical rules, logicians have devised different approaches, among which formal logic is the most traditional and influential one, although it has been arousing disputes.

Formal logic has the advantages of being precise, simple, general and powerful of inference from a small number of rules. But it is so far from full explanation of ordinary language that many people refuse to accept it, since in formal logic given conditions can exclusively lead to only one definite outcome, which seems to turn a blind eye to the diversity of human language meaning. Thus some logicians hold that there must be a system of ordinary logic that is more feasible to daily language than formal logic. But no system of ordinary logic has been established.

Grice is one of the formalists as called by himself (1989: 21). He regards it a "common mistake" to think that there is a gap between propositional logic and ordinary logic (1989: 24). He holds that the weirdness of the propositions which are logically true is caused by pragmatic factors.

This study would look into Grice's treatment of logic, highlight several problems of his theory and compare his approach with Adams's probability logic.

II. GRICE'S TREATMENT OF LOGIC

In order to prove that formal logic is reasonable and worth preserving, Grice put forward the theory of implicature, in which divided meaning of ordinary language into two parts: what is said and what is implicated. At the level of what is said ordinary language obey the rules of formal logic. In other words, ordinary language is identical to formal logic with respect to what is said. While at the level of what is implicated ordinary language differs from formal logic. For instance:

(1) Marry got married & she had a baby.
(2) Marry got married and she had a baby.

These two sentences say the same, but implicated the different. Sentence (2) implicated that there is a temporal relationship between the facts of Mary's getting married and having a baby, while sentence (1) does not.

Grice attributes this kind of difference to pragmatic factors. He argued that conversations are characterized by cooperative efforts; and each participant recognizes in them a common purpose or set of purposes, or at least a mutually accepted direction; since human would be rational (1989: 26). People would cooperate to move towards the purpose no matter whether it is fixed from the start or evolves during the exchange. The purpose and the efforts people made during this process of exchange weave what is said and what is implicated into together to make ordinary language differ from formal logic. The rules observed to make such cooperative efforts are generalized by Grice, who named them Cooperative Principle (CP).

By the theory of implicature, Grice seems to explain the difference between ordinary language and formal logic successfully. The relationship between ordinary language and formal logic is clearly stated; therefore, formal logic gains a proper status in ordinary language understanding and is accepted by more and more people because of its power in explaining language meaning together with the theory of implicature.

III. PROBLEMS OF GRICE'S APPROACH

Grice's principles are simple, general, and reasonable, thus seems easy to be handled. But there still are some problems of that approach.

A. Complicated Inference Process

Although the theory seems to be simple that ordinary language meaning equals formal logical meaning + implicated meaning, the inference process should be complicated. According to Grice, our understanding process of uttered sentences should be as follows:
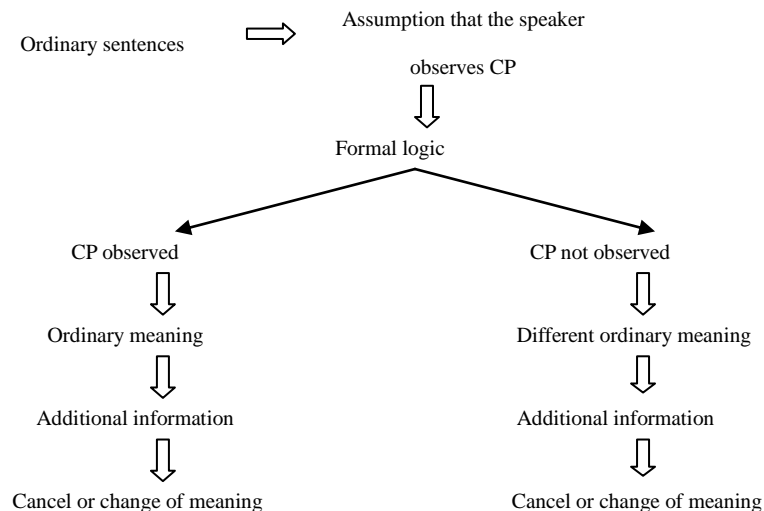
Ordinary sentences ⟹ Assumption that the speaker observes CP

⟱

Formal logic

CP observed   CP not observed

⟱   ⟱

Ordinary meaning   Different ordinary meaning

⟱   ⟱

Additional information   Additional information

⟱   ⟱

Cancel or change of meaning   Cancel or change of meaning

Fig.1 Understanding process of uttered sentences

As we can see from the above figure, we have to follow so many steps to understand what we have heard. What's more, the steps should be much more if the inference process of formal logic is complicated. Since there are different maxims under different principles, it may take us even more time to judge whether any maxims is violated one by one.

Obviously, this approach can not be validated through any practical way, this complex way of meaning processing seems to be unacceptable, especially the formal logical inference process, which we have not been aware of during conversations.

B.   No Joints of Formal Logic and Implicature

The systems of formal logic and implicature are both independent and complete ones with their own rules and maxims. There is not any corresponding relationship between them or any rules function to bridge them either. For example (Prof. Lin Yunqing's courseware):

Grice's account:

(1) 'Bush is the president of USA.' is true.

(2) 'If my legs hurt, then Bush is the president of USA' is logically true.

(3) But sentence (2) sounds weird and pragmatically we prefer not to say it, because of maxim of quantity (i) and maxim of quality (ii).

This explanation seems to joint formal logic and ordinary language perfectly. But the problem is how we join them together. When a living sentence cannot be explained by formal logic, the maxims of CP does work; but how many or what kind of such sentences can be properly explained by maxim of quantity (i) or and maxim of quality (ii)? Do they be chosen by intuition or just commonsense?

The condition is similar, when we are going to say something. How do we choose one or more maxims to adjust a sentence we have thought about in formal logic into ordinary language? Should we try the maxims one by one? I believe there must be some principles or rules to guide the choices of proper maxims, if Grice's theory really works.

Therefore, these two so called complementary theories are like two halves of a piece of paper; although the total of them is definitely a whole piece of paper, they cannot match each other if we want to make them the original piece of paper again. Even if they can match perfectly, their matching is suspicious since their indentations are vague.

C.   No Criterions for the Maxims

There is no practical criterion to judge whether an uttered sentence violate a particular maxim. Admittedly, as observed, most of us obey the maxims of CP in daily communication, but how can we be aware that a certain maxim is violated by the speaker or even what kind of implication is conveyed by such kind of violation? For example: how many words or how much information conveyed can be regarded as too informative? Sometimes only one word is too many.

These judgments are still made by commonsense. There should be some rules obeyed by human beings consciously or unconsciously, unless it is an inborn faculty of human to make such judgments. However, the fact is that the

implications conveyed by the violations are always misunderstood or ignored by us in communication, especially for the Maxims of Quality, it is really difficult for listeners to decide whether the speaker observes the maxims or not. Thus the judgments of violations are obviously not inborn, which is also perfectly proved by successful liars.

Then the criterions that make clear to what degree should one sentence be considered a violation need to be stated in the theory.

What's more, whether the implications expressed by violations of a certain maxim are random or not should be explored as well, since a complete and feasible theory cannot have its conclusions random or determined by commonsense.

D. Suspicion of the Existence of the Maxims

CP are assumptions which have not undergone any systematic tests to prove its existence. Although most of us obey the maxims in most daily communication, exceptions still exists. They are originally summed up from experience, its existence is suspicious since the human experience cannot be totally examined, and there is no practical way to test the assumptions with all human language. Formal logic is provable in its own system by certain calculation rule, while maxims of CP are improvable; hence an unreliable complementary theory.

E. Relationship between Formal Logic and Grice's Theory

I doubt whether the relationship between formal logic and Grice's theory is a complementary one or not, for their purposes diverge. Formal logic is to judge whether a proposition is true or not, while Grice's theory is to explain the understandability of ordinary language. We can consider that Grice put forward his theory to convert the formal logically calculated language into ordinary language by adding pragmatic elements through his maxims. Thus Grice may regard being logically true and being ordinarily understandable are identical by pragmatic processing, which sounds like the process of adding salt to water makes salty water. But the water without salt should also be drinkable. Similarly, sentences without any contexts should be understandable as well. But the situation of formal logic is that many logically true propositions are strange to speak or hear without pragmatic adjustment or with practical environment.

There are also examples that are logically true but pragmatically wrong; and they cannot be explained by his maxims. For instance:

Suppose: If Mary gets married and has a child, then her father will be happy.

Then: If Mary has a child and gets married, then her father will be happy.

According to the truth-functional account, if we believe the former, we should believe the latter. But we believe the former, not the latter.

Grice may explain that the latter is pragmatically inappropriate, but actually, we ordinarily believe that the latter is wrong, which is conflicting with formal logic.

Therefore it cannot be simply determined that the relationship between them is a complementary one. It is more like the relationship between a kind of liquid material and a filter. Numerous sentences are logically true through logical calculation, among which some are ordinarily understandable while others are weird. Grice's theory is a large filter, through which pragmatically appropriate ones are kept to aid human communications. But unfortunately, the eyes of the filter to some extent are vague, thus unexplainable weird sentences always escape.

IV. ADAM'S LOGIC

Adams's logic is also a calculating logic as propositional logic; it is a modified version or extended version of propositional logic called probability logic.

Adams defines validity in conditional logic in terms of Probability Preservation Principle: if an argument is valid, then the improbabilities of the conclusion cannot exceed the sum of the improbabilities of the premises. In other words, "if A then B" means that given that A is true, the possibility of B's being true is high. The rules are as follows:

$$Pr(\sim A) = 1 - Pr(A)$$

$$Pr(A\&B) \leq \min\{Pr(A), Pr(B)\}$$

$$Pr(AvB) \geq \max\{Pr(A), Pr(B)\}$$

$$Pr(AvB) = Pr(A) + Pr(B) - Pr(A\&B)$$

$$Pr(B/A) = Pr(A\&B)/Pr(A)$$

His logic is still designed to calculate the validity of the propositions as Grice's. It seems to be more reasonable than formal logic in that it can conform to the uncertainty of ordinary language since not all speakers are absolutely positive or negative about what they are saying.

With some sentences this theory seems to work perfectly. For example: (1) He is either at home or at school. (2) If he is not at home, he is at school. In sentence (1), the possibilities of his being at home and at school are relatively high; while in sentence (2) the possibility of his being at school is the highest given that he is not at school. But in this sense,

the words expressing uncertainty in languages such as possible, probable, and so on should be of no use and should be abandoned, for the propositions with lower probabilities are considered to be false while the ones with higher probabilities are true. Therefore the sentence "If he was there last night, he probably committed the crime." has the same meaning with "If he was there last night, he is the criminal". Here comes out a ridiculous result that a suspect should be a criminal.

Such numerous exceptions of this theory prove that this logic is as neither powerful nor feasible as it appears.

V. COMPARISON BETWEEN THE TWO APPROACHES

When comparing Adams' logic with Grice's, differences and similarities can be drawn. They both preserve formal logic and attempt to explain the variety of ordinary language. But their differences are significant. Grice distinguishes the processes of logical thought and actual speaking, while Adams makes it a whole; and Adams' rules are much less and simple. Therefore, Adams' logic seems to be more scientific, simple, precise and direct for the mathematical elements in it; while Grice's looks totally experiential.

However, when we take a further look at the theories, the results turned to be different that Adams' theory is less powerful and less reasonable. Adams' logic has fewer rules, which seems to be simple. But it is really difficult for us to calculate the truthfulness or falseness of a proposition according to his rules since on most occasions possibilities cannot be precisely calculated. For example:

A: Where is Tom?

B: I don't know. Ur…He may be at home.

Speaker B is obviously not sure about his guess that Tom is at home. He cannot tell us how much the probability Tom's being at home would take. If we gather all the conditions and possibilities related to the question and scientifically calculated the probably to prove that what speaker B said is true, that would be a rather complicated and possibly a job in vain. If we just try to guess the probability, by common sense, Adams' logic loses its merits of being scientific and precise. Thus it is not as simple and scientific as it seems to be.

The other demerit of Adams's logic is the power of explanation comparing with Grice's. There are much more exceptions of probability logic; and these exceptions are more obvious. Although Grice's language model of formal logic + pragmatic elements is doubtful in that the two steps exist or not, Adams' logic can be rejected that we never be conscious of any process of probability calculation. At least Grice's CP is accepted for most of us obey it in spite that we do not know whether the logical processing of thoughts really exists or not.

To conclude, Grice's theory is more feasible, reasonable, and powerful than Adams', although there is still room for improvement.

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Cultural Constraints on the Selection of Literary Translation Texts in Modern China

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Abstract—**Translation is always an activity which involves socio-cultural factors. In this essay, the author tries to figure out how the social needs and prevailing literary norms affect the selection of literary translation texts in modern China.**

Index Terms—**social needs, literary norms, selection, literary translation texts**

I. INTRODUCTION

After the First and Second Opium War, some advanced Chinese intellectuals found that the key to the powerful resistance to foreign intrusion was not only to learn new technology, but also to import new ideas and values from the West. Besides, they felt that Chinese culture was radically deficient and that it was impossible for people of old thought to exercise a new institution, so the complete awakening of national character was required. (Liang Qichao,1983: 834) It was the first time for them to realize that China's backwardness was not due to underdeveloped industry, nor poor political system, but the backwardness of culture, the ignorance of people's minds, and the deficiency of national character. Consequently they began to criticize traditional Chinese culture sharply and introduce western spiritual culture, namely, the literary works of western countries. So the reason why those intellectuals went to great lengths to introduce those western works into China at this period of the history was that the then society needed translation by which new thoughts and ideas were imported, just like professor Wang Zuoliang pointed out, "Climax does not come all of a sudden, and the prosperity of translation is because of practical needs" (Wang Zuoliang, 1995:11-13). However, among millions of foreign literary works, what kinds of texts were selected while others were not? Myriam Carr argued that "selection is rarely innocent or random--- there is always a reason for translating". He explained, "two examples would be translations from Greek into Syrian and Arabic in the nineteenth century where Greek philosophy was translated but not Greek literature because it did not fulfill a need in the target culture". This is true of the literary translation of modern China (Gao Huiqun,Wu Chuangun,1992:54-56). Actually, the translation procedure involves a myriad of choices or decisions, for which some reasons always count. Kong Huiyi (Eva Hung), a famous scholar, who has made a lot of contributions to the study of cultural influence on various aspects of translation, pointed out that when a translation initiator (He may be a translator, a publisher or an editor.) introduces foreign works into the target culture, the success of the translated works in the target culture are subject to two preconditions: first, there must be a need for such kind of works; Second, the norms in the source culture can be set as models in the target culture. When these two are taken into consideration, works will be translated into a target culture in great numbers. (Kong Huiyi,1999: 9) So in this essay, the author tries to figure out what socio-cultural factors influenced the selection of translation texts how they worked in modern China.

II. SOCIAL NEEDS

The demands and needs for translation arose when existing conditions were inadequate or even absent to accomplish a certain purpose. A vacuum appeared and translation stepped in to fill the gap…Broadly one can see translation as a response to the needs and demands of society in the Chinese record: Buddhist translation can be seen as satisfying spiritual needs; the technological translation of the seventeenth century has propelled material advancement; and translation of the social sciences and humanities has helped ideological evolution and revolution at periods when China has been in great social transition. (Lin Kenan as qtd. by Tymoczko, Maria., and Gentzler, Edwin, 2002:172) Likewise, the literary translation of modern China was to meet the demands and needs of the then social situation. However, such demands and needs are always changing with the social and political situation, rather than remaining static. During the Late Qing Dynasty and the early Republic of China, the main purpose of translating foreign literary works was to improve the backward traditional culture, enlighten people's ignorant minds, and overcome the deficiency of national character; In the period of the May 4th Movement, the chief task of the Chinese people was to struggle against feudalism and imperialism, therefore the selection of literary works changed accordingly and anti-imperialism as well as anti-feudalism became the theme of most translated works at that time; whereas since the 1930's, China was at a critical time when she was in danger of being annexed. In order to awaken people's consciousness of the national crisis and inspire them to fight for their motherland, translated literary works focused on topics reflecting national

independence and the like. In the following paragraphs, the author is going to further discuss how social demands and needs restrain the selection of texts in two perspectives: political needs and the readers' needs. Since in this period, the political factors played a decisive role, the author will put more words on this facet.

