Can Machine Translation Declare a New Realm of Service? Online Folktales as a Case Study

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Abstract—A common claim goes that only technical, informative texts are fit for machine translation (MT), but this paper tries to investigate if MT has its useful role in folktales when the audience reads their MTs only for gisting and cultural knowledge acquisition, not literary appreciation. Drawing on the functionalistic theory as the theoretical framework, this research aims at investigating how MT acceptance relates to the new function of folktales. An MT assessment is conducted based on a three-scale assessment and the results show that most respondents favor the English MT of a folktale tailored to the informative function than to the traditional function of literary appreciation. Most respondents prioritize a clear, smooth flow of ideas and consistent use of tense verbs over the preservation of the conversational literary form. The implications indicate that technological innovation has affected the way of web audience's reading of online folktales, and therefore MT service can declare a new, expanding realm on the web. In a nutshell, this research suggests a breakthrough towards a new target of MT application and sheds light on the inevitable impact of technology on the web audience's acceptance of literary MT in the digital era.

Index Terms—online folktales, MT, pre-editing, controlled language, functionalism, gisting

I. INTRODUCTION

In the globalization age, with an increasing amount of multilingual information available on the Internet, immediate communication without language barriers has become a key to information access and many Internet users' desperate expectation. Luckily, machine translation (MT) provides the service of instant rendering of web texts from the source language into a chosen target language, thus being expected to serve as an efficient, economical solution to online communication across languages and cultures. Nevertheless, natural language is so complex that the advanced MT tool remains unable to create a readable and fully comprehensible automated translation. Its readability and comprehensibility vary when the language pairs involved in the translation and the lexical, syntactic and stylistic attributes of the source text have changed. Normally, the MT of non-literary works, such as the user's manuals, weather reports, and product instructions, has a higher semantic and grammatical accuracy than that of literary works. Furthermore, it is found that the MT of a pre-edited text has the better readability than that of a non-pre-edited text. For this reason, I wonder if the MT of a pre-edited literary work can improve its MT quality and therefore makes the audience feel satisfied. However, even though pre-editing makes the audience accept the MT quality better, do we need to preserve its literary form of conversation and sound words for the reproduction of the original literary style in the MT? Or do we simply edit a literary text in the same way as we edit an informative text by following a set of principles of controlled language with no regard for the original literary form and the creative style? In other words, we may dismiss the function of literary appreciation when editing a literary work to improve its MT accuracy and boost its readability. However, does the web audience favor more the MT of a pre-edited text only for the effective conveyance of information or for achieving the conventional purpose of literary appreciation? These questions motivate me to do this research.

Indeed, as many materials go digital, the web population is growing rapidly and the MT users are expected to increase. To serve a wider international audience, can MT application break free from the constraints of text types and extend its application scope to non-literary works? As the computing technology has changed all walks of life, including shopping, business, banking, payment, education, information access, among others, we assume that the MT audience might have gradually changed the way they use the MT of a literary work. Do they accept the MT of a literary work because they want to use it only for gisting? Do they tolerate the under-translation of the MT of a literary work resulting from the use of a simplified description for the improved quality of MT? If so, can we pre-edit the folktales to downplay their literary attributes and highlight their informative elements for a more accurate MT? On the other hand, does the web audience still expect to see/read the conversational form of the original literary work when they accept the smooth, clear development of all ideas without semantic ambiguities or comprehension difficulties in the MT of a pre-edited literary work? To answer these questions, an investigation is made to know which type of MT is more favorable to the web audience—the MT generated from a literary work tailored only to the effective communication of original messages or a literary work tailored not only to an easier, clearer understanding of all the MT meanings but also to the need of literary appreciation.

