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Implications of AES System of Pigai for Self-regulated Learning

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Abstract—Recent preoccupation with Chinese English-as-the-foreign-language (EFL) learners' unsatisfying writing performance leads to a growing interest in the use of automatic essay scoring system (AES) in EFL writing in China. Pigai (www.pigai.org), being an online AES system specialised for Chinese EFL learners, has been popularised. Yet, research into Pigai is underdeveloped and constrained by simply evaluating its linguistic effectiveness; while this research innovates in investigating the efficacy of Pigai as a self-regulated learning (SRL) instrument to judge whether it should be promoted to benefit Chinese EFL learners' writing. This study analysed and compared the changes in the quality of texts after revising via Pigai and contrasted learners' tendency to English writing before and after the use of Pigai, ultimately examining its qualification as a SRL instrument along the sociological, pedagogical and psychological dimensions. Data for this study was collected via an experiment and follow-up interviews with undergraduate Chinese EFL learners. Results suggest that Pigai users achieved improvements in the quality of the texts and showed greater passion and persistence, as well as confidence, oriented to EFL writing. It is thus inferred that Pigai is qualified enough as a SRL instrument and could be applied into Chinese learners' English writing.

Index Terms—Pigai, self-regulated learning, EFL writing

I. INTRODUCTION

Automated essay scoring (AES) system refers to the computer technology assessing the written texts based on artificial intelligence, computational linguistics and cognitive science foundations (Burstein, Chodorow, & Leacock, 2004). Despite its prosperity for a long time, it was not until the past decade that AES systems aiming at Chinese EFL students appeared. "Pigai" (www.pigai.org), being most widely-adopted among them, is designed to help Chinese EFL learners evaluate their own writings by providing scores and feedback oriented to the target text. An overall score (see Fig. 1.1), along with feedback, is promptly on the screen after the submission of the work, according to which users could be aware of the quality of their writings. In terms of feedback, a general one (see Fig. 1.1) is offered regarding the holistic linguistic usage and structure of the text; and specific feedback (see Fig. 1.2) is provided per sentence, facilitating learners to locate the mistakes.



Figure 1.1 The overall score and general comment of "www.pigai.org"

The screenshot displays the Pigai website's feedback interface. It features a navigation bar with tabs: '按句点评', '推荐 hot', '要求', '成长轨迹', and '范文'. Two paragraphs of text are presented, each with a feedback annotation. The first paragraph (1.1) discusses Liu's study (2017) on the effectiveness of Pigai, mentioning students' attitudes and the instrument's role in strengthening confidence and motivating persistence. A red arrow points from the word 'promote' in the text to the annotation: '[近义词表达学习] promote 近义表达有 encourage/ further/ boost/ advance'. Below this, another red arrow points from the phrase 'motivating them to' to the annotation: '[推荐表达] ... provide a major impetus for ... to ... 与 motivating them to 意思相近, 可参考学习.' The second paragraph (1.2) mentions Guan's research (2015) on writing anxiety and negative correlation. A red arrow points from the word 'focus' in the text to the annotation: '[搭配警示] the writing anxiety 疑似中式英语.' Below this, another red arrow points from the word 'focus' to the annotation: '[冠词警示] 冠词缺失, 请检查 exists negative correlation. >>chart'. Further down, a red arrow points from the word 'focus' to the annotation: '[推荐表达] emphasize/highlight/attach importance to/give priority to 与 focusing on 意思相近, 可参考学习.' Finally, a red arrow points from the word 'focus' to the annotation: '[学习提示] 易混词汇: concentrate, focus 在句中, 聚精之意.' The interface also includes buttons for '修改' and '去提问' next to each paragraph.

Figure 1.2 Written corrective feedback and learning suggestions of “www.pigai.org”

Owing to its strong feature set and the simplicity of assessing process, Pigai makes judging writings of Chinese EFL students automatically with just a few human-scored benchmark essays exist on-the-fly. Its allowance of multiple submissions might boost the virtuous writing circle of practice, revision and improvement, therefore promoting it as an instrument fostering learner autonomy that is indispensable in the second language (L2) learning. While due to its deviation from traditional artificial evaluation, people remain skeptical towards its usefulness. Thus, the aim of this study is to investigate the effectiveness of Pigai as a self-regulated learning (SRL) instrument from three dimensions of sociological, pedagogical and psychological.

II. SELF-REGULATED LEARNING AND SECOND LANGUAGE WRITING

The idea of fostering learners' own responsibility has long been deemed as the ultimate end of education. Either cognitive or behavioural activities where learners engage in to accomplish their educational goals have been referred to as self-regulation (Zimmerman, Bonner & Kovach, 1996). Self-regulated learning requires learners' ability to take control of their learning that is dynamic and affected by various factors (Holec, 1981). Given that learning a language is far more than superficially acquiring its grammatical rules, the position of SRL is thus of paramount importance. While as Wiggins (1999) notes, it is not teaching that causes learning, rather “it is attempts by the learner to learn, to make meaning, to internalise” (p. 8). SRL as a double process not simply entails learning a foreign language, but also learning how to learn. This is congruent with Long (1989) who conceptualises SRL along the sociological dimension, the pedagogical dimension and the psychological dimension, as elaborated below.

Social-cultural theory defines SRL as an interactive, social process that engages “learners' capacity and willingness to act independently and in cooperation with others” (Dam, 1990, p. 231). Najeeb (2013), based on his empirical study on learning tools, demonstrates their importance for developing learner autonomy and independence; as they assist learners to understand real goals and to develop necessary skills that help them succeed in reaching these goals. Therefore, according to Thanasoulas' study (2000), autonomous learners are characterised as those who show insights into their own learning strategies, take an active approach to the learning task, be willing to take risks, complete homework whether or not it is assessed and place importance on accuracy as well as appropriacy; besides, more efficient SRL is never to learn on one's own, but to interact with outside and adopt any possible learning tool and strategy.

According to Najeeb (2013), three basic pedagogical principles should underline autonomy in language learning including learners' sharing of responsibility, learners' reflection of critical thinking and learners' appropriate use of target language. In other words, learners are required to bear their responsibility to think the target language as the principal medium. Notedly, the regular review of learning and ongoing evaluation of the learning process could never be dismissed, as the improvement in the use of target language has been valued as the most important criterion of successful SRL along the pedagogic dimension (Najeeb, 2013).