A. Political Needs

In selecting translation texts, politics has always played the most important and decisive role. Through translation, foreign literary works are introduced into China and meet China's political needs. Therefore, the selection of the texts is not at random. The author is going to clarify this problem from two aspects: selection of subject and selection of style.

1. Selection of Subject

To enlighten people's mind is one of the characteristics in the subject selection during this period, especially from the late Qing Dynasty to the Early Republic of China. For example, Yan Fu bore a clear-cut aim in his mind when he translated the famous Evolution and Ethics. He attempted to "strengthen people's power, to enlighten people's mind, and to refresh people's virtue" as well as to "cure people's ignorance". His translated version of Evolution and Ethics is regarded as the morning bell to awaken the whole nation. (Wang Kefei,1998:301)

During the period of the May Fourth Movement in China, one of the characteristics of translation is the great importance attached to literature of impaired nations. For example, Lu Xun and Zhou Zuoren saw literary translation as a means of altering China's subordinate position in international relations, so they gravitated toward foreign countries that occupied a similar position, but whose literature threw off their minority status to achieve international recognition. Their Anthology of Foreign Fictions contained mostly Russian and Eastern European short stories, including several from some unnoticeable countries at that time like Poland and Finland. The translators selected the subject in the hope that the readers could know about the cultural, political and economic situation in those countries whose people were struggling against their oppressors in order to get liberty and democracy, thus could strengthen Chinese people's confidence in the victory against western imperialists. Lu Xun stated the reason of his preference in one of his books Why did I Take Up Novel Writing: "What I'm trying to seek are works of shouts and resistance, which naturally lead me to think of East Europe. That's why most of the works I read are from Russia, Poland and some small Balkan countries." (Wang Kefei,1998:197)

Around 1919, many works of Marxism and dramas of Realism from North and West Europe were introduced and more works from East Europe and Russia were translated into China. According to the statistics of Historical Data Index of Chinese New Literature, during the eight years after the May 4th Movement, foreign literary works translated into Chinese amounted to one hundred and eighty-seven, among which Russian works reached sixty-five, making up more than one third. Qu Qiubai, in his Preface to Collection of Russian Classical Short Stories, pointed out that the reason why Russian literature was in vogue for a time was that the success of the October Revolution in 1917 increased Chinese people's confidence in pursuing a sovereign remedy to save their country and they were eager to have a clear idea of the Russian revolution and draw experience and strength from Russian literary works. (Chen Yugang,1989: 113-114) Since Russian literature was so significant to China, Lu Xun even compared the translating of Russian literature to Prometheus' stealing fire for human beings and to the smuggling of ammunition for the rebelling slaves.

The political attitudes of the literary works and the original author's viewpoints have always been considered the criteria of whether or not the texts will be introduced and translated in China. Zheng Zhenduo pointed out, in his Influence of Late Qing Novels on New Literature, that all translators in late Qing Dynasty preferred to use the ideas and thoughts in foreign novels as the tool of political reform (Wang Xiaoyuan, 1999: 11). To meet the needs of the then political situation, works of certain authors secure a higher status in the target culture than in the original and are particularly favored by publishers and translators.

The British romantic poet Byron is a good example. His The Isles of Greece was rendered successively by such famous scholars and poets as Liang Qichao, Su Manshu, Ma Junwu, and once became the rage in modern China. No other foreign poets were as popular as Byron during this period. Besides the moving lines of the poem itself, a more important reason for this phenomenon lies in the revolutionary theme embodied in the poem, which is badly needed by the social situation. At that time, China was in danger of being conquered by foreign invaders, and many ambitious and patriotic young people and liberators were determined to overthrow the deteriorated Qing Dynasty and fight against the foreign invasion. In this poem, Byron sighed with regret that the once prosperous ancient Greece had become a slave to outsiders, which was quite similar to the situation in China at that time. That was why his poems could find an intensive echo in most patriotic Chinese young people and was translated for several times. In contrast to Byron, another British romantic poet Wordsworth was not as well known in China, though the literary value of his works was considered much higher than that of Byron's in the western countries. That was because most of his poems were about country life, which were of no practical value to modern China.

In the period of the May 4th Movement, Ibson's drama was translated into Chinese and was well received. It is not that the drama is artistically accomplished but that the work advocates emancipation and independence of one's character as well as free marriage. These ideas meet the demands of the period, namely, liberation of man. This is also true of other cases. S ándor Pet őfi doesn't enjoy a high reputation outside of his own country, but he is well-known in China for his poem Ode to Freedom which has not much literary value, though. The popularity of his poem lies in the theme which happens to satisfy the political situation in which Chinese people were longing for freedom against the western imperialist powers and feudal oppression.

Translators in this period gave priority to political needs. This inclination affected the selection of texts to be translated. If a piece of literary work suited the political needs of the time, it would be introduced to the target culture even though it might not have artistic values. The translated work might secure a higher status than its original form.

If making a general observation of the literary translations in modern China, one can find that literary texts with such subjects as mind enlightening, patriotism inspiring, anti-imperialism, and anti-feudalism are particularly favored by the translators and publishers, which reflects the social and political needs of the society.

2. Selection of Styles

In Chinese literary history style was viewed in a strictly hierarchical order. Novels and plays were generally regarded as popular and vulgar literary forms only for pastime leisure, not appealing to refined taste, and containing nothing educational and important, while poetry and prose were looked on as the most important forms. However, in the period of late Qing Dynasty, a boom appeared in writing and translating novel, which originated from the deep social and national crises of China in the second half of the nineteenth century. Through the advocacy of Liang Qichao and others, unprecedented attention was paid to novels, especially translated novels. At that time a large number of translated fictions were published. According to A Ying, the leading authority on the late Qing literature, there were 420 originals and 587 translated works published from 1875 to 1911, making a total of 1,007 works. Translation accounts for approximately 58%. (Tarumoto 1998: 38) And the Japanese scholar Tarumeto Teruo's analyses of all presently available sources shows that there were 1,288 originals and 1,016 translated versions from 1840 to1911. (ibid: 39) Also the kinds of novel were enlarged through translating. There were eight kinds of novels, including political novels, educational novels, nihilist novels, historical novels, social novels, science novels, detective novels and love novels. (Cheng Xiangzhang, 1993: 69) In a word, The status of fiction rose drastically and translated novels constituted an important part in publications of that period. So what resulted in the boom of translated novels? So why did Liang Qichao try hard to enhance novels' position in traditional Chinese literature since he was a statesman more than a litterateur? How did the cultural factors affect the translators' selection of literary styles? It is because the conditions for bringing translated novels into China in the last decade of the Qing Dynasty were most favorable. At that time China was suffering from serious foreign aggression and partition by Western nations, which appeared imminent; internally, there was strong urge for reform. Kang Youwei and Liang Qichao initiated a reform. At the beginning of their reform movement, they had their eyes primarily on the Emperor Guang Xu and his ministers; later, they focused on the gentry and average educated men. The failure of the 1898 Hundred-Day Reform led to the rise of revolutionary ideas, and the main target audience of advocacy for reform shifted towards the lower classes. The change of their objects naturally resulted in the change of the way reform advocates presented their ideas. It seemed that the more popular and simpler the way was the better and thus fiction was the best choice to enlighten the general population. So Liang Qichao deliberately reversed the traditional idea and advocated that fiction was 'the best among all forms of literature'.(Wang Hongzhi, 2000:4) For the first time, Chinese readers were told that fiction had greatly helped the political development of Europe, American and Japan. Liang Qichao was deeply influenced by a piece of writing by his teacher KangYouwei: Those who are barely literate 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.(Wang Hongzhi, 2000:173-174)Here Kang Youwei elaborated and even exaggerated fictions' political function in influencing the common people. Political novel, combining the two elements of politics and fiction, was naturally the most appropriate choice. Hence political novels soon became one of the most important categories of fictions at that time.

At the very beginning of his 'Preface to the Translation and Publication of Political Novel', Liang Qichao stated clearly the enormous cultural and political functions of fictions in changing one country and that 'fiction is the spirit of the nation': In the past, when European countries began their reform movements, outstanding scholars, men of superior knowledge and men of principle often used novels to write about their personal experiences and to express their ideas and political views. Thus in schools, teachers would carry these novels about with them and talk about them when they had leisure. Even soldiers, merchants, peasants, artisans, chauffeurs, grooms, children and women would all carry them about and talk about them. Very often, the thinking of the whole nation changed with the publication of one book. The contribution of political novel to the daily progress in the politics of America, England, Germany, France, Austria, Italy and Japan has been tremendous. A famous person in England once said, 'fiction is the spirit of the nation'. Isn't this most correct? (Wang Hongzhi,2000:178)He even held the view that: To enlighten the people of a nation, it is necessary to renew its novels. Therefore, to regenerate its morality, it is a must to renew its novels; to renovate its religion, it is a must to renew its novels; to reform its politics, it is a must to renew its novels; to update the customs, it is a must to renew its novels; to renew the knowledge and skills, it is a must to renew its novels; to refresh people's minds and characters, it is a must to renew its novels. (Liang Qichao, On Relationship between Novels and the Governance of the Masses)(Wang Hongzhi,2000:37)

As far as fiction itself is concerned, the Italian writer and translator Virginia Ugo Tarcheti (1839-1869) argues that novel is an imaginary resolution to social contradictions and a genre that fictively compensates for the wretched realities and makes a renewal of social life by representing a marvelous world wherein hierarchical social relations are resolved (Venuti, 1995: 152). From the very beginning Kang Youwei, Liang Qichao and other reformers made use of novels, especially translated novels, as a political tool to express and publicize the politics and enlighten the masses. Those

works were evaluated by them from eyes of thinkers or politicians instead of eyes of artists, so what they valued most about literary works were their drum beating functions rather than their artistic values.

In sum, the selection of literary works in this period was closely linked with the social needs of the society, which resulted in the emphasis on the function the texts and the neglect of aesthetic values of the works. In a word, the literary works were treated primarily as a tool for social enlightenment and political reform not for their artistic value.

B. Readers' Needs

In late Qing Dynasty, the advocator of translating novels into China hoped that they could change the social norms and remold the national character. However the objects they were confronted were the conservative masses that had received little education and know nothing about the outside world, let alone the developing trend of the future society. Under such a practical condition, they had to translate popular literary works to meet the masses' needs.

Before the May 4th Movement, though a lot of literary works were translated, more than 90% of them were secondary works written by secondary or infamous writers and merely less than 10% of them were masterpieces. So why did the translators make such choices? The main reason for this phenomenon could be attributed to the low educational level of the readers. Most common people received little education and thus had little knowledge of western countries and their people, let alone western literature. Therefore the main task of literary translation at that time was to help them understand the customs and traditions, way of life and values of western people. That was why when selecting literary texts, translators laid more emphasis on the introduction of new ideas and concepts of western civilizations than on the literary values of the opuses. What's more, the weak literary consciousness of some translators was another important reason, which will not be given further discussions here.

Besides, this period saw the translation of a great number of detective fictions which became the most popular form of all fictions. The popularity of detective novels was largely due to the novelty of both the content and form. New products of science and technology such as trains, subways and telegraphs were often introduced in this kind of novels, which greatly aroused the curiosity and interest of the common Chinese readers who were eager to know about the outside world. And this kind of novels provided the very thing they expected. As members of the target culture, the masses' expectations share the characteristics of the culture in a way. Only when the translated literary works conform to the expectations or demands of the populace in the target culture, will they be accepted by the target readers; otherwise they will be left alone or even rejected. However, the target culture is always changing and the changes of the target cultural context will result in the changes of the populace's expectations at a certain time. Therefore the selection of texts to be translated has to change accordingly to adapt to their expectations. Just as Vermeer understands, translation is "to produce a text in a target setting for a target purpose and target addressees in target circumstances" (Nord, 1997: 12).

Generally speaking, readers' demands for translation are always "right". These demands and needs have to negotiate the power of those in charge, however. As a result, some needs are satisfied, some ignored, and others ruthlessly suppressed.

III. PREVAILING LITERARY NORMS

Relatively speaking, the influence of literary factors on text selecting in modern China is much less important than that of social and political factors since the major purpose of the literary translation at this period is to fulfill the political need rather than literary appreciation. Nevertheless, the prevailing literary norms, as part of the target culture, inevitably affect the selecting of literary texts. So it is also worth discussing here.

The literary norm of the target culture is not an isolated element but closely connected with other elements in the same culture. According to Andre Lefevere, the literary norm will be the touchstone used by teachers, critics, and others to decide what is in and what is out (Lefevere, 1992: 36). Therefore, only certain kinds of texts, which will prove familiar to the receiving culture, come to be translated. So the literary norm actually is deeply rooted in the culture it belongs to and reflects the distinct characteristics of its culture. The selecting of literary texts in modern China is also unexceptionally limited by the prevailing literary norm of the time, which can help to explain why the translation of poetry was limited and some new literary forms didn't become prosperous.

Compared with the large amount of novels translated, the translation of poetry at that time is quite limited. This is mainly because the western poetry could not find a carrier in traditional Chinese literature. Poem translation was considered "impossible" by many translators at that time since classical Chinese poetry was restricted by rhyme scheme, form and structure and it was really hard to translate a western poem into proper Chinese in the aspects of content and form, meaning and sound. In addition, as discussed above, the function of literary works at that time was very practical since it was used to meet the social needs. Compared to novel, poetry is a refined literary form that is not suitable for propaganda, so the translation of western poetry is relatively small in quantity.

During the boom of literary translation in modern China, few works of stream of consciousness were introduced into China, though stream of consciousness was a primary literary form of Western literature. However, this doesn't mean that the Chinese literary world didn't concern itself with this new literary form; instead, at the beginning there were quite a lot of introductions and comments on Eugene O'Neill, James Joyce, Virginia Woolf and William Faulkner and their works of stream of consciousness published in literary periodicals. At the same time, some Chinese writers like Lu

Xun, Guo Moruo and Yu Dafu applied this new literary technique to their composition. (Wang Jiankai, 2003:11) Nevertheless, stream of consciousness didn't become prosperous in China but remained stagnant and even left no trace. This was due to the fact that stream of consciousness did not conform to China's literary convention which was dominated by realism and romanticism. It was a strange literary form to Chinese readers who found it hard to understand and unwilling to accept. Besides, since China was encountered with severe national crisis at that time, what the literary world cared most was the content of the works rather than their forms. While most works of stream of consciousness focused on the development of characters' feelings and thoughts which did not conform to the then literary context.

Aestheticism shared the same fate in modern China. During the May 4th Movement, there once appeared an 'Oscar Wilde Craze' in China's literature because the traitorous nature of aestheticism struck a responsive chord in the anti-tradition and anti-feudalism Chinese literary circles. However this new style of literature didn't last long but vanished away in a short time. If we put the phenomenon in the overall literary context, it is not difficult to find out that what aestheticism seeks is 'pure beauty' and 'pure art', while the major tenet of Chinese modern literature was 'for life' rather than 'for pure art'. Therefore, aestheticism couldn't find a proper place in Chinese modern literature and withered away.

Although literary norms didn't exert influence as great as the political factors on literary translation in modern China, its influence can't be overlooked.

IV. SUMMARY

There is no doubt that the selection of texts in modern China constrained by the socio-cultural factors of the society. The need of the then society was the main reason, especially the political needs which played the most decisive role and governed the selection of subject, style and other elements of the translated literary works. The subjects of most literary works tended to enlighten people's mind, awaken people's consciousness of anti-imperialism and anti-feudalism and to inspire people to resist the oppression from western imperialists and domestic feudalists, all of which were closely related to the then political situation. The most popular genre at the time was novel since the main object of literary translation was the masses and one of the main purposes of translation was to educate the masses and improve their literacy level, so novel, the most popular and acceptable literary form was considered as a tool to fulfill this function. In addition, the literary norms also influenced the translator's and publisher's preference when selecting literary texts. If the translated works did not conform to the prevailing Chinese literary conventions, they would not attract attention from the majority or they might even be rejected.