In this regard, there are two objectives of this research: to identify whether the web audience accepts the MT of a

pre-edited literary work, and to find what purpose the web audience generally expects the MTs of online folktales to achieve. The pre-editing of source texts means the authoring or the modification of a source text using the controlled language (CL). CL is an artificial language that restricts the scope of vocabulary and eliminates semantic ambiguity. According to Nyberg, Mitamura and Huijsen (2002: 245), a controlled language is an "explicitly defined restriction of a natural language that specifies constraints on the lexicon, grammar and style". CL can be used to improve the semantic and grammatical accuracy of MT outputs and much research has supported this benefit (Cardey, Greenfield & Wu 2004; Godden 1998; Huijsen 1998; Lee 1994; Mitamura 1999; O'Brien 2003; O'Brien and Roturier 2007; Pym 1990; Reuther 1998; Rico 2003; Roturier 2004). In the present research, CL is used to edit Taiwanese folktales on the web but two pre-edited versions are created with one that is intended to fulfill the function of effective communication and the other for not only the smooth, clear conveyance of information but also aesthetic appreciation of the original dramatic effect.

Methodologically, a blend of process-based and product-based analyses is adopted. The former is applied because online folktales are pre-edited step by step following the established principles of controlled language. The process of pre-editing is elaborated to allow for a clear distinction of the difference between two versions in terms of their textual form and word choice. The latter is implemented to compare the different results of MT and explore how the web audience responds to the two English MT versions of a Taiwanese folktale. Folktales on the web are selected as the experimental subject of this research because they are short and easy to edit and adapt. Additionally, they may let the international audience learn a people's or a country's world views, social norms, spiritual life, the hopes, aspirations and relevant others (Ogbalu 2011). Taiwanese folktales mirror the reality of local culture because they describe the origins of the names of some people and places in Taiwan. By reading the MTs of folktales, the foreign audience can have a rough picture of a country or a community's socio-cultural context and acquire relevant cultural knowledge. For online intercultural communication, folktales are treated as a good medium and their readable MTs with the help of pre-editing are likely to make the goal of global cultural exchange a reality.

II. THEORETICAL REVIEW

Since this research aims at investigating the web audience's preference for either the MTs of the folktales that are customized to achieve the purpose of information scanning or the MTs tailored to attain their conventional function of aesthetic appreciation, we may define clearly the textual function of folktales by drawing some support from Reiss's text typology theory. However, before a theoretical introduction, we still need to introduce controlled language at some length because it is used to pre-edit folktales and many people have no clear concept of its rules and function.

A. Controlled Language and Relevant Rules

Much research on MT has stressed that in order for the machine to produce a more accurate translation, the source text needs to be pre-edited in the CL either strictly or loosely, depending on the purpose of the end product. According to the definition of Shuttleworth and Cowie (1997: 29), CL is a variant of source language and has its own rules. Texts can be composed following the rules to "enhance the clarity and readability of what is said". For Arnold, Balkan, Meijer, Humphreys, & Sadler (1994: 126), CL is characterized by "the high frequency of specialized terminology and often also by a restricted set of grammatical patterns". CL was initially used as a simplified language for effective business communication, and today it is being used to author technical texts for the improved multilingual MT outputs in the localization industry or in some huge, international companies that need to promote their marketing using multilingual manuals and instructions. The Western localization industry tends to author technical texts using controlled English whose norms, to name a few, include: 1) the use of determiners (e.g., this/the/that/a/an); 2) the use of single word verb instead of verbal phrases; 3) avoidance of conjunctions, pronouns and participle forms (-ing/-ed forms); 4) avoidance of idiomatic and slangy expressions; and 5) avoidance of ambiguous words. The grammar-special rules cover: 1) the use of complete sentence (avoidance of elliptical constructions); 2) the use of active voice instead of passive voice; 3) avoidance of noun-clusters with more than three words; 4) the use of short sentences, and 5) the reduced use of relative clauses (Mitamura 1999; Rico & Torreján 2004; Schütz 2001; Shih 2006).

By consulting the controlled English rules above, a set of controlled Chinese (CC) rules for adapting informative texts are designed. The rules may include the use of double-syllabic words, and common expressions in the lexical aspect, and the use of short sentences, the subject-verb-object (SVO) structure, and the locating of time or place prepositional phrases at the initial or final position of sentences in the syntactic aspect. Use of the SVO structure and other common patterns of English sentences will make the MT output syntactically accurate in English and other Indo-European languages. The grammar-specific rules include the use of an article/quantifier, "yi" to connect two clauses, possessive cases, conjunctions and transitional words, auxiliary verbs, time markers that show various tense verbs and relevant others. These rules are commonly observed in English and some Indo-European languages, so their automated MT outputs in these target languages are supposed to be more accurate than those of the texts without observing these rules. Ideally, imitating the wording and the literary form in the Western languages would result in the accurate machine-generated translations in the target languages. These CC rules will be used to tailor folktales for MT application and their English MTs are expected to improve their semantic and grammatical accuracy.