Though encompassing both the sociological and pedagogical constructs, Long (1998) asserts that only “the psychological conceptualisation is sufficient to explain SRL” (p. 10). Manifestations representing the psychological undergirding include conative factors of initiative, resourcefulness and persistence that are intrinsically interrelated (Confessore, 1991). Frese, Kring, & Soose (1996) conclude a person displaying initiative should be both goal-directed and action-oriented. The former one refers to the conation of establishing learning goals and working towards their accomplish-

ments; the latter refers to the rapidity of transforming one's intention on learning into the actual activity. It is concluded that the self-starting behaviour is influenced by the expected outcomes, the anticipated self-satisfaction and also the perceived presence of obstacles (Confessore, 1991). Resourcefulness is conceptually used to describe whether a person is capable of dealing with problematic situations that induce stress (Confessore, 1991). Learning activities cause stress not only from learners' obligation to extend capability, but also from their decisions concerning which activities to pursue among all that vie for the learner's time and energy (Rosenbaum, 1980). Therefore, learner resourcefulness generally consists of the activation of prioritising learning over other activities, delaying immediate gratification and also solving problems in one's own learning. According to Zimmerman et al. (1996), the volitional process important to persistence in SRL usually involves self-evaluation and monitoring, strategy implementation and monitoring, and strategic outcome monitoring. Self-evaluation and monitoring occurs when learners compare their current levels and desired levels of achievement. To reduce the discrepancy between both requires the strategic implementation and monitoring. It further involves the process of strategic outcome monitoring in which learners judge whether adopted goals and plans lead to desired outcomes (Carr, 1999).

III. PIGAI--AN AUTOMATED ESSAY SCORING SYSTEM

Despite the prosper development of Pigai, due to its new emergence and its target group of Chinese EFL learners, scholarly literature to date on Pigai is rather confined to its validity, the system design and its effectiveness on users' texts.

By analysing writing samples from college students' essays, Shi (2012), being the pioneering researcher of Pigai, suggests that its prompt feedback succeeded in enhancing essays' accuracy of vocabulary and grammar. This has been verified by Ma & Zhen (2016) through their replicated study. All support that Pigai feedback is useful in motivating learners to focus more on their linguistic errors. Targeting at high school students, Li (2016) concludes that Pigai benefited learners by developing their explicit knowledge; thus gains could be manifested through increasing accuracy and complexity. While based on findings from Huang & Zhang (2015), no progress was observed in the quality of writings, since feedback of Pigai was too general to be valid for enhancing their works. Other scholars (i.e., Zhong, 2015; Chen, 2013; Yuan, 2015) embrace more negative attitudes towards Pigai's effectiveness by stating that revision is limited to very superficial linguistic problems, leading to inconspicuous composition optimisation by using Pigai as a revising tool.

By synthesising research findings to address the relationship between multiple motivation constructs and writing outcomes in academic settings, Pajares' (2010) demonstrates that learners' writing motivation influences writing outcomes. The effects of Pigai on learners' writing enjoyment have also interested Pigai researchers. Wu (2017) investigates the effects of Pigai on college students' English writing self-efficacy, whose result implies that Pigai significantly increased learners' English writing self-efficacy and passion. Chen's study (2015) is congruent with Wu while he additionally compared the writing anxiety before and after users' adoption of Pigai, also demonstrating its positive effects on increasing students' writing willingness. By combining both experiment and questionnaire, Liu (2017) indicates that Pigai could be promoted as a SRL instrument that strengthened learners' confidence and inspired their passion towards English writing, spurring them to persist in polishing essays. This is verified on the other side by Guan's writing anxiety research (2015) showing that there exists a negative correlation between the frequency of using Pigai and anxiety when responding to a task. Data sourced from interviews of Zhang's analysis (2017) presents that, in spite of some complaints, users holistically were in favour of its application into L2 learning, since it enabled them to fill up the blank area and bolstered their confidence. By comparing the quantifying motivation of those using Pigai to revise their writings and those getting feedback from teachers, Jiang, Jin, & Wang (2018) concludes that the use of Pigai promoted students' achievement motivation to develop their English language skills.

As indicated above, there is a fierce debate over the effectiveness of Pigai both as a revising tool and as an impetus for writing. Pigai researchers claim its varied efficacy on linguistic aspects of the texts; while it should be noted that some studies might be out-of-date due to Pigai's constantly-improving accurateness and enlarging corpus, therefore requiring further research to re-evaluate. When it comes to the psychological part, few literatures on Pigai has centred on more motivation constructs than the simple writing self-efficacy. It is thus necessary to study the possible improvements in learners' multiple affective constructs with the adoption of Pigai. Deeper investigations into the effectiveness of Pigai might, to a great extent, evaluate whether this AES system could be promoted as a SRL instrument beneficial for Chinese EFL learners' English writing and lifelong language acquisition.

IV. METHODOLOGY

This study aims to investigate the efficacy of Pigai on L2 users' SRL in the EFL writing domain. To this end, its pedagogical, psychological and sociological effectiveness as a SRL instrument should be assessed, thus generating the research questions as follows:

- 1). How do the quality of the texts change after users' adoption of Pigai?
- 2). How do ELF users' tendency towards English writing change with using Pigai?
- 3). To what extent does Pigai facilitate L2 learners' SRL in EFL writing?

A. Participants

Six subjects volunteered to participate: four are female (Irene, Ivy, Iris and Effie) and two are male (Jack and Tony) (all names used are pseudonyms chosen by the participants). All of them has been rigorously evaluated as band six based on the IELTS point system within one week of the implementation of this study to ensure that their L2 writing levels were fairly uniform. All subjects are Mandarin-as-the-first-language undergraduate students ranging from 20 to 22 years old.

Three professional raters were recruited from a qualified IELTS training agency. Two are NSs of English and one is a Chinese EFL speaker. All of them hold the certificate in Teaching English as a Foreign Language (TEFL) and have taught the writing part of IELTS in the IELTS training agencies for more than eight years, owning full experience of judging the writing part of IELTS test.

B. Instruments

An experiment of pre-test and post-test design was devised. Pre-test and post-test were same that required all subjects to write an essay on an item related to news media (see Appendix A), considering its closeness to daily life that minimises the bias caused by subjects' varied familiarity with the topic. The pre-test was applied to determine the starting point of the subjects' writing achievement, while the post-test was given to measure changes in the quality of subjects' texts after the treatment.