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Zen Springs from a Peaceful Heart— On the Conveyance of Zen in the English Versions of *Deepak Village* by Wang Wei

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Abstract—**Based on four English versions of *Deepak Village* by Wangwei, in the context of Zen ideas, this paper attempts to evaluate the effects of Zen conveyance in these versions and analyze the causes, especially from the following three views: tranquility, subject-object relationship, void.**

Index Term—**Zen, tranquility, subject-object relationship, void**

In Zen poems, emotions, scenery, principles and specific incidents mingle as water and milk do, the flavor, delight. principle, and content of Zen seem to be there but hard to grasp, one can taste them in his mind but difficult to find the clear evidences or traces of them, limited words are barely enough to clarify the endless Zen meanings. In order to render their integral style as properly and precisely as possible, how should the translators do to overcome the obstacles in cultures and languages? What qualities should they possess? During that process what problems will arise? This thesis attempts to analyze the problems in four English Versions of the poem *Luzai* by Wangwei from the angle of conveying Zen meanings, but it will not make a judgment whether they are good or not. (鹿柴 空山不见人,但闻人语响。返景入深林,复照青苔上。王维)

I. AN ANALYSIS OF THIS POEM'S ZEN MEANINGS

Combined with a description of pastoral landscape, the poem has a very brief, serene, smooth, and natural style, just like a well- organized exquisite painting. Its Zen meanings are mainly shown in the following aspects: (1) tranquility. Zen pursuers treasure tranquility, in which they can obtain Buddhist awakening. If they can be tranquil in heart, then they can achieve understanding of Buddhist principles, by and by they will become Buddha. Only in everlasting tranquility can they clear up all worries, desires, limitations, inequalities so as to achieve "the great void", then to reach a complete awakening and transcendence, to be identical with Buddha. Where to find this perfect tranquility? Many poets turn to Nature, which they incline to choose as a carrier and foundation, the mystical immortal nominee "tranquility" tends to appear in Nature. In Wangwei's poems there is extreme tranquility and peace, yet which is not dead stillness but full of vitality, such as a ray of sunshine in *Luzai*, the bird chirping in *Niaomingjian*. Tranquility is interspersed with motion and enlivened by motion; eventually motion is reduced to tranquility. That is so-called peaceful, free and natural realm. Therefore tranquility is the soul of Zen; it sometimes even displays a kind of vague and vast mysticism. (2) With the dispelling of opposition between subject and object, there is a total tacit agreement between subject and object in the poem. Subject and object become a wholly one, intangibly integrated. The quiet outside objects and the serene environment project onto subjective minds, from which arises thought, minds mingle with objects, and again project onto outside objects. All demarcations, limits, bounds between subject and object disappear, the only thing one turns to is instinct and sudden awakening. In this poem, one hears someone talking but cannot see who is speaking, which exactly exhibits the traits of Zen state of being in the secular world at the same time without in it. The greatest mystery lies in the sunshine's coming, going and then back, lies in people's voice being heard yet the speaker not being seen. (3) Void. The poem presents a state of leisure and void. Buddhists maintain that the substance of all things in the world is void, that is, they are illusory, and all phenomena are just the embody of Buddhist principles. Zen holds that the root of everything is void and advocates an empty heart holding nothing. Buddha arises in the heart, it comes and goes with karma. Wangwei maintains that there is no difference between presence and void, and takes delights in tranquility, not seduced by sensual pleasures. Promotion or demotion never leaves a trace in his heart, flavor or insult never disturbs him, and nothing can taint or tether him, so he can attain absolute freedom in which his pure nature can present itself. Therefore the images in this poem is not totally objective, they are scenes created by the poet's heart, yet the sound, light in it are just temporarily illusions of the subject's heart, and only serve as a foil for the tranquil and free natural landscape. Only in void can all creations appear clear and elegant, and restore its true nature. All in all, this poem reveals an elegant Zen state: closeness to nature, void, and integration between object and subject, transcendence above mortal world.

II. THE PROBLEMS AND RESULTS IN THE CONVEYANCE OF ZEN IN FOUR ENGLISH VERSION OF LUZAI

A.   Translation by Ye Weilian

> Deer Enclosure
> Empty Mountain: no man is seen
> But voices of men are heard
> Sun's reflection reaches into the woods
> And shines upon the green moss

Void: In Wangwei's poems, there are many Chinese synonyms of void, *Kong*(空), such as "空山新雨后","夜静春山空"; Yet *kong* here does not mean the same as empty, the latter means being bare or having nothing. From the context of this poem, the hills are not really bare ones having nothing, at least there should be deep and luxuriant plants, and moss, and anything else normal hills or woods have, such as grass, flowers, insects, and other little creatures. There is an evident cold and serene tone in this poem, yet not to the extent of being bare or dead.

Firstly, *Kong* here means that there are almost no people's traces; Secondly it means being serene, peaceful, cheerless; Thirdly it means that in the poet's mind it is just like a place of remote antiquity, vast and void. It is the void in Philosophy and Zen, the opposite of *Se*(色), that is, phenomenon. Just like any other creations in the world, the substance of the mountain is void, and illusory. But void in Zen is not being dead or lonely, it is lively and natural, well-provided with all creations. In Mr.Ye's translation, voices of men seem too literal and noisy. From the whole mood of the poem, there should not be too many people in the hills, not to say the continuous clamor of human beings. In the poem, voices are heard, yet the focus is not on whether there exist people or not, the poet just uses partial, fleeting and occasional voices to set off the long-lasting void and tranquility of the whole mountain, to reflect the deepness of mountains and woods. The voices break the tranquility but make the mountains more peaceful.

The personification used in "reaches into" seems somewhat strange from the conveyance of Zen meanings. Zen admires nature and tends to describe the true features of things. The light of setting sun is a natural phenomenon, if it is personified, then the real nature is not reflected in an objective way. And the word "woods" only renders partial meaning of 深林, "深" is not translated, but this word emphasizes the exuberance, darkness, serenity of the hills, and lack of sunshine all the years around, which foreshadows the moss at the end of the poem. As to the poem's visual effect, the most of the picture uses cold color, then polished by a beam of warm color--- a ray of the declining sun , faint and fleeting, yet it makes the whole painting even colder. "Shines" in Ye's translation seems too brilliant to reflect the complicated charm analyzed above.

B.   Liu Ruoyu's Translation

> Deer Enclosure
> On the empty mountains no one can be seen,
> But human voices are heard to resound.
> The reflected sunlight pierces the deep forest,
> And falls upon the mossy ground

"To" in the second line of this translation uses future tense, which is somewhat contrary to the objective narration mood of the whole poem. Buddhists hold that the universe is void but well-provided with all creations. In time, it has no beginning or end; in space, it has no bound or limit. The difference in time is just subjective forms. Buddhists maintain that there is transcendence of time and space. The past can accommodate the present and the future, and the present also can accommodate the past and the future, an instant can accommodate eternity. So the translator had better use the present tense to describe time here. In order to use rhyme in this translation, Ye translates "响"as "resound", which means "fill a place with sound, produce echoes, spread far and wide", no matter from the tenseness and spreading range of the sound, "resound" is much stronger than the sound presented in the Chinese version. Furthermore, "pierces", so sharp, so strong, just like a pointed sword, destroys all the serenity and void in this Zen poem. The tenseness is too strong to describe the faint shine of the setting sun. The last line of this translation makes one feel that something falls on the ground just like a heavy stone, so it is unsuitable to describe a ray of faint shine of the setting sun, "照"is rendered as "落".

C.   W.Robinson's Translation

> Deer Park
> Hills empty, no one to be seen
> We hear only voices echoed——
> With light coming back into the deep wood
> The top of the green moss is lit again

This translation almost renders this poem as a family outing. Firstly, "park" in the title means a noisy place with crowded people coming and going, plus "deer" makes one suspect whether it is a zoo; Secondly, plural "we" "voices" make the scene bustling with noise. If used in a quiet context, "echo" will be a wonderful word, but here it seems that the tourists are shouting and responding to each other. So here the tranquility in the original poem is ruined totally.

As to "we" in this translation, I have two points to point out: Firstly, on what basis does the translator add people to the objective natural scenery? Secondly even if the scenery needs to be observed, then on what basis does the translator

judge that there is more than one observer? Why should be "we", not "I"? In Zen, a scene without "me" is highly esteemed, so poets tend to disappear in Zen poems, they just silently present what should be presented, never explicitly expound the subtle connotation of the poem, which is only up to the readers' slow tasting. *Luzai* presents an eternal, ontological, invariable state without action and desire, which are the internal rhythm of all creations in universe and the profoundest secret of nature. This poems aims at the eternal ontology, of course, it is also a state of mentality and awakening. Zen esteems instinctive intellect, which tends to signify something else between the lines and has transcendence. Words are just symbols for impressing thoughts and emotions, the highest level of Zen meditation is saying by without saying, that is, what counts is not the poem's superficial meaning, what counts is the metaphysical ontology between the lines. The readers tend to transcend the static objects and those sensual phenomena so that they will meditate the abstruse principle of the universe and obtain relaxed, free, natural pleasure from Zen. From the angle of conveying Zen meanings , the author proposes that any observer should not be present in the translation, to say nothing of the presence of more than one participants, it is best if the observer can disappear as completely as possible.

D.   The Translation of Chang Yin-nan and Lewis Walmsley

Through the deep wood, the slanting sunlight
Casts motley patterns on the jade-green mosses.
No glimpse of man in this lonely mountain,
Yet faint voices drift on the air.

The above translation's disadvantage is that it is too plain and too overdose, "motley", "faint","glimpse","drift", all these seems too literary and refined, just like a beauty with too much unnecessary make-up, the Zen state presented by pure and clear words disappear, the translation becomes a over-adorned prose. The brevity and naturalness in the original makes the poem more implicative, light-colored.

III.   CONCLUSION

The above analysis at least can make the readers notice two cliches: firstly, translation study is not just based on linguistic level, such as measuring the equivalence between the original and the translation by comparing their words, expressions, paragraphs or the whole text. It should also be based on the cultural level. Translators should grasp the original from a broader scope, and researchers should find out whether the translation is loyal to the original in content and style. Secondly, the hardness of translating poems is beyond imagination. Poems' life lies in its various interpretations. Therefore, this thesis just attempts to analyze the English version from a single angle, never meaning putting another pair of handcuffs to poetry translation which is already in chains. Due to the narrowness of research angle, inevitably there will a lot of errors in this thesis, so here the author begs the forgiveness and correction of experts and readers.

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Jigsaw Cooperative Learning in English Reading

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Abstract—Nowadays, English reading is playing a more and more important role in international communication and cooperation. However, teachers often do not attach much importance to English reading in the classroom. In order to reform traditional reading teaching approaches, the author tries to combine jigsaw cooperative learning with the teaching of English reading for the purpose of confirming that cooperative learning is more effective in teaching English reading in Colleges.

Index Terms—jigsaw, cooperative learning, reading

I. INTRODUCTION

Foreign language teaching has developed and gained diverse achievements in recent years. Various kinds of approaches, such as grammar-translation, audio-lingual, natural approach etc, emerged and dominated the field of FLT in different periods. China, influenced by the main trend, also underwent several stages during which different facets of language learning were emphasized and had gained rapid progress. Nowadays, English has been an international language and is used to a greater and greater degree. The practical usefulness in information sharing and commercial exchange in the world, without doubt, appeals to learners and consequently, it becomes one of the most important subjects in the curriculum. Learners spare no effort to pass tests such as Band 4 or Band 6 in order to get qualified certifications. However, not all the learners who involve in English-learning could end up with fruitful rewards. One serious problem is quite astonishing: most learners, though they have mastered a great number of vocabularies and could engrave a great deal of grammatical rules in their minds, can hardly speak out a complete sentence, or write down a correct one. In order to deal with this situation, this paper intends to find out an effective way to help college students enhance their reading ability.

II. THE SIGNIFICANCE AND PURPOSE OF THE STUDY

English reading has always been regarded as one of the main aims in English teaching in colleges and universities, because it can objectively reflect the students' abilities to acquire the language. Moreover, in recent years, reading comprehension is one of the important parts in Band 4 and Band 6, so English reading as one of the four skills—listening, speaking, reading and writing—is becoming more and more important. However, the existing situation of teaching English reading in China is not optimistic. On the one hand, some linguists (Brook & Grundy, 2000) treat spoken language as of primary and written language as of secondary importance. Influenced by their theories, some teachers prefer to practice spoken English instead of reading comprehension in the classroom. On the other hand, even if teachers do pay attention to the importance of reading, they spend a lot of time and energy in correcting students' mistakes in reading exercise, focusing on the quality of language form (such as spelling, grammar, sentence structure) rather than the quality of the language content (such as plotting and viewpoints, etc.). Furthermore, a lot of students seldom pay attention to the feedback provided by the teacher. As a result, the same mistakes appear again and again in their following reading exercises.

In order to improve the existing situation in the teaching of reading, this study intends to introduce jigsaw cooperative learning into the classroom. The author also hopes to test its positive effects on the teaching of English reading.

III. LITERATURE REVIEW

A. Definitions of Cooperative Learning

Many scholars proposed their own but actually rather similar definitions. According to Olsen & Kagan (1992), cooperative learning is defined as "group learning activities organized so that learning is dependent on the socially structured exchange of information between learners in groups and in which each learner is held accountable for his or her own learning and is motivated to increase the learning of others". Paul J. Vermette (1998) defined cooperative learning in this way: " A cooperative classroom team is a relatively permanent, heterogeneously mixed, small group of students who have been assembled to complete an activity, produce a series of projects or products and/or who have been asked to individually master a body of knowledge. The spirit within the team has to be one of positive interdependence, that is, a feeling that success for any one is tied directly to the success of others". To put it more concretely, cooperative learning approach defines the class as heterogeneous groups, the class is organized in groups of

four or six students in order to fulfill a learning task cooperatively. The learning task is based on interaction and reciprocal interdependence among the members of group and requires mutual help. In this educational approach, students and teachers are in a state of dynamic cooperation and together build up an intimate learning and social atmosphere in the classroom. The textbooks and the teacher are no longer the only source of information, but are replaced by a variety of other people.

B.   Jigsaw Cooperative Learning

In this method, each student in one team is assigned unique part of materials. After reading, the students in each group who study the same parts or sections form an "expert group" to discuss and master information. Next, they return to their original teams and teach their parts to teammates. Finally, all the team members are tested on the entire body of the material.

Jigsaw may be used for reading and listening comprehension and conversation activities, using appropriate learning tasks. Features of Jigsaw method make it suitable for enhancing two essential and related teaching goals that contribute to reading comprehension: developing students' metacognitive awareness, and learning the content while teaching it to peers in the small group.

C.   Cooperative Learning Studies in China

Successful outcomes derived from CL attract the attention of Chinese educators. Nowadays, a lot of attempts are tried to apply this method to language learning in China. Guo Shiming (1999) described in full detail of kinds of theories based on which different skills and techniques of CL were formed. Xu Maoyun (2000) summarized six merits in using CL. Wangqian (2001) made an account of how they practically used CL in class, elaborated cooperation among learners and introduced some specific examples of CL to show the efficient classroom instruction.

Seldom study had focused on the aspect of jigsaw in English reading, and that's why the author chose this subject for experiment.

IV.   METHODOLOGY

A.   Hypotheses

This study attempts to test whether there are some effects on the teaching of English reading by using cooperative learning in two regular classes of freshman in Qingdao University of Science and Technology. This study addresses two assumptions as follows:

1. Applying jigsaw cooperative learning to teaching reading can help improve students' reading ability in English.
2. Group cooperative reading has positive effects on the students' motivation, attitude, interest and confidence.

B.   Subjects

The subjects involved in the experiment were 146 freshman students majoring in Arts. They belonged to two different classes of Grade One. English was their required subject. The subjects had at least 6-7 years' experience in English language learning. Their ages range from seventeen to twenty. According to the scores they gained in the reading exam (the pre-test) in March, 2010, the experimental class was almost at the same level with the control class in terms of reading abilities. The experimental class was taught by the author with cooperative learning approach, while the control class was taught with the traditional pedagogy by the author as well. The experiment carried out lasted one semester, which was from March, 2010 to July, 2010.