However, folktales have been for ages treated as literary texts because they use sound words, interjections and dialogues. Thus, aside from the common CC rules, they might need to be tailored following special CC rules if their MT

is used for aesthetic appreciation. Some rules are therefore applied to help retain the original vocal elements and reproduce the original dramatic power. The special rules include: 1) the use of an interjection at the beginning of a sentence, 2) the preservation of the original dialogue form and 3) the use of shorter utterances for effective conversation. Beginning a sentence with an interjection helps create a sound effect for the audience's enjoyment of its musicality. The use of shorter utterances in a dialogue enables the audience to grasp the messages more easily and more quickly. In addition, in order for the MT outputs in English and other Indo-European languages to be readable and comprehensible, the direct naming of an English interjection is recommended, identified as the strategy of loaning in controlled Chinese writing.

B. Functionalistic Theoretical Concepts

The way we edit or adapt a web folktale relates to its textual functions. The folktales need to be pre-edited to make their intended functions successfully realized in their MTs. Explored from the perspectives of Reiss's (1977/89) text typology theory and function-oriented translation; folktales can be identified as a hybrid text that possesses the mixed characteristics of both expressive texts and informative texts. The expressive texts, such as novels, poems and storybooks, aim to achieve the purpose of literary appreciation, and so their translations need to preserve their special literary form and wording. On the other hand, informative texts such as textbooks, news report, historical, political documents, to cite a few, aim at conveying factual information to the audience and make them acquire some knowledge about a subject matter or a special topic. Folktales are identified as expressive texts because they use the dialogic form and special sound words to create literary beauty, and so their translation is supposed to retain or represent these two features. Furthermore, folktales can be identified as informative texts because they provide the information about the origins of some local customs and places of interest. They try to inform the audience of the episodes and legends of some famous historical figures who live in a country or community. As a result, the translation of folktales needs to transmit the information clearly to the target audience. In short, to bring about the expressive function, the dialogic form and sound words of folktales should be well preserved and duplicated in their translation, and to achieve the informative function, all the information should be explicitly and clearly communicated. The translation of folktales focuses on both form and effect. The translation with a focus on form pursues formal equivalence and that with much regard for effect or force results in dynamic equivalence. The two notions are proposed by Nida (1964) with the former highlighting the faithful replication of the original form, and the latter allowing for the adaptation of the original form.

In light of their mixed text types and functions, folktales can be tailored following two different sets of CL rules and so their MTs can accomplish two designated functions. That is to say, their expressive and literary function is fulfilled when their pre-editing preserves their original literary form and sound words. In a different manner, when their informative function is prioritized, their pre-editing can emphasize a clear, logical presentation of the messages at the sacrifice of the original dialogic form and sound words. To highlight the function of direct, smooth and clear communication of the messages, there is no need of the replication of the original literary form for the creation of aesthetic effect. To different ends, the MT-oriented pre-editing can be different.

Since MT serves the web audience, we should know the expectation of its audience. However, the translation function is not fixed without being subject to changes in different socio-cultural situations. Furthermore, the audience situated at different times might have different expectation of the translation of the same text and evaluate its quality from different perspectives. As Vermeer (1989/2000) has put it, each translation has a specific purpose and the purpose might not be the same as that of its original text. For example, when a speech is used to mobilize the native audience to take action to achieve a goal, it can be viewed as an operative text, but when its translation is put into an article in a textbook, its educational function is more emphasized and it is more like an informative text based on Reiss's text typology theory. Departing from this point of view, we come to see that in today's digital world, the advanced communication technologies have changed the way of our communication and therefore the translation of folktales on the web, especially their automated rendering by the online machine, might be used in a way that is completely different from the way it was used during the past decades. In an agricultural society, folktales were used as a kind of performing art and provided the audience with an experience of dramatic vigor and phonic entertainment (Bauman 1983; Ben-Amos 1972). Today, too many types of entertainments can amuse people and online folktales might be only used for information scanning. Probably the modern web audience simply skims the translation of foreign folktales to know the origins of some place names, historical figures and local historical events (Hand 1971). If so, the MTs of folktales might be used as a medium of guided reading for cultural knowledge acquisition. Such an assumption needs to be justified by conducting an empirical survey. Thus, in this research, a survey of the MTs of folktales is conducted by inviting some respondents to evaluate the English MT of two versions of tailored folktales. One version is mainly customized for information gisting, and the other for not only effective communication but also literary, aesthetic appreciation.