The effectiveness of Pigai on driving users to write will be judged through semi-structured interviews that allow respondents' sufficient flexibility and clarification of their answers. To keep the whole process topic-oriented, guiding questions were generated concerning user' affective changes in their English writing perceptions. All interviews were on an one-to-one basis for the purposes of 1) avoiding the interference of other informants; and 2) making most questions personalised to facilitate the variety of interviewees' responses (Bailey, 1994).

C. Procedures

On the scheduled date, the experiment was carried out in a quiet study room equipped with computers, while subjects were also permitted to use their own laptops to reduce the influences of using unfamiliar computers. All subjects were asked to write an essay on their attitudes towards news media as the pre-test within 45 minutes and send their initial drafts to my e-mail address that was encrypted and only accessible to me. Then, they were provided with full time to constantly polish their texts with the assistance of Pigai until they were satisfied; the whole revising process lasted for 20 to 40 minutes up to the individual, after which their final drafts were alike sent to my personal e-mail address. Writings were then anonymised, printed on the paper and brought to the IELTS training agency, where three well-trained human raters scored every text carefully to give an overall score. It should be noted that human scores were ranging from 0 to 100 so as to be sensitive to any change and the score of each text was the average of three.

Within the four days of the experiment, three participants among six were randomly chosen to be interviewed respectively in different places. Each interview endured for approximately 10 minutes and was recorded with my personal encrypted mobile phone, during and after which I took down notes that I valued. Processes were carried out in Mandarin so that interviewees were able to fully elaborate their ideas and thoughts without linguistic obstacles.

D. Data Analysis

Statistical data obtained from the experiment was entered into SPSS version 24.0 for analysis. To see how significant improvements in the quality of the texts were after revision, paired-samples *t* tests were conducted between scores before and after revision to determine whether Pigai is effective in improving the quality of the texts.

Before analysing the qualitative data from interviews, the audio-recorded interviews were broadly transcribed with relatively little detail in the transcription convention adopted by Adger & Wright (2008) so as to not only avoid the premature editing of potentially relevant content (Dornyei 2007), but also save time when broad transcription suffices (Mackey & Gass, 2005). Process coding of the transcribed data facilitated by the tool of NVivo contributed to the natural emergence of several topics of learners' persistence in writing, learners' passion for writing and learners' confidence in writing.

V. RESULTS

To answer the first research question concerning the pedagogical effectiveness of Pigai, differences of scores rated by human-raters prior to and post the treatment were measured to present the increase in the quality of the texts. Analyses were performed by applying paired-samples *t* tests to all scores to examine whether significant differences exist after revision.

Table 5.1 The result of paired-samples *t*-test for overall scores rated by human raters

Measure	M	SD	p	d	t
Pre-test	65.53	3.89	0.22	0.84	-0.84
Post-test	68.47	3.04			

Scores given by raters indicate that Pigai enhanced the quality of the texts. Table 5.1 below presents the mean scores for the pre-test ($M = 65.53\%$) and post-test ($M = 68.47\%$) showed an increase of 2.94%. Although no statistically significant difference ($p = 0.22 > 0.05$) was found due to the small sample size, the Cohen's d value — an effect size to evaluate the effectiveness of the treatment — were fairly large ($d = 0.84$), as $d = .4$ is small, $d = .7$ is medium, and $d = 1.0$ is large (Oswald & Plonsky, 2010). Since d value, being independent from the sample size, is believed to be a much better indicator of the importance of a result than the p -value (Kline, 2004), there are therefore good reasons to think that Pigai revision are effective in improving L2 learners' texts.

Qualitative data from the interviews are categorised into L2 writing confidence, persistence and passion. Despite the interrelation between these themes, each one is explored individually in a separate sub-section. The interview extracts presented in this section typify the themes represented.

According to interviews, higher score, instant feedback and unlimited time allowance are considered as factors reinforcing learners' tendency for persisting in writing, as reflected in the Extract 1 and 2.

Extract 1

Irene: I had pressure, like an obsessive-compulsive disorder... if I know there's still room for me to improve, I can't stop myself putting more efforts. I feel guilty when I'm perfunctory.

Extract 2

Jack: There were times when I wanted to review my texts..for example, the next day after the writing. But as I mentioned, there were always deadlines and long waiting. That's why I just give up revising and put texts with feedback aside...

Another category is related to participants' perceived improvements in their passion towards writing; all of them expressed that they felt more motivated. One respondent owed this stimulation to the instant score generated by Pigai,

Extract 3

Irene: Pigai lets me know where to improve and how to improve... I'm chasing for a higher score and meanwhile for a better performance in writing. The process of scoring, of quantifying just makes the whole thing more meaningful and worth challenging.

Respondents also stated they felt more pleasant when using Pigai, as shown in the Extract 4,

Extract 4

Jack: I could write whatever I want.. and there was no need to worry about my performance.

To sum up, Pigai is demonstrated to be effective on alleviating psychological burdens and spurring learners to write and revise more.

Responses from interviews also suggested that Pigai could, to a limited extent, boost learners' confidence in writing. And all interviewees agreed upon higher scores after revision to be the most encouraging reason, as seen in the following extracts.

Extract 5

Iris: Any increase, even one or two points, provided me with a sense of accomplishment... that's like my competence, or efforts, has been recognised...

Extract 6

Iris: I think the confidence should be credited to words, phrases and collocations Pigai provides that make the whole text seemingly...classier.

However, Pigai's feedback, on the other hand, confused learners.

Extract 7

Irene: It says there is inappropriateness between the subject and the verb, but actually there is not.

Extract 8

Jack: Pigai always warned me of Chinglish collocations while no alternative was given. I could only replace them with easier words.

Thus, Pigai did exert positive influences by reducing participants' anxiety of making errors, offering more alternative expressions and giving higher scores after revision; yet, its negative effects caused by inaccurate feedback might be a weapon to slash participants' confidence in writing.

Through analyses of the experiment data and the interview data, the effectiveness of Pigai as a SRL instrument could be presented. The results reveal that Pigai was useful in improving the qualities of the texts and facilitated EFL learners' persistence and passion towards English writing with good reasons to support, whereas participants' confidence in English writing was influenced in two ways.

VI. DISCUSSION

To discuss the effectiveness of Pigai as a SRL learning instrument, three dimensions of sociological, pedagogical and psychological should be considered.