C.   Pre-test

The pre-test was conducted at the beginning of the semester in March, 2010. A reading exam was given to both the experimental class and control class to see their levels of reading. The pre-test paper was a reading comprehension (the full marks 40) from Band 4. According to the demands of the paper, each student from the experimental class and the control class had to finish reading four passages. The result shows that there aren't obvious differences between the experimental class and the control class.

D.   Post-test

The post-test was carried out in July 2010 at the end of the semester, also the end of the experiment, with the purpose of checking whether the two assumptions were proved to be true through the experiment. The post-test paper also is a reading comprehension (the full marks 40) selected from Band 4. The results of post-test show the experimental class has gained much higher marks than the control class, and made rapid progress in content, organization, vocabulary and grammar, which also shows the cooperative learning approach is very efficient and helpful in the teaching of English reading.

E.   Design of the Experiment

Using the jigsaw cooperative learning approaches, the experiment was to conduct a contrastive study by comparing the different reading levels between the experimental class and the control class after a semester of experiment. The experimental class adopted group cooperative reading teaching approach while the control group was taught in the usual

way. The two classes read the same pieces of passage.

The experimental class: the author used jigsaw cooperative learning methods and divided the experimental class into 18 groups. Each group contained four students with different ability levels and different sexes before the experiment. The author also made sure that the levels of each group were roughly the same.

The procedures are that: 1. the teacher gives the topics or the academic materials; 2. the teacher divides the topic into different parts, each member of the group gets a different part for one topic; 3. each member of the group should find the others who get the same part with him and form the 'expert group'; 4. after discussing in the 'expert group', each member should go back to their normal group and exchange opinions about their discussion, then form a complete idea about the topic; 5. all the students read the article individually; 6. the teacher gives instructions for understanding and the group perform peer editing; 7. the teacher makes a comment about the cooperative reading class.

The control class: The teacher used the traditional methods and the students in the control class read also as often as those in the experimental class on the same topics and for the same length of time. The procedure is that the teacher gives a title or some detailed information or background information to the students and directs the students how to read a passage. Then the teacher gets the students to study a sample reading passage carefully and at last asks the students to read. Finally, the students submit their papers to the teacher to evaluate or score. The teacher corrects all the papers carefully, gives detailed feedback with evaluations, and praises those who read well.

V. RESULTS AND DISCUSSION

A. Analysis of Pre-test

On March 10th, 2010 Pre-test was carried out.

RESULTS OF PRE-TEST BETWEEN EC AND CC

Class	N	M	SD
EC	72	30.96	1.41
CC	74	31.11	1.28

Notes: EC= Experimental class   CC= Control class
N=Number   M=Mean   SD=Standard deviation

As shown the table, the mean of the control class is a little higher than that of the experimental class and the standard deviation of the control class is lower than the experimental class. We know the larger the standard deviation; the more deviant the score away from the central point in the distribution; the smaller the standard deviation, the closer the scores to the central point. It means that students in control class were better at English reading than the students in the experimental class at the beginning of the experiment. And there were more students in the experimental class whose English scores may be a lot lower or higher than the mean of their class.

B. Analysis of Post-test

According to the results of the pre-test, the author offers the students more opportunities for them to cooperate with their group member. After three months of cooperative learning, the students in the experimental class improved themselves in English reading. In July, 2010, the author performed the post-test.

POST-TEST RESULTS BETWEEN EC AND CC

Class	N	M	SD
EC	72	33.10	1.67
CC	74	31.72	2.13

THE COMPARISON BETWEEN EC AND CC IN THE PRE-TEST AND POST-TEST

Class	N	Pre-test		Post-test	
		M	SD	M	SD
EC	72	30.96	1.41	33.10	1.67
CC	74	31.11	1.28	31.72	2.13

From the tables above, we can see the mean of experimental class in pre-test is 10.96, in post-test 13.10. The progress is significant, while in control class, no rapid progress has been made. At the same time, the SD of experimental class is becoming smaller, while the SD of control class is becoming bigger, which means that weak students as well as strong students have made achievements in their English reading. It also proved that cooperative learning was more effective than traditional approaches in teaching reading.

VI. CONCLUSION

Through Jigsaw cooperative learning of this term, the students in the experimental class benefited from the cooperative learning approach. It also fosters the interest of students' English study, arouses their motivation, and improves their reading ability. What's more, jigsaw cooperative learning embodies a learner-centered, teacher-facilitated, positive interdependent communication. So it is safe to say that jigsaw cooperative learning approach is one of the most effective ways of teaching English reading in college.

Limited by time and energy, the author only gains the stage result in the study. There are many practical problems which call for teachers' and researchers' attention and endeavor for further study. For example, "Does jigsaw cooperative learning approach have any effects on the English teaching of listening?", "Does jigsaw cooperative learning approach have any effects on the English teaching of vocabulary?" A teacher is supposed to be familiar with advanced teaching methods and strategies. Therefore, more and more efforts should be given to explore more effective ways of teaching.

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A Cognitive Analysis of the English Existential Construction from the Perspective of Iconicity

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Abstract—For the purpose of seeking the underlying motivations of the English existential construction, this paper first constructs the English representations of Idealized Cognitive Model construction pattern of existential construction and then , based on the theory of iconicity, attempts to explain the internal language structure from the external factors by exploring four kinds of mapping relationship between the linguistic structure of the English existential construction and the conceptual structure it represents, accordingly, to find out the cognitive motivations of the English existential construction forming. It can also make us grasp the nature of this language construction and better understand the construction forming motivations of this universal complex construction of almost all the human languages.

Index Terms—English existential construction, construction pattern, cognitive motivations, iconicity

Existential construction (henceforth EC) is a particular type of sentence structure appearing in almost all the languages in the world. Owing to its special linguistic characteristics, and its various representations in different languages, EC has attracted many scholars' attention. And they have made a deep research on it. However, cognitive motivations of existential construction forming have been paid little attention.

In recent two or three decades, with the development of language and cognition studies, people have found that there is a certain relationship between language structure and experiential structure. Cognitive linguistics claims that language is shaped or at least influenced by our experience of the world and the way we perceive and conceptualize it (Ungerer & Schmid, 2001). The cognitive constraint and influence on language is first embodied by iconicity, Iconicity is a set of signs whose meaning in some crucial way resembles their form (Nanny & Fischer, 1999:109). It denotes that linguistic structure is a reflection of cognitive or experiential structure. Iconicity is of great significance in revealing the mapping relationship between cognition and language structure.

As cognitive linguistics does not just concern about the real world of objects; but deals with the cognitive models we have about the world, it provides a new reference point for the iconic relation. It is the external factors such as reality; physiology, cognition, knowledge, meaning and pragmatics together that attribute to the motivation of linguistic form. The main principles of iconicity are manifestations of human's conceptualization processes.

This paper first attempts to put forward a universal Idealized Cognitive Mode (henceforth ICM) construction pattern of EC and to figure out the English representations of the ICM construction pattern of EC. And then it, based on the theory of iconicity, attempts to explain the internal language structure from the external factors by exploring four kinds of mapping relationship between the linguistic structure of the English EC and the conceptual structure it represents, accordingly, to find out the cognitive motivations of the English existential construction forming.

I. THE ENGLISH REPRESENTATIONS OF THE ICM CONSTRUCTION PATTERN OF EXISTENTIAL CONSTRUCTION

There are certain clusters of conditions that are more basic to human experience than other clusters and also more basic than individual conditions in the cluster. Lakoff and Johnson (1980) refer to such a cluster as an experiential gestalt, which is often representable by an Ideal Cognitive Model (Lakoff, 1987:345). An ICM can help better interpret and use its different manifestations.

And there are different representations of an ICM construction pattern in different languages, which result from different cognitive motivations. For the purpose of seeking the underlying motivations of the English EC, this paper first attempts to put forward a universal ICM construction pattern of EC and to figure out the English representations of the ICM construction pattern of EC (i.e. the English EC in this paper).

Existential construction refers to the construction that expresses the existence, appearance and disappearance of things, including human beings, animals, physical objects, or 'some place exists something'. All the existence involves existential space, existential way, and existential entity.

So existential construction needs three basic components: a locative phrase, a verb phrase and a noun phrase. The locative indicating existential space is placed before the noun phrase representing existential entity. The space -before-entity model has illustrated the relationship of existence and formed an image schema of 'in some place exists something'. The verb phrase denoting the existential ways is perceived on the basis of the space, therefore, is placed after the locative. After we have perceived the space and the ways of existence, the next to be perceived is the figure. Accordingly, the ICM construction patterns of the existential construction should be (Yang, 2007):

a. Locative Phrase + V +NP.

b. There + V + NP. (Here, *there* is known as an *introductory there*.)

In English, the representations of the ICM construction pattern of EC are as the following: introductory word 'there'> existential way>existential entity > existential space (or existential time), or existential entity > existential space (or existential time), or existential entity. For example:

(1) a. A dog. (Existential entity)

b. A dog in the park. (Existential entity > existential space)

c. There lies a dog in the park. (Introductory word > existential way >existential entity >existential space)

If existential entity is omitted, the EC doesn't exist. For example:

(2) a.* In the park (only existential space)

b.* Lies (only existential way)

c.* lies in the park (only existential space and existential way)

Obviously, a*, b*, c* can't be accepted.

Generally speaking, in EC, existential space/time is essential and necessary, but in English, it seems as if the existential space/time can be omitted. Actually, it is just because the introductory word "there" plays the part similar to space.

So the English representations of the ICM construction patterns of EC are(Yang,2007):

a. Locative Phrase + Existential V +Existential NP.

b. There + Existential V + Existential NP. (Here, *there* is known as an *introductory there*.)

II.   THE PRINCIPLES OF ICONICITY

Iconicity is the similarity between the signifier and the signified. Language iconicity refers to the imitation phenomenon between the sound, form, and structure of language and the signified. Theory of language iconicity was put forward in contrast to language arbitrariness and has been developing gradually.

Iconicity is important cognitive linguistic theory, which is the study of the similarity or natural relationship between the linguistic structure and the conceptual structure it represents. Therefore, it can help reveal the underlying cognitive mechanisms which motivate the linguistic manifestations of the English EC.

Motivation refers to the fact that language structures directly reflect the structures of reality or the conceptual structures. The main principles of motivation in the current research are: the principle of sequence iconicity, the principle of quality iconicity, the principle of distance iconicity and principle of markedness iconicity. Literature on iconicity seems to emphasize motivation, i.e. how linguistic structures reflect aspects of the structure of reality or aspects of human conceptualization of reality.

A.   The Principle of Sequence Iconicity

According to Givon, the principle of sequence iconicity is that "the order of the element in language parallels that in physical experience or the order of knowledge" (1985: 103).

We can probe the principle of order iconicity from three perspectives:

1. Iconicity in the Basic Sentence Order

2. The Semantic Principle of Linear Order

3. The pragmatic Principle of Linear Order

The use of this principle is reflected in the clause-initial placement of indefinite or important full-NP referents in languages with flexible word order (Givon 1988). It can also be reflected in the clause-initial placement of contrastive topics, cleft-focused topics, L-dislocated topics and WH-questioned constituents.

Cognitively, less predictable information is likely to be more urgent than predictable, accessible information. And both, 'surprising' and 'important' are identified as the less frequent, marked figure which needs attention, thus tend to be placed first in the string.

B.   The Principle of Quantity Iconicity

The quantity of linguistic expressions may correspond to the quantity, importance and predictability of concepts. John Haiman (1983) puts forward the term of the iconicity of length: "the length of an utterance may correspond to the extent to which it conveys new or unfamiliar information." Jakobson (1965) uses the notion of "complexity iconicity" to discuss the length of linguistic signs and the complexity degree of the concepts they convey. Haiman (1985) believes "Formal complexity corresponds to conceptual complexity." Givon (1994: 49) puts forward the quantity iconicity by saying that "One finds the footprints of this principle all over the syntactic map, in the assignment of larger segmental size or more prominent intonation to information that is semantically larger, less predictable, or more important". He states this principle as:

(i) A large chunk of information will be given a larger chunk of codes.

(ii) Less predictable information will be given more coding material.

(iii) More important information will be given more coding material.

In fact the cognitive basis of this principle lies in the fact that the increasing amount of linguistic material will draw

more of people's attention, which leads to complexity in mental processing so as to convey more information.

C. The Principle of Distance Iconicity

The principle of distance iconicity is also known as the principle of proximity iconicity or proximity principle. Givon adopted the term of "proximity principle" and provided us with such argument as "The closer together two concepts are semantically or functionally, the more likely they are to be put adjacent to each other lexically, morphotactically or syntactically". (Givon, 1985)

D. The Principle of Markedness Iconicity

The notion of 'markedness' entered structural linguistics via Prague School initially as a term in language analysis. According to Wang Yin, the sequence of syntactic constituents from the unmarked to the marked in syntactic constructions corresponds to the natural sequence of information arrangement in our conceptual structures, and the marked constituents indicate additional information.

The unmarked term refers to the element with common meanings and usages. The marked term refers to the element with distinctive features in one pair. Compared with the marked term, the unmarked term usually has more generalized and even neutral meaning. It is predictive in communication and has wider scope of distribution. Frequently, we ask: "How long is the stick?" but not "How short is the stick?" The unmarked term long, wide, high, deep, etc., are neutral in expressing length, width, height, depth, etc. Yet their corresponding marked terms only refer to the concepts of shortness, narrowness, lowness, shallowness, etc. The unmarked-marked dichotomy can be applied to almost every level of language: phonological, morphological and syntactic.

III. AN ANALYSIS OF THE ENGLISH EXISTENTIAL CONSTRUCTION FROM THE PERSPECTIVE OF ICONICITY

A. Sequence Iconicity of the English Existential Construction

The principle of temporal sequence is the most natural sequence, which is called PTS (Principle of Temporal Sequence) by Tai (Haiman, 1985b). He defines it as: "the relative word order between two syntactic units is determined by the temporal order of the states which they represent in the conceptual world" (ibid, 1985b). So the temporal sequence of "V+ NP" denotes the short mental perception process of the action of existence, appearance or disappearance of an entity. And the action is always perceived first, then the agent. What`s more, in such short perception process, the agent/the existential entity is impossible immediately to be perceived clearly and specifically, therefore it is indefinite and new to the perceiver.

Besides the temporal sequence, sequence iconicity in temporal scope and spatial scope is also an important principle.

According to Tai (ibid, 1985b), some word order phenomena involving time expressions in Chinese can be explained better in terms of the notion of temporal scope rather than temporal sequence. Scope implies a special sequential relation. The principle of temporal scope (PTSC) can be stated as:

If the conceptual state represented by a syntactic unit X fall within the temporal scope of the conceptual state represented by a syntactic unit Y, then the word order is YX. PTSC requires a constituent with smaller temporal range should follow one with larger range (Haiman, 1985b: 60).

Consider a Chinese example:

(3) Zuotian wo he xiaoli qu le shudian.

Yesterday, I went to the bookshop with xiaoli.

The temporal range of the actions denoted by the verb in the above Chinese example are within the temporal range denoted by the time adverbial in bold, the verb are thus put after the time adverbial.

In cognition, temporal category and spatial category are considered as two basic categories and they are interrelated. Spatial category is based on our bodily experience and then it maps its concept onto the temporal category. As there is the principle of temporal scope, this principle can also be possible in spatial category, that is, concepts with a larger scope precede those with a smaller scope. For example:

(4) zai chufang 1i de zhuozi de shangmian de hezi 1i you yibeng shu.

There is a book in the box on the top of the table in the kitchen.

The principle of temporal scope reflects the word order from the whole to the part or from the ground to the figure. Thus the relationship between the ground and the figure is as follows:

(i) The ground provides the existing space for the figure: The ground is a frame embodying the figure and the figure is the object the ground embodies.

(ii) The shape of the ground is larger, stationary, not clear and shapeless; on the contrary, the figure is smaller, mobile, salient and clear.