III. THE PRE-EDITED FOLKTALE AND ITS ENGLISH MTS

In this section, two versions of a pre-edited web folktale are introduced and their MTs are used for different purposes. The source text is extracted from "The Kitchen God" on the web (Chen 2011) and was pre-edited by the author of this paper using controlled Chinese. Its English MT output is automatically produced by Google Translate (a statistical

machine translation system for free access on the web). The target language chosen for MT is English because it is the *lingua franc* and most readers can understand it. In addition, how versions A and B are edited from the original folktale are illustrated step by step following CL rules.

Version A

S1)該灶王爺的姓氏是張，且他是非常壞的人。S2) 在一次賭博，他輸了所有的錢。最後，他賣了他的妻子。S3)他的老婆改嫁給一個樵夫。S4)有一天，他沒有了錢且沒有了東西吃。於是，他回去見他的前妻。S5)他的前妻是很賢慧。她給了他幾個粽子，且放了一些錢在粽子裡。她告訴了他不要去送粽子給別人。S6) 當他離開，他的債主來了。S7)他說了他沒有錢。他們說了吃的東西也可以被使用來歸還錢。所以，他們偷了他的 rice dumplings。S8)後來，他去見他的前妻再一次。S9) 他的前妻問了他有關於粽子。他說他們已被偷走了。S10)在這個時刻，她的丈夫返回了家。張先生只好躲藏在爐灶。S11)她現任的丈夫(樵夫)剛剛結束了他的工作。他當時是多汗的，所以他想燃燒熱水，為洗澡。S12) 他的妻子立刻制止他。S13)可是她的丈夫堅持要燃燒熱的水。S14) 張先生決定躲在爐灶裡。他知道若他走出來，他的前妻將會被挨打被她的丈夫！S15)他決定犧牲他的生命，所以他被活活燒死了。S16)後來，他的前妻前來爐灶以祭拜它，每天早上、中午及在晚上。S17)她丈夫問她為何她必須祭拜爐灶，每天早上、中午及在晚上。S18) 她說了謊即人們必須感謝該爐灶和該鍋子。沒有這些工具，他們不能烹煮食物。S19) 人們覺得她的話皆是合理的。後來，許多人開始祭拜該爐灶和該鍋子。S20) 最後，King of all the gods (Yu-huan Da-di)知道了這件事情。他冊封 Mr. Chang，當作 the Kitchen God。他要求 the Kitchen God 去報告事情有關人類世界。S21)上面的故事就是灶王爺的由來。

As shown in the controlled text above, the pre-editing includes the use of short sentences, and the replacement of direct accounts in a dialogue with indirect accounts. Some CC rules that have been employed are illustrated. In S1, a dual syllabic word 姓氏 (xingshi /surname) is used to replace the original single syllabic word 姓 (xing/surname). Also, a definite article 該 (gai/the/this) is added and put before the noun 灶王爺 (zaowangye/Kitchen God) to render its English MT grammatically accurate. Since a fixed phrase 無惡不作 (wuebuzuo/commit all sorts of crimes) cannot be accurately rendered by the machine, it is converted into a common expression, 非常壞的人 (feichang huai de ren/ a very bad man). As to the sentence structure, two SVO sentences are used: subject/該灶王爺的姓氏 (gai Zaowangye de xingshi /the Kitchen God's surname) + *be*-verb/是 (shi/is) +object/張 (Zhang), and subject/他 (ta/he) + *be*-verb/是 (shi/is) + object/非常壞的人 (feichang huai de ren/a very bad man). Additionally, a conjunction 且 (qie/and) is used to connect two clauses, so its English MT is grammatically correct.