From the sociological perspective, Pigai fully fulfils the requirements addressing L2 learners' isolation and social-interaction. Users were asked not only to complete but also to revise their works independently without supervision or step-by-step guidance from professionals. While notably, working independently is never equivalent to working alone, as SRL is also defined as a matter of supported performance involving learners' ability and tendency to act in cooperation with others (Vygotsky, 1991). The vitality of learning tools for developing learner autonomy and independence has also been emphasised by researchers, as they facilitate learners to find their real goals and develop requisite skills to achieve those goals. Pigai, in this sense, is qualified enough, considering its stimulation for learners to respond actively to the task and simultaneously place importance on both accuracy and appropriateness.

In terms of the pedagogical dimension, Najeeb (2013) proposes three elementary principles underlining autonomy in language learning, including learners' involvement of sharing responsibility, learners' reflection of critical thinking and learners' appropriate use of target language. By empowering learners to exercise their autonomy, Pigai, for one thing, involves learners to participate in the process of writing, monitoring, revising and evaluating, offering learners a sense of responsibility and accomplishment, as interview going with Irene shows it is not only language knowledge she acquired, but also "a sense of writing better [she] could perceive". More vitally, Pigai provides feedback on users' shortage to help to reduce gaps between their interlanguage and the target language. The increasing quality of the polished texts best indicated that Pigai contributes much to the pedagogical improvement of users' EFL writing. Thus, it is at this juncture that Pigai's role in promoting learners' autonomy and in developing practical abilities becomes crucial along the pedagogical dimension of SRL (Benson, 2001).

With regards to the psychological dimension that is "necessary and sufficient to explain self-regulating learning" (Confessore, 1991, p. 10), conative manifestations of the exhibition of initiative, resourcefulness, and persistence (ibid) are required to be presented to show Pigai's effectiveness on improving users' SRL.

Initiative is displayed to be both goal-directed and action-oriented (Frese et al., 1996) elaborated before. Since "the intentionality of action implies a differentiation of ends and means...[whereby] the action is performed in order to bring about a certain goal" (Chapman & Skinner, 1985, p. 201), Pigai users were both goal-oriented with their strong desires for higher scores based on data of interview, and action-oriented reflected through their highly-enhanced passion for writing, presenting greater initiative and therefore facilitating SRL in English writing.

Concerning resourcefulness related to the capability for dealing with problematic situations, it is concluded that to prioritise learning over other activities, to delay immediate gratification and to solve problems in one's own learning should be conducted (Rosenbaum, 1980). Though minimal, the increase of confidence in writing is believed to be indicative of greater resourcefulness adopted by Pigai users, as learners of higher confidence are more likely to embrace favourable attitudes when making choices, expanding efforts and exerting persistence and perseverance (Pajares, 2003). The resourceful behaviours of positive anticipation of future rewards, the priority of learning over other activities and independent problem-solving actions (Carr, 1999) exhibited through the use of Pigai are hence good evidence of its facilitation for SRL.

Despite the great effectiveness of Pigai on helping learners persist in writing reflected through the interviews, it should be noted that persistence in writing and persistence in SRL, though overlap, are conceptually different. Volitional process important to persist SRL involves: self-evaluation and monitoring, strategy implementation and monitoring, and strategic outcome monitoring (Zimmerman et al., 1996). As driven by learners' desire of achieving higher scores, or reducing the discrepancy between their current levels and the ideal level in its essence, self-evaluation and monitoring occurs, the process of which may be accelerated by Pigai based on learners' largely increasing writing persistence after its use. Given that "the establishment of proximal goals provide the learner with immediate feedback thereby facilitating an assessment as to whether the adopted learning strategies enable the learner to reach the ultimate goal" (Ponton & Carr, 2000, p. 275), the enhancing goal-directedness facilitated by Pigai might benefit either strategy implementation and monitoring, or strategic outcome monitoring — as it, from one perspective, helps to narrow the gaps between learners' interlanguage and the target language; meanwhile it also encourages users to reflect upon whether the strategy are adequate for the eventual levels of desired learning. Take together, it is unsurprising that users with developing persistence in writing and enhancing goal-directedness are more inclined to persevere in self-regulated English writing with Pigai as an auxiliary instrument.

To sum up, by reinforcing learners' writing passion, confidence and persistence, Pigai is enormously effective in enhancing the psychological undergirding of individuals' SRL. Whereas the better quality of the texts after revision is also powerful evidence demonstrating Pigai's contributions pedagogically and sociologically as a SRL instrument. It is therefore concluded that Pigai is beneficial for L2 learners' SRL in the EFL writing domain.

VII. CONCLUSION

This study highlights many gaps in the literature and draws attention to important pedagogical implications and suggestions for future research. The positive influences of Pigai on users' L2 writing academically and psychologically indicate its potential value in EFL learning. Besides, this AES system is also believed to develop learners' learning autonomy that is necessary in the L2 domain. Notwithstanding its endeavour to guarantee the accuracy of the results, several limitations of the study may affect the outcome. The first issue originates from the credibility of the interview data. Considering the complicatedness of cognitive process, interviewees may be hard to perceive every slight change when responding to their perceptions of affective constructs. The second issue concerns the scope of participants. The current study did not compare the effects of Pigai on learners of varied proficiency while their different metalinguistic capacities might affect the efficacy of Pigai feedback. Thus, future research could take L2 proficiency into consideration to maximise the effectiveness of AES feedback.

In conclusion, the use of Pigai not only helps to improve the quality of the reviewed texts linguistically, but also facilitates users' writing tendency, both contributing to foresting greater learner autonomy. Therefore, it is hoped that this study will encourage a wider application of Pigai into SRL so as to impact positively on Chinese EFL writing.

APPENDIX

WRITING TASK:

You should spend about 45 minutes on this task.

Write about the following topic:

News media has become influential to our life nowadays. Some people think that it is the negative development. To what extent do you agree or disagree?

Write at least 250 words.

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Aristotelian Rhetorical Theory as a Framework for Analyzing Advertising Texts in the Print Media in Ghana

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Abstract—Advertisements are fashioned in diverse forms, but in most of them, language is absolutely essential. Although visual images, graphic and color designs and other techniques constitute aspects of print advertising, it is the language of the advertisement that enables consumers to identify a product and remember it. Indeed, language has a powerful influence on readers and their behavioral patterns. The English Language is employed in the print media in Ghana as a means of communicating information about goods and services with the goal of persuading the consuming public to take purchasing decisions. In the current article, I applied Aristotle's Rhetorical Theory to the analysis of persuasive elements in the English used in advertisements in Ghanaian newspapers. The qualitative research design was employed in the study as the corpus was solely from written documents. The findings of the study demonstrated that copywriters in the Ghanaian print media employed Aristotle's three artistic proofs, namely, *logos*, *pathos* and *ethos* in the English of advertisements for persuasive effect.