Though Tai's PTSC reflects mostly the conceptualization processes of Chinese nation, the form of the Chinese EC is actually the same with the locative subject EC in English, we may assume that two nations have the similar conceptualization processes in forming EC and can apply Tai's principle to the analysis of the English EC.

According to the viewpoint of figure-ground segregation, people can perceive the figure from the spatial perspective or perceive space from the perspective of the figure. Here consider the former perspective. And first consider the locative subject EC:

(5) On the top of the mountain lived a hunter.

(5) Is a typical EC according to Freeze's study of the EC in the world for the locative is at the beginning. In terms of Tai's principle, ' a hunter ' is clearly within the spatial scope of ' On the top of the mountain ', so the locative indicating a ground is placed before the noun phrase representing a figure. The ground-before-figure model has illustrated the relationship of existence and formed an image schema of 'in some place exists/appears/disappears something'. As for the existential ways denoted by the verbs of 'existence', 'appearance' or 'disappearance', they are perceived on the basis of the ground, therefore, are placed after the ground. After we have perceived the ground and the ways of existence, the next to be perceived is the figure. Actually, this model also is accordance with the ICM construction patterns of EC.

Next let's consider the preformed EC:

(6) There appear some clouds in the sky.

(7) There is a God.

(6) And (7) are both the *introductory there* EC. They are different from the locative subject EC only in that the ground is abstract. However, it is very clear that the figures ' some clouds ' and 'a God' are within the spatial scope of the abstract location denoted by there.

But why are there two forms of the English EC and different grounds? Actually, when uttering (5), the speaker is just an onlooker, he can vividly perceive the scene of existence, and introduce it to the hearer. But when uttering (6) and (7), the speaker has just an image schema of existence in the mind, and the process of uttering is the sequence that the speaker presents to the hearer: first an abstract location realized by there, and then the action which happens in the location, and finally the entity. Though these processes all happen in the mind, they are the reflection of the reality in practical.

And why is the *introductory there* EC more natural and preferred to express the concept of existence?

In the *introductory there* EC, there provides a general abstract ground, and uttering "there + be/VI" seems to be opening a container in order to let us see the content in it, and implies the coming of the information of something existence, it also provides the hearer with a mental preparation for the coming information. According to the ICM pattern of existential construction, existential ways are always paid little attention. So the hearer will pay more attention to the following new information: the existential entity and the specific existential space. However, how should the information be arranged? Based on our cognitive experience, the information order will be affected by the following factors:

a .Human`s language expression habits: first important, then less important.

b. The natural sequence of syntax: the figure-and-ground model.

c. The ICM pattern of existential construction: existential entity>existential space (refer to importance).

d. The two principles of information coding:

(1) Entity argument > setting argument;

(2) Definite argument > indefinite argument.

Therefore, the information order should be: existential entity + existential space. i.e. the word order should be: NP + Locative Phrase (sometimes omitted just because it is the shared given information). Obviously, the *introductory there* EC can better reflect human`s cognitive processes of the concept of "someplace exists something". This is why it is preferred to locative subject EC.

Up to now, we can see that the ground is before the figure in both the *introductory there* EC and the locative subject ES regardless the ground is abstract or specific. Therefore, the linguistic sequence of the English EC reflects in some way the conceptual sequence in perceiving "someplace exists something".

B.   Quantity Iconicity of the English Existential Construction

We know the principle of quantity iconicity is that more linguistic signs employed suggest more conceptual meaning conveyed. Newmeyer (1998) proposes that the greater the syntactic or morphological complexity, the more elements capable of bearing meaning; the more elements of meaning, the more complex the meaning (158-159). Here let's make an illustration of quantity iconicity of the English ES. First consider the following examples:

(8) There exists a God.

(9) There occurred a sudden revolution in public taste.

First, let's give an interpretation of the occurrence of the specific location. In terms of Givon's principle (b) of quantity iconicity—"Less predictable information will be given more coding material", the specific location of the figure in (9) is less predictable than that in (8) in that it gives more linguistic signs to the location. When uttering (8), the speaker assumes that the hearer can figure out that location on the basis of shared given information. But when uttering (9), the speaker assumes that the location of the figure is not clear to the hearer, and not easy to think of, so the speaker has to provide sufficient information for the hearer to make out the location of the figure. In terms of Givon's principle (c) of quantity iconicity—"More important information will be given more coding material", since the location in (9) contains more coding material, the location "in public taste" is thus important or surprising information because we normally assume the revolution happens in some place instead of "in public taste", which is really beyond our expectations. In (8), the speaker makes no mention of the specific location, which indicates the specific location of the figure is not important information and not necessary to give.

Second, let's talk about the length of the verb phrases and the noun phrases. The noun phrases are much longer than the verb phrases in (8) and (9), which can be explained by the quantity principle and indicates that the noun phrases are less predictable and carry more important information than the verb phrases. As we all know, the attention of the English EC is gradually shifted from the ground to the figure, which is what the speaker wants to convey to the hearer, and is also the function of the English EC, and thus the noun phrases convey more new content than the verb phrases. The following sentences verify that the verb phrase cannot be much longer (or have much more informational content) than the noun phrase: (Lakoff, 1987: 571)

(10) a. *Suddenly there burst into the room a cop.
b.*Suddenly there burst into the room a tall cop.
c.?*Suddenly there burst, into the room a brawny cop.
d.?*Suddenly-there burst into the room a mean-looking cop.
e. Suddenly there burst into the room a tall, brawny, mean-looking cop.

In the opinion of Lakoff, those sentences get progressively better with the addition of elements to the noun phrases. He also argues that the verb phrase is just to "set up an appropriate background against which the noun phrase will count as new information" (Lakoff, 1987: 571).

In the *introductory there* EC, the occurrence of a specific location is a manifestation that the specific location is unpredictable and also needs the hearer`s attention, and the omission of a specific location indicates that the specific location is predictable or unimportant or unnecessary to occur. These examples of the English EC just demonstrate that linguistic complexity is a reflection of conceptual complexity. A common form of iconicity is the expression of relatively simple ideas or situations in short, simple sentences, and of complex ideas or situations in complex sentences. In brief, more linguistic signs imply more meanings, and fewer linguistic signs, fewer meanings, which constitutes the basic tenets of quantity iconicity.

C. Distance Iconicity of the English Existential Construction

Haiman (1983: 782) expounds the first iconic motivation — "the linguistic distance between expressions corresponds to the conceptual distance between them". Here are the other two iconic motivations which result in the distance between expressions:

(i) The linguistic separateness of an expression corresponds to the conceptual independence of the object or event which it represents.

(ii) The social distance between interlocutors corresponds to the length of the message, referential content being equal.

In Haiman's opinion, if an element incorporated with another element forms a constituent, the two elements are predicted to have a close semantic relationship; if two elements are separated, the relationship is thus not close. By studying expressions like '*lighthouse keeper*' and 'light housekeeper', Bolinger (1977) found that the contrast between the two expressions was not one of relative stress, but of the ratio of linguistic distance, measured in time units between the morphemes *light, house, keeper*. Their conclusion was that:

Since in *lighthouse* keeper the semantic bond between *light* and *house* is closer than that between *house* and *keeper* (immediate constituents are lighthouse keeper), and since the disjunctives transparently (iconically) supply a physical separation whose width correlates inversely with the semantic bond, it follows that the disjunctives function directly to carry the information" (Bolinger, 1977).

However, not only distance but closeness, belongs to the proximity principle. Haiman (1985b: 228) points out what belongs together mentally is placed close together syntactically.

In this section we will find out the iconic motivations through investigating the distance or closeness of linguistic expressions and the conceptual distance or closeness they denote in the English EC. First let's consider the following sentences:

(11) a. There entered a policeman in the room.
b. There came into the room a policeman.

We have presented in section 3.2 that the occurrence of the specific location indicates the unpredictability and importance of that location, and that the noun phrase is also what the speaker wants to convey to the hearer. Therefore, two image schemata unfold before us in (11a): the first image is that a policeman entered a certain space, and another one is that the policeman is in the room, which is the image the speaker wants to convey to the hearer. However, the first image schema evoked in (11b) is a moving path and the destination formed by "come into the room", and then an image of "a policeman" is evoked, which alone composes the new information. In terms of our analysis, the noun phrases and the locative phrase in (11a) are close in that they form a concrete image of existence. The locative phrase and the noun phrase in (11b) are separated; accordingly their conceptual distance is comparatively large and the specific location of (11b) is more independent of noun phrases than that in (11a). (11b) seems to emphasize the action process by "come into the room".

In the English EC, the locative phrase and the noun phrase attach to the verb closely, that is to say, the conceptual distance is close.

The setting, the action and the participant in the EC are three basic constituents, which denote respectively the three construction components: the existential space, the existential way and the existential entity. The existential space is the

base of existence, and the ground on which the existential way happens, so the conceptual distance between the sitting and the action are close. While the existential entity is the agent of the existential way, certainly the conceptual distance between the entity and the action are also close. Therefore, conceptually the sitting and the entity are inseparable with the action, and thus the distance between them is close. The action should be put between the sitting and the participant, and connects the two constituents. What`s more, the existential space is the ground, the existential entity the figure, only against the ground can the figure single out; accordingly the conceptual distance of the two is close. So the figure and the ground can appear closely together in the *introductory there* EC. All the conceptual distances can then be reflected on the linguistic representation, that's to say, the two forms of EC:

(1) Locative Phrase +V+NP

(2) There + V + NP (+Locative Phrase)

D.   Markedness Iconicity of the English Existential Construction

According to Wang Yin, the sequence of syntactic constituents from the unmarked to the marked in syntactic constructions corresponds to the natural sequence of information arrangement in our conceptual structures, and the marked constituents indicate additional information.

The ordering from the unmarked to the marked is in accordance with the natural cognitive ordering. John Haiman (1980a: 528) argued that "It is universally assumed that markedness is iconically motivated: categories that are marked morphologically and syntactically are also marked semantically."

In Wang`s (1999) opinion, natural sequence, that is, the subject is before the transitive verb, is the unmarked because it tallies with the regular cognitive sequence of "the agent>action". But if the sentence is inverted and the agent is put after the verb, the sentence is the marked. Consider the following example:

(12) a. Our teacher sat in the front seat.

b. In the front seat sat our teacher.

Compared with (12a) in natural sequence, the inverted construction of (12b) is marked and carries extra meaning, drawing our attention to what happened to the front seat, that is, the less predictable person: our teacher.

Traditionally, the English EC is considered as an inverted construction with the subject after the verb; accordingly, it may be regarded as the marked since the natural sequence is the unmarked.

a. Predicate Locative (Theme+V+Locative):

(13) The book is on the table.

b. EC (Locative+V+Theme):

(14) a. On the table is a book.

b. There is a book on the table.

Sentence (13) is a typical unmarked sequence with a theme subject and the constituents are arranged according to the natural word order of English language. But (14) is the marked with a locative subject because we have verified that *there* is meaningful and supposed that it refers to an abstract space, a mental place. Since the marked indicates extra information, it draws our attention to what happens to the locative. That`s to say, what happens to the locative is important and less predictable, so it needs our more attention. Accordingly, NP becomes a salient item in the marked form.

In selecting the word order, people tend to put the perceptually salient item or the more attractive item in the first place. Therefore, in the unmarked form the subject, which is definite and the figure within the profiled relationship, is more prominent than the locative; however, in the marked form the locative subject more prominent than the noun phrase is selected as the conceptual starting point. Meanwhile, it functions to evoke new information.

IV. SUMMARY

This paper first constructs the ICM representations of the English EC and then gives a general interpretation of the English EC by virtue of the four principles of iconicity. The principle of sequence iconicity analyzed the scope sequence of the English EC: from the ground to the figure. The principle of quantity iconicity gave an explanation for the occurrence of the specific location in the *introductory there* EC and the relative length between the noun phrases and the verb phrases. The principle of markedness iconicity illustrated the markedness of the English EC. The principle of proximity iconicity expounded the independence of the specific location, the closeness between the participant and the verb, and the closeness between the setting and the verb, the closeness between the noun phrase and the locative phrases.

The research finds that the sequence of the English EC tallies with the sequence of the information transfer, and with the sequence of the ICM construction patterns of EC and information-coding; the distance between the components of the English EC is in accordance with the distance of their corresponding concepts; in the *introductory there* EC, the occurrence of the specific location is related to the predictability of its concept, and it indicates the importance or unpredictability of the noun phrase that the length of the noun phrase should be equal to or longer than the length of the verb phrase; and the ground-before-figure model of the English EC is contrary to the figure-ground model of natural word order, which reflects that the ground, as the conceptual starting point of the English EC, is the focus of cognition, and thus is prominent.

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Culture Influence over Words and Phrases

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Abstract—**Every language is a part of culture, it can not but serve and reflect culture needs, and culture also exerts a strong influence on language. We should not only focus on the distinction between foreign language and our mother tongue, we should also pay attention to the numerous features shared by the two languages. The paper discusses culture difference over words and phrases. Culture plays an important part in the translation of words and phases.**

Index Terms—**no equivalent, literal translation, globalization**

I. CRITERIA IN TRANSLATION

The translation of words and phrases is more difficult to be mastered than the article translation. Sometimes even a word or a phrase takes much time to establish in translation. Translation should obey the translation criteria: faithfulness, smoothness, expressiveness and elegance. But sometimes we can't translate words and phrases just according to the above standards. Culture factor is an important part we should consider.

II. CULTURE IN PRACTICE

A. History Influence in Practice

For example, the word "ancient" has different meanings in different culture. Both China and Europe have the word. But in China we mean Qin and Han dynasties while in Europe they usually mean ancient Greece and Roman Times. As a translator, we should know the difference. China and Europe have different histories. "Ancient" means different periods of time in history. So when "ancient" is translated into Chinese, ancient Greece and Roman Times should be mentioned. And when "ancient" is translated into English, Qin and Han dynasties should be explained, so that the reader can have the exact understanding.

B. Differences in Definition

1. Station and Stop

We often hear some bus tell the passengers where to get off in English. For example, they say "The next station-Liao Yang Dong Lu". This sentence makes us uncomfortable because it is neither English nor translation. This is not English at all, not to say translation. The "station" is not properly used here. In Oxford Advanced Learner's Dictionary "station" means a) place where trains stop on a railway line b) similar place where buses and coaches stop. "Stop" means a place where a bus, train, etc, stops regularly (e. g. to allow passengers to get off or on). In Chinese we can make some mistakes to translate "station" and "stop". But from the definitions, we can see the differences. Many Chinese neglect his point and take it for granted that they have: the same Chinese meaning and they are equivalent. The translator makes such a mistake because he does not understand the different cultures. "Liao Yang Dong Lu" is regarded as "Chinese English". So, to the passengers, most of them are Chinese, it is of no use translating. And to the foreigners who can understand the next stop in Chinese, it is also of no use for this translation. "The next station –liao yang dong lu "should be translated into "The next stop--Liao Yang East Road", which can be regarded as English by foreigner.

2. Different meanings of "peasant" and "farmer"

Nowadays, we often translate "farmer" into "peasant". In fact, "peasant" in modern English has a strong derogatory sense of humor. In dictionary meaning, the meaning of "peasant" is :a) one of chiefly European class that tills the soil as small free landowners or hired labors b)a rascally person c) a rather uneducated ,uncouth person in the low income group .now people in the English speaking countries call people who work for agriculture farmers or farmer works. Farmer is a person who cultivates lands or crops or raises livestock. Farmer is a proper name for our Chinese "farmer", though "peasant" has been used for a long time by a number of Chinese people. A translator should not only translate the works but also impact the thought of people through translation and change their wrong ideas formed years ago.

C. No Equivalent between English Original Words and Chinese

"Faithfulness" is the most important criterion for translation. Faithfulness also includes the keeping of the original work in. But because of different cultures, English original works and Chinese translation cannot always be equivalent to. In this case, we should avoid word-for-word translation. For example,

"Did you say ' pig' or ' fig'?" said Mary.