In S2, a time marker 了(-le) is added to the verb 輸 (shu/lose) and to the verb 賣 (mai/sell) so that their English MTs will correctly show the past tense verbs "lost" and "sold". Also, a possessive case 他的 (tade /his) is added before the noun 前妻 (quianqi/ex-wife) for the correct English grammar. In S4, an idiomatic Chinese expression 去找他的前妻 (qu zhao tade qianqui/to find his ex-wife) is rephrased as 見他的前妻 (qu jian tade qianqi/to see his ex-wife), so its English MT meets the English linguistic convention. In S5, instead of the topic-comment structure, a SVA structure is used—subject/他的前妻 (tade quianqi/His ex-wife) + *be*-verb/是 (shi/is) + adj/很賢慧 (hen xianhui/virtuous). Furthermore, indirect accounts are converted to direct accounts in a dialogue. In S8, a transitional word 後來 (houlai/later) is supplemented for a more logical presentation. In S11, a time marker 當時 (dangshi/then) is added for a correct past tense verb "was". And a SVO structure is used—subject/他 (ta/he) +verb 1/想 (xiang/want) + verb 2/燃燒 (ran-shao/burn) + object/熱水 (re-shui/hot water).

In S13, a single syllabic verb 燒 (shao/burn) is substituted by a dual syllabic word 燃燒 (ran-shao/burn). In S14, a conjunction 若 (ruo/if) is added to show the cause-effect relationship, and a marker 被 (bei/by) is added to show the agent in a passive construction. In S15, 所以 (suo-yi/so) is added to present the cause-effect relationship. For S16 and S17, all the direct accounts in the dialogues are pre-edited as indirect statements. In S18, the important rule is the use of a concise depiction, 她說了謊 (ta-shuo-le-huang/she told a lie), not a lengthy sentence, 她當然不能說實話，只好騙他 (ta-dangran-buneng-shuo-shihua, zhihao pian ta/ she surely could not tell the truth, only lying to him). In S19, a common expression 許多人 (xuduo-ren/ many people) is used, not a fixed phrase 家家戶戶 (jia-jia-hu-hu/ every household). All the fixed Chinese phrases should be rephrased into common expressions and so their MTs in Indo-European languages will be semantically correct. In S20, a transitional word 最後 (zhi-hou/finally) is supplemented to explicate the inter-sentential relationship, and the common expressions, such as 報告 (bao-gao/report) and 人類世界 (renlei shijie/the human world), are used to replace special Chinese words--奏報 (zoubao/present a report) and 人間 (renjian/ human world). More importantly, use of English proper nouns in the Chinese texts is recommended; for example, "King of all the gods (Yuhuandadi)", "Mr. Chang" and "the Kitchen God" are used in the pre-edited Chinese text, not 玉皇大帝 (Yuhuangdadi/King of all the gods), 張先生（zhang siansheng/Mr. Chang）and 灶王爺 (zaowangye/the Kitchen God). In S21, a common expression 上面的 (shangmian-de/above) is used to replace a classical word, 上述 (shangshu/above).

Overall, in the lexical and grammatical aspects, the customized text above uses time markers, conjunctions, possessive case, transitional words, dual syllabic words and indirect accounts. In the syntactic aspect, all the sentences present the SVO or SVA structure, and their sentential length on average is short. Its English MT generated by Google Translate is shown as follows.