Index Terms—*Logos*, *pathos*, *ethos*, Aristotle's artistic proofs, advertisement, advertising, print media, copywriters, communication, persuasion

I. INTRODUCTION

From a historical perspective, advertising could be traced far back as ancient times when it took the form of images and paintings of manufactured products. By the middle of the nineteenth century, advertising was mainly in the print media in Europe and America and it had become a serious business (Hower, 1949). Advertisers incorporated both pictorial images and language and these were employed as persuasive techniques in advertisements. Advertising assumed a broader dimension; it underwent development and expansion in Europe and the US. As a result, advertising agencies emerged in Great Britain, France, Germany, Italy and the US and they extended their activities to other parts of the globe (Ciochetto, 2013). By the middle of the twentieth century, American advertising companies had extended their activities to the United Kingdom, Germany, France and Italy and this resulted in innovation, development and expansion of advertising in these countries (Delulio, 2009). The modernization of advertising started from the later part of the nineteenth century in the US and this was characterized by creativity and innovation. Copywriters devised advertisements with pictorial images and words to appeal to the consumer's emotions, conscience, reasoning and senses. Advertising was modernized and given a new approach (Schultz, 2002).

Advertising increased at a fast rate in the twentieth century due to the advent of new technologies in the communication arena. With the establishment of radio stations in the US and Great Britain in the early parts of 1920, advertising was given the needed impetus (Smulyan, 1994). Television broadcasts were also established in the US and the United Kingdom by the middle of the twentieth century. Television broadcasts broadened the scope of advertising in the 1950s. As a result, commercial television broadcasts promoted many companies and made their businesses flourish. The introduction of cable and satellite television in the late 1980s and early 1990s, brought about advancement in advertising. Internet advertising reached its peak in the last decade of the twentieth century. As a result, new avenues were opened for advertising to function and thrive and this promoted international trade. At the early part of the twenty-first century, many websites were created on the Internet and they were used as channels for online advertising.

In China, advertising as a form of marketing communication increased in the 1980s. When China joined the World Trade Organization in 2002, advertising became a fast growing industry in the country. This gave rise to many advertising agencies in China. In the twenty-first century, the use of English in Chinese advertisements had increased. English attracted the attention of the young generation in China to advertisements. By 2014, advertising in China was done on cell phones more than on television. Social networking sites in China were used to advertize products from both China and the western world (Stevenson & Wang, 2014). In India, the liberalization of the economy in the last decade of the twentieth century had attracted foreign investors and advertisers to the country (O'Barr, 2008; Chandra, Griffith & Ryans, 2002). Advertising in India was in two categories: Advertising in newspapers in English was designed for the elite class who could afford expensive products because they were well paid while advertisements in newspapers in the local languages advertized inexpensive products and were targeted at the low income earning

population. As a popular and successful sport in India, the game of Cricket also promoted advertising in India to a very large extent.

In contemporary time, advertising is characterized by creativity. For an advertisement to be attractive and effective, the language, visual imagery, printing, auditory system, setting and dramatic effect are combined in a creative fashion. In its current form, every component of an advertisement, including the language, catches the attention of the audience. In modern time, language forms an integral part of advertising. In fact, language constitutes the most significant means of communication (Vestergard & Schroder, 1985). Copywriters employ attractive and memorable language for persuasive effect in advertisements. Myers (1997) is of the view that copywriters are like poets since both use language for a particular effect. According to Leech (1969) and Goddard (2002) the language of advertising can be described as a piece of literary genre. In the current study, I investigated the use of Aristotle's artistic proofs (logos, pathos and ethos) in the English of advertisements in the Ghanaian press.

II. REVIEW OF LITERATURE

Bulawka (2006) investigated the English employed in product advertisements that were published in magazines in Poland. The study revealed that about ten percent of the data of advertisements selected from Polish magazines was solely in the Polish language. A few other advertisements were in Polish and foreign languages like French, Italian and German. However, Bulawka (2006) discovered that the majority of advertisements in magazines in Poland were in both English and Polish. Copywriters in Poland employed a code-mixing strategy in the designing of advertisements; in the mixing of English and Polish, English was given prominence. Bulawka (2006) revealed that the nature of the code-mixing of English and Polish in advertisements could be perceived in four different ways: The first was that Polish copywriters combined English and Polish lexical items to form compound words. The second was that some words in the advertisements could be described as having their base forms in English while their prefixes and suffixes were in Polish. The third was that copywriters changed English words into Polish words by spelling the English words based on the Polish orthographic system. The fourth was that some advertisements contained words, phrases, clauses and sentences in both English and Polish. The reason for the extensive use of English in Polish advertising, according to Bulawka (2006), was that English had entrenched itself in Poland and the Polish held it highly. English was regarded, in Poland, as an international language that had recognition and prestige. For Polish copywriters the use of English in Polish advertising conferred an international, western or modern image on the advertized product and this attracted the attention of the audience.

Bulawka (2006) revealed the hegemony of English in Polish magazine advertising. The study unearthed the nature of code-mixing of English and Polish in advertisements in magazines in Poland. Other similar studies on code-mixing of English and other languages in advertising had been conducted by other researchers. For instance, Ustinova (2006) reported on Russian-English code-mixing in many TV advertisements in Russia. Martin (2002) and Bhatia (1992, 2004) observed that French Products were advertized in English and many other French advertisements incorporated English expressions and words. Lee (2006) noticed that in South Korea, English was highly recognized. The language of many advertisements is a combination of English and Korea. Ahn and Ferle (2008) also revealed that in South Korea when a product's name was presented in English and the other texts were in Korea, the advertisement became more memorable and attractive. From the above review, the gap in the literature that the current study had identified was the persuasive effect of the use of English in advertising in the Polish print media. The present study filled the lacuna by investigating the use of Aristotle's artistic proofs in the English of adverts for persuasive effect.