"I said ' pig'." replied Alice .How to translate "pig" and "fig"? If we translate them respectively and we will make the

readers perplexed. "pig" has no connection with "fig". So when we translate "fig", we can use a Chinese character "fig", which has the same rhyming word with "pig". This keeps the flavor of the original work and there is no need to explain.

English and Chinese are the individual and distinct system of two entirely different languages. English and Chinese are two entirely different languages. Each has an individual and distinct system. There are lots of dissimilarities between them. Because of this, we have to be familiar with both the language and the different cultures.

D. Over-literal Translation

1. "breakfast" and "white hands"

There are many words and phrases which we cannot translate over-literally. We must consider the culture factor. For example, there are two ways of translating the English word "breakfast". One is "the first meal of the day" which is an interpretation of word in terms of its actual referent. And the over-literal way of translating it will result in "meal which breaks a period of fasting". Though this looks much more faithful to the original meanings, it is surely misleading. It's terrible to translate the phrase "white hands" into Chinese if we use word-for-word translation. It means "start from scratch" or "build up from nothing". But in English ' white hands" means "pure", "unsullied, and "unstained. When we say "He has white hands", we cannot understand this sentence "His hand is white". In English it means "He is unstained".

2. The translation of "rest room"

Take "rest room" for another example. We translate the word "restroom" into "and so many people take it for granted that "rest-room" is a room to have a rest. But in English "rest-room" is a lavatory in a public building. Suppose a foreign teacher went into a teacher's rest-room to get relieved. How disappointed and embarrassed he will be when he finds there is no toilet.

3. Misunderstanding of "Wine" and "spirits"

Our Chinese people like to translate "white Wine" incorrectly. In China "white wine" is distilled out of water. The ethyl alcohol degree is usually above 50. But in English white wine is brewed out of grapes. The ethyl alcohol degree is only about 15. "Spirits" or "liquor" should be used to the liquid distilled and "wine" is a general name for the liquid brewed out of grapes.

E. Customs

1. There are some words and phrases and customs in China, of which foreigners know nothing or they have quite different understanding. So when we translate this kind of words and phrases, we should be carefully. We translate "Moon Rabbit" instead of "jade Rabbit", because in Chinese myth the rabbit lived in the moon to accompany change. It has become another name for the moon. The ' Moon Rabbit" reflects the flavor of our old culture. If the readers know the old story, they will not misunderstand the translation and will not think the rabbit is made of jade.

In translation, the understanding to the original work is not in merely the understanding to the language. Language is a component of culture and is influenced and restrained by culture. We can translate "My God" into "sky". But if we translate "sky" into "God", it is not proper. In Chinese we do not have the definition of "God". If we translate it like that, the European and American readers with think Chinese people are familiar with Christ.

2. Necessarily explanation in translation of "dragon"

Different cultures make it necessary for the translator lo make some explanation after translation. For example, there are two ways to translate wishes their son to be dragon. One is "long to see one's son to succeed in life." another is "long to see one's son to become a dragon" (i.e. win success in the world). The first is liberal translation and the second is literal translation with explanation. The explanation is necessary because dragon has different meanings in English and Chinese paper. In the bible oath, dragon is the symbol of evil. It is formidable for Englishman and American Federation of Labor. But for our Chinese dragon is the symbol of emperor.

F. Disparity between Cultures

There are more other translation of words and phrases influenced by culture. We use "yellow video" while the American use "blue video". We use"red- eyes sick"while they use "green-eyed monster". No translation can exist without culture. No translation can be separated from culture. Even though we say "expose in the sun" in Chinese, no one of us will admit that we think that it is people who bathe the sun rather than the sun bathing people. The translation is affected by the way of thinking in the culture of different languages. There seems to exist some disparities between what people actually think and what is conveyed in the over-literal translation.

III. GLOBALIZATION AND RECOGNITION OF SOME TRANSLATION

A. Loanwords and Globalization

In the recent ten years, the contact between China and other counties become more and more frequent. More and more translation works appear in many fields, such as in economy, politics, trade and tourism. Culture communication is becoming more and more frequent. Different culture phenomenon is familiar to different people .there some words and phrases being accepted by other cultures and popular in other cultures. Cases in points are qigong, wushu, etc. these words have been accepted by English speaking country. Some words like "CD","VCD","OK" and "E-mail" are used

directly instead of being translated into Chinese.

B.   Recognition of Some Translation like "Telephone"

In 1930s, people did not know how to translate "telephone", "laser" and so on into Chinese correctly. As years passed, people know more about these things and change their names into right words. The translator is intelligent to combine the euphony with the mellowness of the wine and hospitality of welcoming the guest. All these examples show the culture influence upon the translation of words and phrases.

IV.   CONCLUSION

"Leaning a language is a kind of learning the culture and the habit of the country where the language is spoken." Translation without knowing the culture is like shooting without taking aim. Before translation, we should learn the different cultures, including its tradition, habits, social customs, morals and so on. Culture exerts a strong influence on language. In the translation of words and phrases, culture background is essential. A translator without understanding the culture cannot translate well. We should take the culture factor as an important part in translation and translate words and phrases according to the rules of translation so as to get rid of unreasonable translation.

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Analysis of Issues on the Part of Teachers in College English Intensive Reading Class

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Abstract—**This thesis is a case study mainly based on 1) Roger's humanistic psychology with an affective focus and 2) Dell Hymes' concept of Communicative Competence. Through the analysis of the questionnaires designed by the author and the interview afterward, the author has discovered many issues on the part of teachers in College English Intensive Reading class. This paper elaborates and reveals the problems from the quality of teachers, and relationship between teachers and students in the process. Meanwhile, the paper involves some practical solutions accordingly which will be helpful in improving College English Intensive Reading teaching.**

Index Terms—**college English intensive reading class, communicative competence, questionnaire, quality of teachers, relationship between teachers and students**

I. INTRODUCTION

College English Intensive Reading Course is a comprehensive course that involves learning and teaching of listening, speaking, reading, writing and translating skills within a limited period. They are not simply put together but closely inter-related. During a short class period (usually 50 minutes), teachers have to carry out activities for learners to do various practice in order to meet the demands. Many well-known applied linguists such as H. G. Widdowson claimed that the ultimate aim in language learning is to acquire communicative competence and communicative abilities embrace linguistic skills, which refer to those skills as speaking, hearing, composing and comprehending. (H. G. Widdowson, 1978, p67)

There are many factors accounting for the emphasis on the fostering of college students' communicative competence in English. First, in China there is a great demand for talents who are expert in English. However, most non-English majors show less flexibility in use of English. Besides, the majority of Chinese people who go abroad to pursue their study meet a lot of difficulties. Many people think that these problems are closely related to English teaching in China, which cannot meet the needs of English learners. Actually, there exist many problems in College English Intensive reading class, which has long been considered to be a time-consuming and painstaking task with a little outcome achieved finally; thus, it is always a hot issue discussed among scholars and teachers especially in the field of College English education. Many scholars have carried out their study mainly based on the language teaching theories. This paper aims at revealing some issues on the part of English teachers in the process according to the data the author once collected with questionnaires mainly on what students think about it.

II. BRIEF INTRODUCTION TO THE QUESTIONNAIRE

This questionnaire is conducted on what is really going on in College English Intensive Course and especially teachers and learners' attitudes towards it among 550 first-year and second-year non-English majors at Northwest University. 489 respondents handed in valid questionnaires. After that, the author interviewed some of them in order to get specific information about their notions and turned to a dozen College English teachers to get something reproved. It involves students of nearly 30 majors. Thus, the results can represent the learning and teaching of College English Intensive Reading Course especially at Northwest University. The results of this questionnaire have been analyzed with SPSS.

Through the analysis of the questionnaires and the interview afterward, the author has discovered the following serious issues related to teachers that refrain students from achieving optimum learning outcomes in class: 1) Students lack motivation to participate in class activities; 2) Teachers usually dominate the class; 3) The relationship between teachers and students is not satisfactory.

In this paper, only some items related will be used to illustrate the author's idea.

III. ANALYSIS OF ISSUES ON THE PART OF COLLEGE ENGLISH TEACHERS

From the past to today, teachers have always been playing a dominating role in College Intensive English class. So far they have been regarded as the source of knowledge and the authority in class. However, what they do and what they are get to be challenged by more and more educators, students and teachers themselves, who become more critical of College English teachers. People assume that teachers are to blame for college students' failing to learn English well. It

is widely agreed that teachers have to improve their teaching from various aspects.

Brad Anderson once said, "To explain to others you must truly understand. To make others understand as you do, you have to be an exceptional guide." Students in the survey conducted by the author express the similar idea.

Q5 the main problem of the traditional English teaching lies in: A. outdated teaching methods; B. the low professional quality of teachers; C. teachers being less responsible; D. the outdated teaching facility

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A	388	79.3	79.3	79.3
	B	18	3.7	3.7	83.0
	C	9	1.8	1.8	84.9
	D	74	15.1	15.1	100.0
	Total	489	100.0	100.0	

Q9 Students' interest is determined by: A. teachers; B. course books; C. students' studying awareness; D. others

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A	133	27.2	27.2	27.2
	B	27	5.5	5.5	32.7
	C	284	58.1	58.1	90.8
	D	45	9.2	9.2	100.0
	Total	489	100.0	100.0	

According to the tables, only 15.1% owe it to the outdated teaching facility, all the others think they fail to learn English well because their teachers are not competent enough. Specifically speaking, 79.3% of the respondents think that the main problem in College Intensive English class is the outdated teaching method and the other 5.5% claim that teachers' professional quality needs to improved or teachers are not responsible. Besides, 27.2% of the students believe that teachers determine their interest in English learning. During the interview with the students who choose "D", the author got to know that "D" also refers to the teaching method. So altogether, a large number of students owe their interest in English learning to their teachers, thus teachers and educators cannot ignore it. In the following part, the author is going to analyze the learning and teaching of College Intensive English Course from two aspects.

A.   The Quality of Teachers

'A good teacher' entails many different definitions. What qualities should a good teacher possess? One of the student teachers in the works of Donald Freeman and Jack C. Richards has discovered the qualities of teachers as "being responsible, keeping their word and striving for achievement" (Donald Freeman and Jack C. Richards, 2002: p152) Coupled with that, it is said, "a good teacher is supposed to be competent not only in their professional knowledge but also in their ability to respect and satisfy different needs of students' cognitive patterns in the teaching process". (Wang Tong, 2001, p340)

As a whole, a good teacher should be defined from two aspects: teachers' professional quality and teachers' ability to organize class activities. People think that it is up to College English teachers to develop students' interest in English, to foster students' learner autonomy, and to create a natural and relaxed learning atmosphere where students can reach their aims. As a result, College English teachers are supposed to improve their learner autonomy first and make them excellent enough to set models for their students. How competent teachers are determines how effectively they teach their students. In class, teachers are expected to conform to the principles of "speaking English as more often as possible and using the mother tongue to a suitable degree", trying to make College Intensive English class communicative. (Tian Shiguo, 2001, p326) Teachers' language competence is one significant factor reflecting teachers' professional quality. In class, language used by teachers has to be as close to life as possible, endowing the interaction between students and teachers with practical meaning. In this way, students can be guided to focus more on conveying meaning during the interactions. Plus, College English teachers should also try to make themselves acquainted with the second and foreign language teaching theories and the theories of second and foreign language acquisition. Being equipped with the knowledge of the regular patterns of foreign language learning, teachers can conduct the effective teaching activity.

Together with it, College English teachers are expected to be capable of organizing various activities, which can motivate students to speak English as possible as they can. The learning outcomes will be optimum if those activities are designed to be closely related to the course materials and meaningful as well. In the process, teachers are better to be easy-going and out-going in order that students feel they are encouraged to consult teachers or turn to teachers for help

when necessary.

B.   Relationship between Teachers and Students in College English Intensive Reading Class

The relationship between teachers and students are social as well as emotional. The frequent interaction between them is good for them to cultivate mutual trust, understanding and cooperation in class activities. Teachers should be both teachers and friends to students, which will definitely promote students' motivation to study and help them achieve the optimum learning. Nevertheless, it seems not easy for both teachers and students to adopt this idea. Several reasons can account for it.

The basic reason is the one related to the concepts of teachers and students on their respective roles. Traditionally, teachers play the central roles in class while students are seen as "receptacles to be filled with knowledge." According to the traditional "the jugs and mugs" theory, teachers are compared to "a large jug of knowledge which is poured into the learner 'mugs' or receptacles, which in turn can only accept a certain amount of that knowledge according to the size of the learner's IQ." (Marion Williams & Robert L. Burden, 2000, p58) Although teachers and students know that it is not appropriate to think so, they do not take pains to change the situation because they have long been used to it. Plus, like what has been talked about in the above, Chinese students are not independent enough and they tend to rely on others to set the pace for them. In other words, students like to be followers rather than the leaders in class discussion. Perhaps this is also influenced by Chinese culture---being modest. Thus, when asked about the importance of teachers and students in class, nearly 50% of the students agree that teachers play a more important role than students do.

Q11 I_____ that teachers play a more important role than students do in class. A. can't agree more; B. agree; C. do not agree; D. do not agree completely

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	A	24	4.9	4.9	4.9
	B	214	43.8	43.8	48.7
	C	222	45.4	45.4	94.1
	D	29	5.9	5.9	100.0
	Total	489	100.0	100.0	

There has been existing such a concept that students are not expected to challenge what teachers do or say. What students can do is to show full respect for teachers. They are afraid they cannot get high marks if they do not obey their teachers. In this case, it is up to teachers to encourage students to talk freely by creating a safe environment in class for students.

Moreover, time for both teachers and students to establish a friendly relationship is a problem. It is a fact that teachers and students cannot interact with each other since teachers will leave the classroom immediately after class is over. It is impossible for them to maintain a friendly and equal relationship by talking face to face. Even though they want to communicate, they cannot because teachers usually occupy themselves with many things after class and students have many other subjects to learn. To solve this problem, the internet maybe provides teachers and students with a platform where they can talk to each other without being refrained by time. In addition, everybody likes to make friends with those who favor them. Therefore, it is better for teachers to form the habit of praising or encouraging students instead of looking for faults in them or discouraging them when they make mistakes. As a rule, the negative comments made by teachers on students will severely hurt students' self-esteem and confidence for quiet a long time and even their whole life. Here is an example about the effect of teachers' comments on students. "One student said that she never thought that she was imaginative and had good ideas because she had received many negative comments from the teacher." (Donald Freeman and Jack C. Richards, 2002, p107) According to the cognitive theory, learners typically progress from declarative knowledge (know that) to procedural knowledge (know how). Errors of students result not from lack of declarative knowledge but from procedural knowledge. Therefore, the solution to this problem is to provide conditions of learning that enables students to practice using their knowledge in authentic communicative situations. Apart from that, people who support communicative teaching claim, "Teachers should try to tolerate linguistic mistakes students make in class but not correct them too often lest students' continuous language practice be interrupted". (Tian Shiguo, 2001, p158)

To sum up, both teachers and students are supposed to attempt to change their stereotyped idea. Students should no longer be considered as passive containers for knowledge. Instead, they are learners with high self-esteem. In the teaching process, it is up to teachers not only to impart students with knowledge but also to interact often with students so that students can become independent and enthusiastic about English learning and finally develop their learner autonomy. In terms of fulfilling this change, teachers should take on more responsibility by doing something consciously to realize it.

IV.   CONCLUSION

The teaching and learning of College English Intensive Course is a terribly complicated process in which hosts of things are involved. Anyway, it is widely recognized that there is no any right way to teach. In this thesis, the author just intends to draw the attention of educators and College English teachers to some issues in the teaching and learning process that cannot be ignored in order to turn out the excellent talents who not only do well in their majors but also acquit themselves brilliantly in English. Nevertheless, it should be admitted that the existence of the present situation should be analyzed not only from the aspect of teachers but from the aspect of students, the current Chinese exam system and teaching materials. Anyway, although there are many contradictions in the process, they will be settled if more educators and College English teachers contribute their ideas they get by observing the virtual teaching activities and studying the theories of second and foreign language acquisition and the theories of foreign language teaching.