The English MT of Version A

S1) The Kitchen God's last name is Zhang, and he is a very bad man. S2) In a gamble, he lost all his money. Finally, he sold his wife. S3) His wife remarried a woodcutter. S4) One day, he had no money and no food. So he went back to see his ex-wife. S5) His ex-wife is very virtuous. She gave him a few dumplings, and put some money in the dumplings. She told him not to send dumplings to others. S6) When he left, his creditors came. S7) He said he had no money. They said something to eat to return the money can also be used. So they stole his rice dumplings. S8) Later, he went to see his wife again. S9) His ex-wife asked him about dumplings. He said they had been stolen. S10) At this moment, her husband returned home. Mr. Zhang had to hide in the stove. S11) Her current husband (Woodman) has just completed his work. He was sweating, so he wanted to burn hot water for a bath. S12) His wife stopped him immediately. S13) But her husband insisted on burning hot water. S14) Mr. Zhang decided to hide inside the stove. He knew that if he came out, his wife would be beaten by her husband! S15) He decided to sacrifice his life, so he was burned alive. S16) Later, his ex-wife came to the stove to worship it, every morning, at noon and in the evening. S17) Her husband asked her why she must worship stove every morning, at noon and in the evening. S18) She told a lie that people must thank the stove and the pot. Without these tools, they can not cook food. S19) People think her words are all reasonable. Later, many people began to worship the stove and the pot. S20) Finally, King of all the gods (Yu-huan Da-di) knew about it. He canonized Mr. Chang, as the Kitchen God. He asked the Kitchen God to report things about the human world. S21) The above story is the origin of the Kitchen God.

Generally viewed, the English MT above has clearly conveyed the messages and so the audience can use it for the acquisition of cultural knowledge. To create an emotional appeal to the audience, version B is tailored by retaining the original conversational form and using the direct accounts in the dialogue. Furthermore, the interjection 咦 (yi/well or why) is not omitted. Version B is shown below.

Version B

S1)該灶王爺的姓氏是張，且他是非常壞的人。S2) 在一次賭博，他輸了所有的錢。最後，他賣了他的妻子。S3)他的老婆改嫁給一個樵夫。S4)有一天，他沒有了錢且沒有了東西吃。於是，他回去見他的前妻。S5)他的前妻是很賢慧。她給了他幾個粽子，且放了一些錢在粽子裡。她告訴了他:「這些粽子皆是為你，你不能給別人他們!」S6) 當他離開，他的債主來了。S7) 他們說了:「你歸還我錢!」。他說了:「我沒有錢!我沒有東西!」。所以，他們偷了他的 rice dumplings。S8)後來，他去見他的前妻再一次。S9) 他的前妻問了他:「你的粽子都不見了？」他說:「他們已被偷走了。」S10)在這個時刻，她的丈夫返回了家。張先生只好躲藏在爐灶。S11) 她現任的丈夫(樵夫)剛剛結束了他的工作。他當時是多汗的，所以他想燃燒熱水，為洗澡。S12) 他的前妻制止了他立刻。她說了:「你不能!!我來幫你!」S13)可是她的丈夫堅持要燃燒熱的水。S14)張先生決定躲在爐灶裡。他知道若他走出來，他的前妻將會被挨打被她的丈夫！ S15)他決定犧牲他的生命，所以他被活活燒死了。S16)後來，他的前妻前來爐灶以祭拜它，每天早上、中午及在晚上。S17) 她丈夫問了她:「咦，我覺得很怪異!! 妳為甚麼必須祭拜爐灶，每天早上、中午及在晚上？」S18) 她說了謊:「我們必須感謝該爐灶和該鍋子。沒有這些工具，我們不能烹煮食物。」S19) 人們覺得她的話皆是合理的。後來，許多人開始祭拜該爐灶和該鍋子。S20) 最後，King of all the gods (Yu-huan Da-di)知道了這件事情。他冊封 Mr. Chang，當作 the Kitchen God。他要求 the Kitchen God 去報告事情有關人類世界。S21)上面的故事就是灶王爺的由來。

As noted above, the underlying segments are distinctly different from version A because it uses question marks and exclamations. These words suggest the speaker's feelings such as warning, bully, fear, suspicion, concern, regret and nervousness. To present the dramatic effect and emotional appeal, the words cannot be omitted or revised in the pre-edited text. The MTs of these words will similarly reproduce the original dramatic vitality and emotional power in the MT, and so the target audience can feel the same dramatic energy and psychological touch as the native audience does about the source text. Version B is shown as follows.