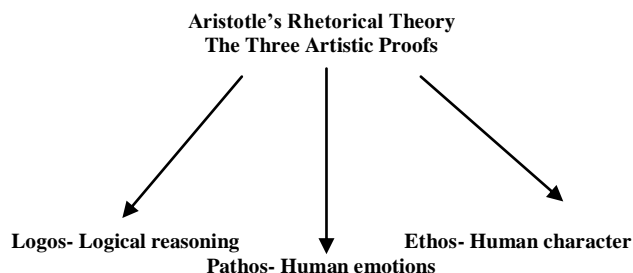
Romanenko (2014) analyzed on-line advertising slogans in English. The study entailed a linguistic analysis of product and social advertising slogans. The focus of Romanenko (2014) on the English used in advertising slogans lends support to other studies on the important role of language in advertising (Skorupe & Duboviciene, 2015; Nga, 2010; Dyer, 1982; Vestergard & Schroder, 1985). As an integral part of advertising, slogans are catchy and enticing; they draw the attention of the audience to what has been advertized. Romanenko (2014) unearthed the linguistic features that characterized the on-line advertising slogans in English. From the phonological perspective, sound effect devices were employed in the slogans and these contributed to the sound quality of the advertisements which ultimately drew customers' attention to the object of the advertisement. In terms of the diction of the slogans, the study revealed that some of the words used in the advertising slogans were personal pronouns which addressed the audience directly. Other lexical items used in the slogans were adjectives which created mental pictures in the minds of readers. Some of the words could be described as slang; they were familiar words created by the copywriter to enhance comprehension of the slogans. At the syntactic level, Romanenko (2014) revealed that the sentential structures employed in the on-line advertising slogans performed communicative functions and this went a long way to appeal to the consumers to take purchasing decisions. Figurative expressions were also employed in the advertising slogans and these took the form of puns, allusions, idioms, tropes and rhetorical figures. What is yet to be known in the literature is the use of Aristotle's three artistic proofs in the English of advertising slogans. The current study filled this gap in the literature by investigating the extent to which Aristotle's artistic proofs are used for persuasive effect in advertisements.

In the Ghanaian context, Anim-Ayeko (2012) was an analysis of metaphors in the political advertisements of the National Patriotic Party (NPP) and the National Democratic Congress (NDC) in three newspapers (Daily Graphic, Daily Guide and The Palaver). From the analysis of the NPP advert, a number of metaphors such as Nana Akufo-Addo, the

NPP presidential candidate, was the biblical Moses, Ghanaians (under NDC rule in Ghana) were Israelites (under Pharaoh's rule in Egypt) and Nana Addo was leader (light) were realized. This NPP advert contained metaphors in the verbal, pictorial and gestural modes. By these metaphors, Nana Akufo-Addo was conferred with the astute leadership qualities of Moses in the Bible and the Ghanaian electorate was compared with the Israelites. The description which equated Nana Addo to Jesus (Nana Addo was light) served mainly to extol the leadership qualities of Nana Addo. The gesture by the NPP supporters in the advert, depicting forward movement typically meant progress. There was the picture of Nana Addo and a massive group of supporters with their arms lifted in a gesture. Anim – Ayeko (2012) analyzed metaphors in political advertisements in the print media; she was therefore limited to the metaphorical aspect of the English of advertising. The metaphorical analyses were linguistic, pictorial and gestural. The current study analyzed the persuasive effects of Aristotle's three artistic proofs in the English of advertisements.

III. ARISTOTLE'S RHETORICAL THEORY

The art of rhetoric in ancient Greece can be described as a stream of consciousness that entails the relationship between thought and expression. As a student and later a teacher in Athens, Aristotle took an interest in the art of rhetoric. Early in his career, and under the influence of Plato, Aristotle was critical of rhetoric as practiced in his time. Avoiding the moralizing perceptions of Plato, Aristotle's approach to rhetoric was both pragmatic and scientific. Aristotle laid the basis for the study of rhetoric and he defined it as the perception of the available means of persuasion (Aristotle, 2007). Rhetoric concerns itself with the way language is employed to achieve persuasion. The aims of rhetorical analysis are the persuasive techniques a writer uses to achieve his aim and the impact the use of rhetoric may have on an audience. In the *Rhetoric*, Aristotle identifies three artistic proofs, namely, logos, pathos and ethos which according to him constitute the art of rhetoric. According to Aristotle, the available means of persuasion in discourse are based on the three kinds of proof: Logos (logical reasoning), pathos (human emotions) and ethos (human character). Aristotle's logical proof is based on logical reasoning in an argument, his pathetic proof is linked to the feeling or emotion the writing draws out of the audience, and his ethical proof refers to the manner in which the writer's character or attitude is manifested in the message (Griffin, 2000). Aristotle's Rhetorical Theory is represented diagrammatical below:



Aristotle's Rhetorical Theory serves as a means to achieving persuasion in discourse. The theory had been applied to many studies that were investigating the theme of persuasion. Similar to the current study was the application of Aristotle's Rhetorical Theory to a research on the marketability of a product. In the study, Yang, Lee, Lee and Koo (2018) identified three main persuasive variables: credibility, emotive bonding and accommodation characteristics and they evaluated their functions in establishing the trust of users. From the study, it could be deduced that the world of business is in need of maximum trustworthiness that is based on communication between clients and service providers in order to make feasible the persuasion of users. Hartelius and Browning (2008) applied rhetorical scholarship to the study of organizations. This cross of disciplines was intriguing in that the authors investigated the use of rhetoric by managers of organizations. The study demonstrated that management research conceptualized rhetoric as a theory and an action. It showed rhetoric as a managerial strategy for persuading people and as a framework for organizational discourses. The authors postulated in the study that organizational researchers who studied rhetoric characterized persuasive strategies as managers' most significant actions.

Murthy and Gosal's (2016) study portrayed the application of Aristotle's Rhetoric to industrial communication. The authors posited that effective communication is essential in the management of industries given the heterogeneous nature of the work force. They argued that when two or more professionals executed an industrial task, there should be coordination and understanding and this could be achieved through effective communication. Murthy and Gosal (2016) postulated that with the help of Aristotle's three persuasive appeals of rhetoric, industrial communication could be very effective. The authors were confident that the use of the three artistic proofs of Aristotle in the language of industrial communication would result in effectiveness of discourse. Newman's (1999) study was a justification of the application of the Aristotelian rhetorical theory to Scientific Communication. In the study, she compared a classical ancient theory with a contemporary practice with which it is associated. The author connected the Aristotelian rhetoric to the practice of Scientific and Technical Communication. For Aristotle's theory, rhetoric entailed public address about the duties and responsibilities of the people of ancient Athens, while Scientific and Technical Communication relates to a broader

dimension of communicative acts. In spite of the differences, both disciplines are concerned about communication effectiveness, a situation that allowed Aristotle's conceptualization of rhetoric to be extended to Scientific and Technical Communication. In Newman (1999), there is a transfer of the Aristotelian rhetoric to the field of Scientific and Technical Communication.