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Study on the Effect of Dictionary Use on Second Language Incidental Vocabulary Acquisition— An Empirical Study of College English Vocabulary Learning Strategy[*]

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Abstract—**Vocabulary acquisition occupies a key position in learning a second language. How vocabulary is acquired and what the most effective means is to promote effective acquisition have been worthwhile lines of investigations in the field of SLA (Second Language Acquisition).But the study of the use of dictionary is relatively rare. Will the use of dictionary has positive effect on the IVA in reading the material without glosses? An empirical survey was carried out in order to test the influence of dictionary use.**

Index Terms—**incidental vocabulary acquisition, dictionary use, empirical study**

I. INTRODUCTION

A. The Concept of Incidental Vocabulary Acquisition

IVA is first appeared in the study of children's acquisition of first language. The term incidental acquisition was first used in the field of psychology, but Incidental Vocabulary Acquisition was proposed by Nagy, Herman and Anderson in 1985 based on the research of how children acquire their mother tongue. Gass (1988: 198-217) observed that there were not agreed-upon definitions of Incidental Vocabulary Acquisition. It is of special importance to have a clear understanding of the term Incidental Vocabulary Acquisition.

B. Questions and Hypotheses

Based on the previous research findings and the English-learning situations in Chinese universities, the researcher of the study attempts to find answers to the following questions:

1) Will the use of dictionary has positive effect on the IVA in reading the material without glosses?

2) Will the paper dictionary and the electronic dictionary have different effect on the immediate word gains and retentions of learners?

C. Empirical Study of Dictionary Use

1. Marginal gloss and dictionary use

Gloss can be used as the easiest way to understand the meanings of words when they appear in context. Generally researchers agree that glosses facilitate reading comprehension and short-term vocabulary retention.

The most common means of dealing with unknown words in texts, as reported by the subjects, was to consult a dictionary: sometimes a bilingual dictionary, sometimes electronic dictionaries were reported. When consulting a dictionary, generally speaking, learners can learn the three dimensions of word identified by Aitchison (1987) as semantic, syntactic and phonological.

L2 learners often turn to dictionaries for help when reading texts. Although in recent years, many researchers, teachers, and textbook authors have encouraged students to guess, to use inference as the strategy of first choice, consulting in dictionaries still has its own advantages: for example, providing the learners with more information on the target word.

However, using the dictionary as the primary method of increasing students' vocabulary has not been proved by L1 research. Many of the L1 investigations were comparison studies between dictionary definitions and contextual guessing to see which condition best promoted the learning of new vocabulary.

Although the results showed that contextual guessing to be superior to dictionary definition, the findings were confounded by the fact that many of the texts, which were used for the context-only condition, provided definitions or examples for the targeted words.

2. Empirical study

In Hulstijn et al.'s (1996: 327-339) study, the French participants, who were learning English, were asked to read a text with marginal glosses or with a dictionary. The results of the research show that the marginal glosses Group significantly out performed the Dictionary Group in the subsequent test of retention of the target words. In addition, the Dictionary Group students rarely had used the dictionary at all during the reading, but the relatively few words that were checked up in the dictionary during the reading task. The appearance of minimal dictionary use was because of the fact that advanced L2 learners' vocabulary size seemed to be large enough to get the global understanding of the text without using dictionary.

In Luppescu and Day's (1993: 263-287) research, 293 Japanese university students were required to read an English short story with a bilingual dictionary and without a dictionary. The students were allowed to take as much time as they needed to read the passage. Then 17 target words were tested by multiple-choice unexpectedly. The dictionary use Group did significantly better in the post test. However, the dictionary use Group took twice as much as the time. Further experiment is needed in this area.

II. RESEARCH DESIGN

The subjects are 60 freshmen who have been learning English as a second language in Qingdao University of Science and Technology.

A. Methods

1. Selection of reading material

The selection of English reading material as well as the selection of target words is crucial to ensure validity of the experiment. A reading passage from CET-4 training book was selected for the experiment (see Appendix I). It contained 10 unknown words (see Appendix I). In selecting reading material, several factors were taken into consideration. The passage was in an appropriate difficulty level to roughly match the learners' ability, that is, neither too difficult nor too easy, since students could only pay attention to a limited amount of information during a certain period of time and overloading the capacity of attention would lead to less likelihood in noticing and attention.

2. Selection of Target words

10 words from the reading text were selected as the target words. In selecting the target words, three steps were taken to make sure that words to be selected were unfamiliar to participants. First, the teacher marked the words which were considered to be unfamiliar to most of the participants.

The teacher selected 13 marked words which were believed by the teacher as unknown to participants. Then, a pilot study was conducted to further identify the unknown words. 11 words among the 13 were identified unfamiliar. Finally, one of the 11 words were removed for it is easy to be guessed out by the stem and affix, therefore 10 words were chosen as the target words, consisting of 5 nouns, 2 adjectives, 1 verb, 1 verb phrase and 1 adverbial .

B. Procedures

1. Grouping

The students are divided into two groups according to their score of English in college entrance examination so that the students of each group are similar in English proficiency and vocabulary size. They are group 1 and 2. Group2 is also divided into two parts evenly. Students in part1 use the paper dictionary and students in part2 use the electronic dictionary in the following task. The electronic dictionaries they use are learners' dictionaries, in which the information is not as specific as in the paper dictionary. Different groups are given different tasks:

Task One: Reading comprehension with glosses (group1).

Task Two: Reading comprehension without glosses while using dictionary (group2); half of the students use paper dictionary (part1 of group2), half of them use the electronic dictionary (part2 of group2).

2. Test of different reading tasks

The reading materials were handed out to the students according to their groups. They are allowed 15 minutes to do the reading comprehension without knowing the task of target word test. Each group has different task.

3. Immediate test and delayed test of target words

After the collection of the reading materials, they were tested on their knowledge of the target words.

The immediate test took about 5 minutes.

The subjects in the study were given an unexpected delayed target words test five days after they took part in the immediate test.

They were allowed 5 minutes to finish the test.

C. Scoring and Data Analysis

Each correct word is given one score both in immediate test and delayed test. The total score is 10 each time. The test papers were scored by the researcher. A word that was given the right Chinese meaning and part of word received a score of one. A wrong answer received zero.

The main instrument for the quantitative analysis is SPSS10.0. Descriptive statistics were conducted to present the sample numbers, mean scores and standard deviation for each group in the tests. The Independent-Samples T-tests were

used to compare the scores of students with the paper dictionary and the electronic dictionary.

III.   RESULTS AND DISCUSSION

A.   Results of the Immediate Test of the Two Parts of Group 2

TABLE 3-1
DESCRIPTIVE STATISTICS OF THE IMMEDIATE TEST

Group Statistics

	GROUP	N	Mean	Std. Deviation	Std. Error Mean
SCORE	1	15	6.33	1.45	.37
	2	15	7.20	1.52	.39

Notes: score1 is from part1of group3 (with the paper dictionary)
score2 is from part2of group3 (with the electronic dictionary)

The mean scores for the two parts respectively are 6.33 for part 1; 7.20 for part 2; the table shows that students of part 2 get the higher mean score than students of part1.

TABLE 3-2
INDEPENDENT SAMPLES T-TEST RESULTS FOR THE IMMEDIATE TEST

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means							
										95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
SCORE	Equal variances assumed	.054	.818	-1.598	28	.121	-.87	.54	-1.98	.24
	Equal variances not assumed			-1.598	27.931	.121	-.87	.54	-1.98	.24

As we can see from table 4-12, the Sig. P. value (i.e., 0.121) is larger than 0.05, which shows that the Independent Samples T-test for the level of significance of means makes it clear that there is no significant difference between the two groups in the retention of the words.

B.   Results of the Delayed Test of the Two Parts of Group 2

TABLE 3-3
DESCRIPTIVE STATISTICS OF THE DELAYED TEST

Group Statistics

	GROUP	N	Mean	Std. Deviation	Std. Error Mean
NUMBER	1	15	6.07	1.49	.38
	2	15	5.27	1.71	.44

Notes: score1 is from part1of group3 (with the paper dictionary)
score 2 is from part2of group3 (with the electronic dictionary)

The mean scores for the two parts respectively are 6.07 for part 1; 5.27 for part 2; the table shows that students of part 1 get the higher mean score than students of part2.

TABLE 3-4
INDEPENDENT-SAMPLES T-TEST RESULTS FOR THE IMMEDIATE TEST

Independent Samples Test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
									95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
NUMBER	Equal variances assumed	.229	.636	1.368	28	.182	.80	.58	-.40	2.00
	Equal variances not assumed			1.368	27.468	.183	.80	.58	-.40	2.00

As we can see from table 4-14, the Sig. P. value (i.e., 0.182) is larger than 0.05, which shows that the Independent Samples T-test for the level of significance of means makes it clear that there is no significant difference between the two groups in the retention of the words

C.   Comparison between Group 1 and Group 2

The mean score of immediate test for group2 (with the use of dictionary) is 6.77, and the mean score for group1 (without the use of dictionary) is 3.06. It indicated that dictionary use has positive effect on IVA in immediate gain of new words.

The mean score of immediate test for group2 (with the use of dictionary) is 5.67, and the mean score for group1 (without the use of dictionary) is 2.47. It indicated that dictionary use has positive effect on IVA in the retention of new words.

The result testified the hypothesis1 to be true.

In Luppescu and Day's (1993: 263-287) research, 293 Japanese university students were required to read an English short story with a bilingual dictionary or without a dictionary. The dictionary use group did significantly better in the post test. The experiment got the same result of the former test of scholars.

It indicated that the Chinese L2 learners have relatively low guessing ability, so the training of this ability can be conducted in the English class. Students also can build their guessing ability spontaneously in the further study of English.

D.   Comparison between Part 1 and Part 2 of Group 2

As shown in table 3-1 and table 3-3, there is no significant distinction between using the different kind of dictionary. But the retention rate of part1 is higher than part2 significantly. The followings are reasons for discussion.

There are large amount of vocabulary information in paper dictionary, such as phrases, model sentences, different part of words, etc. Electronic dictionary is more convenient than the paper dictionary but it has less interpretation of the words in all aspects than paper dictionary.

It shows that when students use electronic dictionaries, they only concentrate their attention on finding meaning to help them comprehend the text. They do not tend to elaborate the word deeply, compare it with pre-existing knowledge in mind, and construct a relationship between form and meaning. On the other hand, in the process of using paper dictionary, students may do more search and evaluation than students who use electronic dictionary. This process also contains more involvement load.

Therefore, in the long run, students in part2 (with electronic dictionary) tend to forget more of the words that they have stored in their short-memory than part1 (with paper dictionary).

The findings also partially support the involvement load hypothesis proposed by Laufer and Hulstijn (2001: 1-26).

IV.   CONCLUSION

Paper dictionary is useful for students in building good study habit. Students are encouraged to do more consultation while necessary.

On the other hand, when readers do notice the new words then look them up in dictionary or infer their meanings correctly in context, they can be stored longer in their memory. Therefore, all the four reading tasks have their own advantages in promoting learners' IVA, we cannot simply prefer one and ignore the others. Instead, it is advisable to choose suitable reading task or combine them together according to the specific situations.

Since the consultation of dictionary has a positive impact on vocabulary learning and reading development, it should be encouraged to use dictionary in a consistent and appropriate manner. Paper dictionary is better than electronic dictionary. In the process of meaning inference or dictionary consultation, words meanings can be elaborated more deeply and be easier to be remembered.

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A Comparative Study of Chinese and American Cultural Context and the Influence on Communication[*]

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Abstract—**Cultural context plays a very important role in intercultural communication between Chinese and Americans. It is different in many ways including: Chinese culture and American culture belong to different cultural types, one high-context culture the other low-context; they are different also in terms of their basic values, language systems and nonverbal communication systems. Only when people from different cultural systems know about the cultural context of the target culture can they have an effective communication. Communication between Chinese and Americans is no exception.**

Index terms—**communication, cultural context, high context culture, low context culture**

I. GENERAL INTRODUCTION

The study of cultural context in communications between Chinese and Americans is very important because "culture is communication and communication is culture"[1]. Communication and culture are so closely intertwined that one always embodies his or her cultural characteristics in communication even she or he doesn't realize.

The significance of the study on cultural context about Chinese-American communications is as the following: first and foremost, Chinese culture and American culture are of different types; second, the two cultures are different in terms of their values, language systems, non-verbal systems, and so on; and what's most important is that, as the biggest developing country and developed country in the current world respectively, China and America communicate a lot, there are all kinds of communications and there will be more communications among people of the two countries in different fields including politics, economics, science, education, trade, sports, etc., these communications can happen between government organizations, nongovernmental organizations, and individuals. All these make it crucial for the study of the cultural context between communications of Chinese and Americans.

II. THE COMPARATIVE ANALYSIS OF THE CHARACTERISTICS ABOUT CHINESE CULTURE AND AMERICAN CULTURE IN COMMUNICATION

A. The Comparison of Basic Values of the Two Cultures in Communication

"Although each of us has a unique set of individual values, there are also values that tend to permeate a culture. These are called *cultural values*."[2] There are numerous differences between Chinese culture and American culture. "The cultural patterns that are typical of a certain group communicate the essence of that group. Culture distinguishes one group of people from another.[3] The major characteristics of the Chinese culture and American culture can be briefly summarized as high context oriental culture and low context western culture respectively. Chinese culture has enjoyed a long history. During thousands of years of development, Chinese culture has evolved into a unique culture with its own essence and characteristics. Confucianism becomes the mainstream Chinese culture. Although it's named Confucianism, it's not the mere thoughts of Mencius and Confucius; it's a combination and deposit of the Chinese national culture. It's not one-dimensional but a system of all-round and multidimensional cultural complex. Its cultural spirit is not still, but should be interpreted with the development of the times; its cultural essence should be sublimated.

As to basic American cultural values, it can be mainly summarized as the follows: achievement and success; activity and work; material comfort and practicality; individualism; science and rationality; ethnic group superiority; democracy and law; etc. Individualism, science and rationality will be illustrated as the American values here.

The Americans emphasizes personal rights and responsibilities, giving the individual priority over the group. The Americans have been trained early in their own situation in life and their own destinies. They have not been trained to

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[1] Communication between Cultures, 3rd edition, Larry A. Samovar, Richard E. Porter, Lisa, A Stefani, 2000, Beijing: Foreign Language Teaching and Research Press.
[2] Communication between Cultures, 3rd edition, Larry A. Samovar, Richard E. Porter, Lisa, A Stefani, 2000, Beijing: Foreign Language Teaching and Research Press, p. F21.
[3] Culture and Communication, Zhao Yanping, (1999), China People's University Press, Beijing.

see themselves as member of a close-knit, tightly interdependent family, religious group, tribe, nation, or other activities. The Americans see themselves as separate human beings who have their own opinions and who are responsible for their own decisions. This perhaps is derived from the early American life and the later development. In early times in America, there was relatively much more land than the population, and the large areas in the west needed many pioneers to work at. People's work and value became more important than that in other countries in terms of individual wisdom and effort. The American western movement was a great opportunity to individuals, for in that period of relatively open society, individuals could improve or change their social positions through self-effort. The American culture expects and encourages independence. From an early age, children are encouraged to make their own decisions and to develop their own skills and abilities.

The Americans like to turn to scientists for solving problems, convinced that the work of scientific experts will improve people's life. They like to regard themselves as rational people. This explains the American cultural tendency to devalue emotional intuition as sources of knowledge. The Americans believe that through science they can gain mastery over the environment and secure a better life. The Americans attach importance to the development of technology from all over the world, and they encourage the scientific invention, and eagerly put them into practical production. The Americans put a high value on science and technology as the predominant means of interacting with the world. This results in objectivity, rationality and materialism.

B. The Comparison of the Language Characteristics of the Two Cultures in Communication

Language and culture are closely bound up with each other. "Language is the principal means whereby we conduct our social lives. When it is used in contexts of communication, it is bound up with culture in multiple and complex ways."[4] Also, it's further pointed out that 'language expresses cultural reality', 'language embodies cultural reality', and 'language symbolizes cultural reality'. In Chinese-American communications, it's also the case.