The English MT of Version B

S1) The Kitchen God's last name is Zhang, and he is a very bad man. S2) In a gamble, he lost all his money. Finally, he sold his wife. S3) His wife remarried a woodcutter. S4) One day, he had no money and no food. So he went back to see his ex-wife. S5) His ex-wife is very virtuous. She gave him a few dumplings, and put some money in the dumplings. She told him: "These dumplings are all for you, you can not give them to others!" S6)When he left, his creditors came. S7) They say: "You return me the money!." He said: "I have no money, I have nothing!!." So they stole his rice dumplings. S8) Later, he went to see his wife again. S9)His wife asked him: "Your dumplings are gone?" He said: "They have been stolen." S10)At this moment, her husband returned home. Mr. Zhang had to hide in the stove. S11) Her current husband (Woodman) has just completed his work. He was sweating, so he wanted to burn hot water for a bath. S12)His wife stopped him immediately. She said: "You can not !! I'll help you!" S13)But her husband insisted on burning hot water. S14) Mr. Zhang decided to hide inside the stove. He knew that if he came out, his wife would be beaten by her husband! S15)He decided to sacrifice his life, so he was burned alive. S16) Later, his ex-wife came to the stove to worship it, every morning, at noon and in the evening. S17)Her husband asked her: "Hey, I feel very weird !! Why u must worship stove every morning, at noon and in the evening?" S18) She lied: "We must thank the stove and the pot. Without these tools, we can not cook food." S19)People think her words are all reasonable. Later, many people began to worship the stove and the pot. S20) Finally, King of all the gods (Yu-huan Da-di) knew about it. He canonized Mr. Chang, as the Kitchen God. He asked the Kitchen God to report things about the human world. S21) The above story is the origin of the Kitchen God.

The English MTs of versions A and B are equally readable and understandable. However, the former shows a plain style because its MT aims to provide information clearly and the latter, a literary style, as its MT is read for literary appreciation. To know which MT version is more favored by the modern web audience, an assessment is conducted and its results are reported.

IV. ASSESSMENT OF ENGLISH MTS AND DISCUSSIONS

In conducting an assessment, six native English speakers living in US were invited to read and rank the English MTs of versions A and B. A three-scale assessment is designed based on O'Brien and Roturier's (2007) four-scale assessment. Ranking No.1 suggests that the audience can easily and clearly understand the MT. Ranking No.2 means that the audience can figure out the meanings of some words although the MT has some lexical and grammatical errors. Ranking No.3 suggests that the MT contains many errors and is completely incomprehensible for gisting. The six respondents ranked the MTs sentence by sentence. To avoid being biased toward the MT, none of the respondents was informed that the English MT version was produced from a tailored text using in CL and none of them was informed of the different functions of the two versions.

As aforementioned, version A emphasizes the fluent unfolding of ideas, not the creation of dramatic effect, so it provides the general accounts of the story. In a different vein, version B tries to create a dramatic effect by using dialogues and to reproduce the original vocal elements by using interjections. The ranking results show that in reply to the MT of version B, 114 segments (90.5%) are ranked as No. 1, but version A has 119 (94.4%) segments ranked as No. 1. The gap of 3.9% is small, but ranking No.2 in the MT of version A shows a lower percentage (5.6%) than that in the MT of version B (9.5%). The findings suggest that the English MT of version A is more favorable in comparison to that of version B. Table 2 shows all the respondents' rankings of the English MTs of versions A and B.

TABLE1
RANKINGS OF ENGLISH MTS OF VERSIONS A & B

Rankings	Respondents	English MTs of Version A	English MTs of Version B
No. 1 (To easily and clearly understand the MT)	R 1	20/21s	20/21s
	R2	21/21s	18/21s
	R3	21/21s	20/21s
	R4	20/21s	17/21s
	R5	20/21s	20/21s
	R6	17/21s	19/21s
	Total	119/126s (94.4%)	114/126s (90.5 %)
No. 2 (To guess meanings of MT by inferring from the context)	R 1	1/21s	1/21s
	R2	0/21s	3/21s
	R3	0/21s	1/21s
	R4	1/21s	4/21s
	R5	1/21s	1/21s
	R6	4/21s	2/21s
	Total	7/126s (5.6%)	12/126s (9.5%)
No. 3 (To completely make no sense of the MT)	R 1	0/21s	0/21s
	R2	0/21s	0/21s
	R3	0/21s	0/21s
	R4	0/21s	0/21s
	R5	0/21s	0/21s
	R6	0/21s	0/21s
	Total	0/126s (0%)	0/126s (0%)