Aristotle's Rhetorical Theory has been used in a considerable number of persuasive studies. The current paper contributes to the body of knowledge in rhetoric since it applied the Aristotelian Rhetorical Theory as a framework for analyzing persuasion in advertisements in the print media in Ghana. In the ensuing section, I discuss Aristotle's three artistic proofs, namely, *logos*, *pathos* and *ethos*.

A. *Logos*

Logos is a Greek term with many facets of meaning; it can simply mean a word, or, in a plural sense, it can refer to the words that constitute a discourse. Aristotle uses *logos* in the *Rhetoric* to refer to proofs available in the words, arguments, or logic of speech. The term *logos* can suggest intellect or rationality, generally. Having *logos* is said to be a distinctly human attribute that differentiates human beings from beasts. Randall (1960) writes that to act in accordance with *logos* is to act intelligently. According to Herrick (1997), *logos* is the study of arguments or reasoning; a study related closely to logic. A writer's appeal to readers' sense of *logos* is the logical appeal and a writer can use two different kinds of logic: A writer can use inductive logic by presenting to their audience a number of parallel illustrations and then draw from them a general idea. On the other hand, a writer can employ deductive logic by presenting to their readers a few general propositions and then draw from them a specific statement of truth.

In advertising, *logos* is persuading by the use of reasoning. Like an argumentative text, the application of *logos* to an advertising message is an appeal to logical reasoning. In fact, the messages of most advertisements that are communicated in the English language appeal to the rational side of the audience. If, for instance, a particular cream could transform a lady's skin and make her beautiful as a result, it follows logically that the reader could also benefit equally from the cream being advertised. The use of negatives in the English of advertising could also be employed to set precedence or a premise of an argument in advertising in order to advance the qualities of a product or service which distinguish it from the others. In the English used in advertising, experiences and examples are sometimes employed to draw conclusions and this is the application of inductive reasoning. In the English used in advertising *logos* is an appeal to the reasoning and intellect of the audience.

B. *Pathos*

Aristotle defines *pathos*, in the *Rhetoric*, as the affective or emotional appeals that give persuasive messages their power to move an audience to action (Aristotle, 1991). Aristotle's interest in emotional appeals in writing has to do mainly with its ability to affect the judgment of readers. Fortenbaugh (1975) supports Aristotle's view and he posits that Aristotle means that when a reader responds to a writer's emotional appeals, it demonstrates a certain level of intelligence which can lead to persuasion. Good writers create a positive image in their words to the audience they are addressing, an image their target audience can identify with. An appeal to *pathos* causes an audience not only to respond emotionally but also to feel what the writer feels. *Pathos* therefore refers to the effect the message has on the feeling and cognition of the audience. It also has a rhetorical impact on the decisions and actions of readers (Ramage & Bean, 1998). A writer can appeal to the emotions of the reader in order to stimulate any desired state of emotion.

In the world of advertising, the use of *pathos* engages the readers or listeners emotions. The English employed in advertising draws on *pathos* to appeal to the audience. Copywriters use English to appeal to the emotions of the audience. The English of advertising, in this respect, contains words which convey strong emotion; these words evoke strong emotional response in consumers leading to positive decisions about products and services. Emotive words in the English of advertising, ultimately, tend to persuade the reader to change decisions and opinions. The English of advertising can make the audience feel good and special. The audience is influenced to identify with the best of experiences and is also made to feel that they deserve all the quality things that have been advertised. In advertisements, the English language is carefully used in order to appeal to a targeted audience. For instance, most advertisements present a special offer, the best of perfumes, genuine spare parts, the latest fashion, cheaper prices, smart phones, guaranteed results, free offers, total experiences and so forth. Sometimes, however, the English of advertising makes the audience feel that they cannot live without a particular product or service. For instance, the copywriter can appeal to the reader's feelings of fear by presenting the negative consequences of a disease if a particular advertised product is not utilized. The English of advertising makes a pathetic appeal by adjusting an audience's emotional state in order for them to respond positively to an advertised product or service.

C. *Ethos*

Ethos is a Greek word for character and it refers to how credible or trustworthy a writer can be. Aristotle defines the term *ethos* in his book *Rhetoric* as the persuasive potential of a speaker or writer's character or credibility (Aristotle, 1991). According to Aristotle, how a reader perceives a writer's character determines how credible or persuasive he or she becomes in the transmission of information. *Ethos* in rhetoric is the demonstration of a communicator's character or credentials. For persuasion to be achieved, the audience has to find the writer or speaker's character credible and

trustworthy. Persuasion from *ethos* establishes the speaker's or the writer's good character. The effect of *ethos* on the audience is often called the argument's ethical appeal (Ramage & Bean, 1998).

In advertising, *ethos* is achieved by the trustworthiness and credibility of the copywriter and the English language projects these characteristics. The English used in advertisements comprises carefully chosen words and it is generally positive; copywriters focus on the good qualities and attributes of products and services and ignore the negative aspects. There are a number of ways in which the English of advertisements can be interpreted: It is a promise to cure all ailments, a solution to all problems and a change in one's life style for the better. The English of advertising persuades the audience to such an extent that they imagine themselves using the advertized products. English enables copywriters to communicate with their audience in such a way that the latter believe the advertized products will make them, for instance, slimmer, healthier, happier, more comfortable, more beautiful, more fashionable, more fanciful, more successful and so forth. Copywriters use English to gain the trustworthiness and credibility of the audience through encouragements, assurances and promises they make. The ethical appeal which is achieved through the English language goes a long way to persuade the consumer to make purchasing decisions on products and services. In advertising, the ethical appeal can also be achieved by the reputation and credibility of the advertiser with respect to expertise in the field, previous record and integrity.