The characteristics of Chinese as the Language of the carrier of Chinese culture are mainly revealed in the following aspects: Chinese language is rich in set phrases, proverbs and sayings; the formation of the Chinese personal names is a good reflection of its culture; numerous traditional poetries and set collocations reveal the unique cultural traits; and so on.

Taking Chinese set phrases for example, Chinese set phrases cover a large range of Chinese discourse. Every set phrase has its special source; they are mainly derived from famous classical legends, storied or true events in history. During a long history of several thousand years, set phrases find their way well into Chinese language. Chinese set phrases are not only ample in number, but also very unique in its form and origin. If one can master the Chinese set phrases well, one gets the core value of Chinese culture in a sense. Set phrases in Chinese are conventional, and have long been used in history.

Regarding American English, since America is very advanced and in the leading role in many fields in the world, it makes American English very popular in the world. Since people from other parts of the world all learn American English than vice versa, and since the Americans tend to pertain to their own language, thus the characteristics of American English become more and more apparent. According to my study with the materials available, the traits of American English can be summarized as the following: American English is densely imbedded with Biblical language thus shows a strong flavor of religion and European origin; the way of personal naming of the language is a reflection of its cultural traits of individualism; set phrases and proverbs in the language reflect the unique cultural traits; and so on.

Taking American culture reflected by the sayings and proverbs for example, since American culture mainly derives its content form European culture, which originated from Greek and Roman cultures, it has the basic values similar to them. One very important feature of them is that they are of oceanic culture by nature. So, many of the English idioms are related with navigation. Proverb is also an important form of reflecting a certain cultural values. Many proverbs are employed to teach important lessons that are unique to the particular culture, as is the case of American proverbs and its culture. For example, "Action speaks louder than words." Americans are of a doing culture, hence activity and 'getting things done' are important to the dominant culture. "God help those who help themselves", the saying calls attention to the strong belief in America that people should show initiative. "The squeaky wheel gets grease." In the United States, people are encouraged to speak up and make sure their views are heard.

C. The Comparison of the Non-verbal Behavior Characteristics of the Two Cultures in Communication

"Non-verbal communication might be thought of as any form of communication which is not directly dependent on the use of language."[5] The expression of culture is so closely associated with non-verbal communication that the difficulties of learning a culture come more from non-verbal systems than language. The expression of culture is so bound up in nonverbal communication that barriers to culture learning are more nonverbal than verbal. Knowing about the relevance between culture and nonverbal behavior is useful for intercultural communication in many ways. First, by understanding important cultural differences in this behavior, you will be able to gather clues about underlying attitudes and values, since nonverbal communication often reveals basic cultural traits. Second, the study of nonverbal behaviors

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[4] Intercultural Communication, A Discourse Approach, Ron Scollon, Suzanne Wong Scollon, (2000), Beijign: Foreign Language Teaching and Research Press.
[5] Language and Culture, Claire Kramsch, (2000), Shanghai: Shanghai Foreign Language Education Press.

can help people have a tolerant attitude toward others and isolate our own feelings of focusing on our own culture. In one word, studying nonverbal behavior can help people of different cultures understand each other and communicate with each other better.

The study of non-verbal communication is very important regarding the study of communication between Chinese and Americans. The study of non-verbal systems in the study of communication between Chinese and Americans is to solve the problems of communication caused by the cultural differences and negative transfers for the communications.

Chinese culture and American culture are considered as high context culture and low context culture respectively. In terms of non-verbal systems, the two cultures have apparent differences from each other. There are non-verbal behaviors in each culture that can not be found in the other culture. For example, non-verbal behaviors such as Zuoyi, Gongshou, Ketou, and so on, do not exist in American culture; shrugging and kissing on the cheek do not show up in Chinese culture. Furthermore, although some non-verbal behaviors exist in both cultures, they have different implications. For example, hand in hand may have different meanings between people of different relationships in Chinese culture, whereas in American culture, it's mainly a non-verbal behavior between lovers.

A culture's use of time can provide valuable clues to how members of that culture value and respond to time. Taking the view of time in Chinese culture as nonverbal behavior for example, in Chinese culture, time is thought of as the rotation of a circle, going repeatedly round and round and thus the past is cherished and revered. So in Chinese, we have the saying like: "Consider the past and you will know the present.", "The sun alternates with the moon; autumn returns after spring soon", "Think three times before you act", and so on. These reflect our culture worshiping the tradition of ancestors and the strong pride of having a brilliant and persistent long history.

As for the nonverbal behavior of American culture, here eye movement will be analyzed. America is a highly industrialized society, where people act with great speed. Everyone has a lot to do with his own business, and they are used to being indifferent to others around, especially those in the streets or the like. In addition, they do not care much about other people's business. So that's why people usually try to avoid looking at others as passersby or as onlookers. In America, many large cities are made up of totally strangers. Even though it is very crowded, there are not much things directly related to them. People have formed the habit of not looking at others. Their refusal of looking into others' eyes has led to less communication and interaction with others, and newcomers from other places will feel a certain kind of hostility and unfriendliness.

III. Conclusion

With the above analysis about the cultural context of Chinese-American communications, we can come to the conclusion as the follows: Studying cultural context in communication between Chinese and American culture is of great significance both theoretically and practically. In modern world, international communication promotes progress in large scales and many ranges. With regard to communication between Chinese and Americans, the case is especially true. Cultural context is indispensable for effective communication between Chinese and Americans. Chinese culture and American culture are considered different in the sense that Chinese culture is high-context culture and American Culture low-context culture.

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Effect of Social Changes on Chinese Language Change in Translation

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Abstract—Under the Social linguistic theories about the interactions of language changes and social changes, the author compares two Chinese versions of an English text *Gone With the Wind*, which were finished in different time periods, trying to trace the change of Chinese language since the 20th century and find out the deep rooted factors affecting this change.

Index Terms—language change, social effect, coincidence

I. INTRODUCTION

The language change has been the subject of much research over the past years. Social linguistics pays more attention to this field. Chen Yuan (1998) believes that it is the change of social life that resulted in the change of language, including change of sound, vocabulary and grammar. And vise versa, social changes can also be found in the change of language. Language change produces all kinds of language varieties. R.A.Hudson defines a variety of language as a set of linguistic items with similar social distribution. (R.A.Hudson, 2000), which includes diachronic variety (difference on time) and synchronic variety (difference on regions). Most social linguists focus only on the way language changes and the social reasons that cause its changes, like Social Linguistics: An Introduction (Zhu Wanjin, 1992), and Sociolinguistics (R.A.Hudson, 2000). Many researches have been down in the field of the comparison between ancient Chinese and modern Chinese, such as the Chinese Stylistic (Li Yunhan, 2000, 2). But very little research has been done in the period of modern Chinese.

The period from the turn of the 20th century to the end of this century is of great importance for Chinese society. It saw too many revolutions and reforms. Chinese society changed from a feudal society to a semi-feudal semi-colonial society, and then to a socialist society. The attitude of the main stream towards foreign culture changed from being exclusive to blindly assimilatory and then retrograded to an exclusive one. All these changes are faithfully reflected in the change of Chinese language. It changed sharply from the ancient Chinese to semi-ancient semi-modern Chinese after the vernacular Chinese reformation in 1910s, and then to modern Chinese. The change of Chinese language, including the varieties in grammar, vocabulary and phonetics, just reflects the change of Chinese society. Any changes in human society, no matter how subtle they would be, will be reflected more or less in the languages, especially in vocabulary. And some vocabularies even evidently and deeply reflect the characteristics in a certain period of society.

To compare the varieties of Chinese language within the 20th century should be of great value, although the differences between the semi-ancient semi-modern Chinese and the modern Chinese are not as obvious as the differences between the ancient Chinese and the modern Chinese. The varieties vividly reveal pictures of our social life.

Just because of the sharp changes in Chinese, big problems appear in translation. Many valuable foreign literatures need to be retranslated once after some time in order to adapt to the language change. But viewed from another aspect, language change also reveal itself in these different versions of translation, that is to say, we may explore the varieties of Chinese through the comparison of some different translated versions of a certain foreign works. This certain foreign works chosen here is American popular novel *Gone With the Wind*, and the translated versions are 《飘》, (Fu Donghua, Zhejiang Literature & Art Press, 1940) and 《飘》(Li Meihua,Yilin Press, 2002). The reason for choosing *Gone with the Wind* mainly is because of its popularity, wide influence and closeness to readers' daily life, and of course, there is another very important reason: the many different Chinese versions in different times. As for these two versions, one most important advantage is their clear time features, they were produced in two representative ages; the other advantage for these versions is that the translators use quite different translation skills and styles. The two versions were produced in quite different times: 1940 and 2002. These times can represent quite different political and social era in China. Such a difference can fully satisfy the author's intention to show the change of modern Chinese and also to reveal the change of Chinese society through the change of Chinese language. And these three versions were produced in different places, inevitably influenced by the dialects there when translated.

II. COMPARISON

In comparison of the three versions (original versions included), I picked the first sentences of some chapters, and one common feature can be made out in this part: the influence of English language on Chinese making traces of synchronic varieties in different versions. In these sentences all the translation versions split the complicated structures

or compound clauses into independent parts but for different reasons. Take the sentences in Chapter 54 and 58, as an example, the change is about the position of subject in the compound sentence. Look at the sentence in Chapter 54:

a: Safe in her room again, Scarlett fell on the bed, careless of her moiré dress, bustle and roses. (Mitchell, P909)

思嘉回到了自己房里，便不顾身上的新衣服，一骨碌倒在床中。(Fu, P1137)

再次安全地呆在自己的房间里以后，思嘉扑倒在床上，根本顾不了波纹绸裙子、撑架和玫瑰花。(Li, 872)

In Chinese when the subject of main clause are the same with that of the subordinate clause, usually nouns are put in the clause put at the beginning of the whole sentence, and the corresponding pronouns are put in the second clause. That is because the Chinese language lays much emphasis on semantics and function, and the most important information, like the subject of the whole sentence, are used to being put at the very beginning, no matter in the main clause or the subordinate clause. While the English language lays much emphasis on structure, the nouns can only stay with the main clause and corresponding pronouns with the subordinate clause. But with the globalization of economy, comes also the globalization of languages. The popularization of English language has made its grammar gradually filtering into other languages like Chinese, so comes Li's translation in the above example. In the Chinese of the 21st century, such usage has not been considered as wrong any more.

Then sentences in Chapter 12 and 46 represent the new usages of Chinese under the influence of English.

b: Few families in the north end of town slept that night, for the news of the disaster to the Klan, and Rhett's stratagem, spread swiftly on silent feet as the shadowy form of India Wilkes slipped through back yards, whispered urgently through kitchen doors and slipped away into the windy darkness. (Mitchell, P794)

当天晚上，英弟就到那些有关系的人家去把瑞德这个计划挨户通知了。那些人家知道了这个消息，一则是喜，一则是惧，总之，那天晚上饿狼陀北头是没有几家人家安稳睡觉的。(Fu, P999)

那天晚上，城北角没几家人能睡上一夜安稳觉，因为有关三 K 党的灾难性的消息和瑞德的战略，迅速经由一双悄悄前进的脚步传了开去。那是英蒂的身影从一家后院转到另一家后院，急切地在厨房门口低声说着，然后又消失在风声呼呼的黑夜当中。(Li, P760)

This passage contains a causal compound sentence signaled by the conjunctive "for". According to English grammar, the main clause usually is put before the subordinate clause. When confronted with this structure, Fu cannot deal with it in accordance with traditional Chinese grammar since in Chinese hypotactic sentence the subordinate clause usually is put before the main clause (Qian Nairong, P224). But in this sentence, since the consequential clause is too long and too complicated to be put in the very beginning, Fu cannot switch the structure into the traditional subordinate coming before main clause structure. So he can only changed the structure of causal hypotactic sentence into a coherent paratactic structure which may be much easily accepted by Chinese readers at that time. While in the second translation version, the translator made the subordinate clause very naturally before the main clause, in accordance with the original text. And also, these structures can be seen everywhere today and accepted by almost everyone in China. Such sentences may often come into our eyes:

战争爆发后，伊拉克规定记者发稿只许用英文和阿拉伯文，因为新闻审查官只会这两种文字。(Tang Shizeng, 《我从战场归来》，P268)

我想父母还是爱我的，虽然表达方式单调而实际，都在饭菜里面。(Zhang Minzhi,《有一种爱永不断电》，P41)

But anyway such anastrophe is not common in Chinese until now. Sometimes it is because the author wants to emphasize some particular part of the sentence, as that in example (b), and sometimes it is because the structure of the subordinate clause is so complicated and so long that if put at the beginning, the whole sentence would lose its balance.

The common difference between the translation versions is that the second and third versions take use of some new usages that are not allowed to be used in the first version. The main reason is the opening up of our country and the globalization of economy. Yes, economy is the foundation for every phenomenon in social field, language changes included. And the dominating position of major English-speaking countries, America and the United Kingdom, in the economic field has decided the dominating position of English language in the languages field. This dominating position has made translation an unequal activity in which English is put in a central place while the target language is put in an unimportant and marginal place. And the worse thing is that this unequal exchange of languages also causes an unequal exchange of culture. According to Robert Phillipson, this is called linguistic imperialism and according to Venuti, this is harmful both to the translating and to the translated language since the both languages lose their opportunity to get diversified.

But this fact does have some positive effects on the target language, Chinese here. Language should be considered as a dynamic system which is open to other languages, and the range of vocabularies in one language is decided by the scope of social life of the people who uses it. So when Chinese people's social life has been greatly changed, of course the vocabularies and usages in Chinese will change accordingly. This change then decentralizes the dominating position of the main stream Chinese and makes Chinese language more diversified, which will thereby add some new energy to the Chinese language and extend its life-span. And also, the change of Chinese society is a kind of improvement. With China's development in the fields like culture, economy and science, the corresponding change of Chinese language of course should be in accordance with the advanced trend of human society. While since to some degree, the English language does represent some aspects of the trend of future development of human society, no matter in fields of culture, economy or science, to adopt the new expressions and usages in English is, in this sense, to conform to the advanced

aspects of human society. This adoption removes the barriers people may meet in the activities of intercommunion with foreign cultures, economy and sciences. So viewed from this point, the change has some positive effects on Chinese.

But this adoption, of course not only happened in Chinese, when diversifies some particular language, simplifies human languages on the whole. It makes all the human languages, when dealing with some particular aspects, adopt the same structures of expression, which will then influence peoples' thoughts and strengthen the main stream not only in language, but also in peoples' ideas and thoughts. In this aspect, English then becomes a carrier of the ideas and thoughts of English-speaking country. When filtering into other languages, the ideas, concepts and thoughts are also input into people's mind who speak that language.

III. CONCLUSION

This kind of language varieties translation also proposes another point for people: the same original text reveals itself quite differently to different people's eyes, and also because meaning is not invariable, the existence of original text should owe to the various translations. So a valuable original work should be translated regularly in different periods, only in this way can readers appreciate the work precisely and deeply. Heidegger has a famous thought that is coincident with Marxism pointing out that no human can look out upon the world he lives in. Since he lives in the world, all his ideas are determined by the world and he can never break loose the control of it. This point can also be viewed as an advantage of the translators. One cannot view his world in a distance, but his offspring can. The original author's ideas are restrained by his age, the translators can meet this limitation because they have left the age of the original author and can overlook it to find the demerits of his works. And the same situation happens between different translators in different times. From this point of view, a retranslation may be regarded and a revised or more perfect version or explanation of the original version. So there is every necessity to retranslate those valuable works. Generally speaking, in the time when the society is stable without so many gigantic reforms, the period may be longer since both languages and people's thoughts and value will not have many sharp changes under such a circumstance. While in the time like the 20th century in China, which is quite special, the period should be much shortened. And other parts are still inviting more future research.

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- Selecting and inviting submissions, arranging review process, making decisions, and carrying out all correspondence with the authors. Authors should be informed the Author Instructions. Usually, the Proceedings manuscripts should be expanded and enhanced.
- Providing us the completed and approved final versions of the papers formatted in the Journal's style, together with all authors' contact information.
- Writing a one- or two-page introductory editorial to be published in the Special Issue.

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