As shown above, we find that no respondents give ranking 3 to both versions, implying that the English MTs of pre-edited folktales in CC has successfully allowed the audience to understand the gist of the text. But this is not the concern of this investigation. When the English MTs of versions A and B are equally effective for gisting, we find that there are more rankings of No. 1 for the MT of version A than for version B. Specifically examined, the assessments reveal that there is a sentence that is not ranked as No.1 by three respondents in the MT of version B. The sentence is: *"They say: 'You return me the money!.' He said: 'I have no money, I have nothing!!.' So they stole his rice dumplings."* Its counterpart in version A is : *"He said he had no money. They said something to eat to return the money can also be used. So they stole his rice dumplings."* Two respondents commented that although both translations had grammar errors, the MT of version A flew more smoothly resulting in a coherent whole. Another claimed that the MT of version A made more sense and was easier to understand. They found that the past tense verbs were inconsistent in the MT of version B. They maintained that when the general statements used the past tense verbs, the utterances in the dialogue used the present tense verbs, but they did not like the inconsistent tense verbs.

The feedback above suggests that most of web readers favor the MT that has a smooth flow of ideas as the result of the consistent use of past tense verbs. For them, a clear, short and orderly verbal presentation of the folktale is a key to effective information scanning and gisting. The editor's endeavor to replicate the original musical feature and dramatic power of folktales in the pre-editing process has not successfully made the MT more accepted and more favored by the audience. The use of the dialogic form has become a negative factor that disrupts the audience's thinking line. They do not enjoy the vitality of the changeful tone brought by the interplay of direct and indirect accounts within the same text.

Overall, all the respondents have identified the English MT of version A as more understandable and more communicative than version B. For them, easy gisting for the web translation of folktales is more important than its psychological impact and literary amusement. The audience has assessed the machine-generated translation of folktales based on its logical and smooth presentation of ideas, not on its emotional appeal of the dialogic or conversational form. Most of them want to read the MT to immediately grasp the message without additional cognitive effort. The young web audience does not consider the need of stylistic replication and literary aesthetics of folktales in their translation. This point reminds us that the web audience has a slow span of attention on the computer screen and so they need to read a translation that unfolds all the ideas clearly and smoothly without increasing their cognitive effort in their information processing. Furthermore, since they read the translations of online folktales for a clear understanding of the folk practices or relevant social events of a foreign country, their primary concern is semantic accuracy and the easy comprehension of the content. In short, what the web audience is primarily concerned with is clear and effective communication of story messages, so the pre-editing for MT, including the literary works on the web, should fulfill the function of clearly presenting all the messages. Obviously, the impacts of the Internet has affected and changed the web audience's attitudes toward reading and using the translations of online folktales.

The findings of the present research have some implications. Firstly, the MT service is equally applicable to literary works such as folktales because their function has shifted from the primary amusement and literary appreciation to the guided reading and cultural knowledge acquisition. Secondly, a probe into MT service should relate to its function rather than to its quality evaluation. The function of MT governs the way of pre-editing and so it is crucial to make clear the function of the MT prior to pre-editing. Thirdly, MT service should not stand alone without consideration of the audience. The acceptance of the MT of online folktales is mainly determined by the audience, not by the initial textual function of the source text. Above all, we reach a conclusion that this research emphasizes the pragmatic significance of MT use and has shed light on the dynamics of MT application because its service target is being changed.

V. CONCLUSION

In summary, the distinct differences between two pre-edited versions intended to achieve different functions lie in their direct or indirect accounts and the preservation or omission of sound words. The audience's responses to them show that the folktale MT tailored to gisting and cultural knowledge acquisition is more favored. The findings above allow us to answer "Yes" to the question of the title of this paper. MT service can expand its customer bases and may claim a new realm on the web, presenting a breakthrough towards its service to a wider readership, including those who read online literary texts only for gisting. Just as Pym (2010) has put it, the innovation of information technology such as MT has affected the way the web audience accesses and reads web texts. It is through the investigation in this paper that we confirm Pym's claim and find that the web audience gradually changes their way of reading online folktales and has dismissed its former function of literary appreciation. The audience's changing view of the function of online folktales provides a new niche for MT use on the web, suggesting the growing and diversified targets of MT service in the future.

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