IV. METHODOLOGY

A. Research Design

In the current study, I employed the qualitative research design given the interpretive nature of the investigation (Williams, 2007; Cohen, Manion & Morrison, 2000). The choice of the qualitative research design was also influenced by Crotty (1998) who postulated that qualitative research is largely subjective; the researcher derives meaning from his interpretation of the data collected. Similarly, Creswell (2009) was also of the opinion that qualitative researchers make interpretation of what they observe, hear and understand. I therefore used the qualitative research design given the subjective and interpretive nature of the current study.

B. Data Collection

The procedures involved in data collection in qualitative research are: observation, interview, documents and audio-visual (Creswell, 2009). The data collection type that was chosen for the current study was qualitative documents. The rationale for the choice of documents is that the data source of the current study is the print media which is a subcategory of documents as Creswell (ibid) postulates. According to Creswell (ibid) there are two data sources that are associated with the qualitative documents data collection type. The first is public documents which comprise newspapers, magazines, minutes of meetings and official reports. The second data source is private documents which consist of personal journals, diaries, letters and e-mails. The public documents were selected as the current study entailed analysis of the English used in advertisements in newspapers in Ghana. The current study did not therefore involve human subjects as data sources because the corpus was from written documents.

V. DATA ANALYSIS AND DISCUSSION

In this section, I analyze the advertising texts data and discuss the findings of the investigation. The current study provided evidence that copywriters in the Ghanaian press employed the theories of Aristotle's three artistic proofs for persuasive effect. The following text illustrates the use of logos in the English of advertisement by copywriters for persuasive effect:

Growing the profitability of the cocoa farmer in Ghana

Yara's Asaase Wura and YaraLiva Nitrabor are the ultimate nutrition package for improving the yield and quality of cocoa trees and their pods.

Asaase Wura contains the perfect balance of the nutrients to improve the performance of cocoa trees.

YaraLiva Nitrabor is the optimal source of soluble calcium plus boron for cocoa trees, as a supplement to Asaase Wura to be applied when the cocoa tree flowers.

By improving cell structure and strength, YaraLiva Nitrabor reduces the risk of black pod disease and flower abortion and therefore increases the yield. The quality level of the produce is also increased giving fresher and heavier pods.

This improves significantly the profitability and livelihood of the Ghanaian cocoa farmer.

(Daily Graphic, Tuesday, May 9, 2017, P. 37)

The text above has been structured like an argument. It is trying to persuade the reader through logical reasoning. The text is introduced by a headline which expresses a proposition *growing the profitability of the cocoa farmer in Ghana* and serves as the thesis for the argument. The headline is a non-finite present participial clause. The absence of the subject element creates a gap which is filled by the two agricultural chemical products *Asaase Wura* and *YaraLiva Nitrabor*. This strategy captures the attention of potential customers from the outset. The first paragraph is a declaration of the value and significance of the two products in focus: *Yara's Asaase Wura and YaraLiva Nitrabor are the ultimate nutrition package for improving the yield and quality of cocoa trees and their pods*. It can also be realized from this

paragraph that the images of the two agricultural inputs have been uplifted over and above other similar products and this gives them the recognition as the best. The second paragraph states a reason why *Asaase Wura* stands out as the best: *Asaase Wura contains the perfect balance of the nutrients to improve the performance of cocoa trees*. Here the chemical is portrayed as indispensable to the well-being of the cocoa plants. The copywriter also exaggerates the value of the chemical in order to entice buyers. The third paragraph presents scientific facts as supporting evidence to the effectiveness of the *YaraLiva Nitrabor* chemical: *YaraLiva Nitrabor is the optimal source of soluble calcium plus boron for cocoa trees*.

Paragraph four of the above text adds another scientific evidence to buttress the efficacy of the *YaraLiva Nitrbor* chemical: *By improving cell structure and strength, YaraLiva Nitrabor reduces the risk of black pod disease and flower abortion and therefore increases the yield. The quality level of the produce is also increased giving fresher and heavier pods*. The reference to *black pod disease* and *flower abortion* which are threats to cocoa trees appeal to the feeling of fear of cocoa farmers and this might compel them to purchase the products. Another attractive feature in the paragraph is the personification device employed in the phrase *flower abortion*. Since abortion is associated with the destruction of foetus in humans a mental image is created about the extent of damage of the cocoa fruits. Paragraph four ends with the assurance that the application of the *YaraLiva Nitrabor* chemical will result in high yields of quality cocoa. The fifth paragraph functions as the conclusion of the argument in which the copywriter declares that the application of the two chemicals to the cocoa trees will culminate in improvement in income and standard of living of the cocoa farmer. The reason technique employed in the text above makes the argument logical as it is based on evidence. The use of logoi in the English of the text makes the advertisement persuasive as the targeted audience (cocoa farmers) views the copywriter as knowledgeable and dependable.

The advertising texts that follow demonstrate the copywriters' use of pathos:

Fire filing cabinets

Fire & data safes

Fire resistant safe, data safe, fire filing cabinet, hotel safe, private security box, fire & burglary safe, high security safe, deposit safe, security chest, key cabinet.

A safe is the best solution against fire and thefts.

Insurance could replace most of your furnishings, but important documents such as deeds, wills and certificates would be lost.

Fire accidents could also destroy photographs, jewellery and other irreplaceable items in a moment.

There is only one effective way to protect your valuables against fire. Keep them in a fire safe.

Most people would agree that a safe is the best solution. Sizes and models are available for all purposes.

(Daily Guide, Tuesday, January 10, 2017, P. 9)

In an event of fire or theft, sometimes people lose very important documents or valuable items, forever. The copywriter, therefore, proposes safes as the ultimate solution to loss of important items in fire or theft: *A safe is the best solution against fire and thefts*. In order to persuade the targeted audience to buy the safes, the copywriter arouses the feeling of fear and insecurity of the audience by presenting the negative consequences that will ensue if the advertized safes are not utilized: *Insurance could replace most of your furnishings, but important documents such as deeds, wills and certificates would be lost*. The targeted audience has no alternative than to accept the solutions proposed by the copywriter since they will not like to experience the negative effects of the absence of: *A fire & burglary safe, a fire resistant safe or a high security safe*.

In the above text, the copywriter also uses comparison to aid his pathetic appeal to the audience in order to persuade. The copywriter compares an insurance policy taken to protect one's property to the advertized safes. His argument is that an insurance policy cannot replace certain documents and valuables that will be lost in a fire accident. This analogy appeals to both the emotions and the reasoning of the reader. The reader is placed in a compelling position to choose the safes since without them negative consequences can befall the potential customer. The phrase *irreplaceable items* appeals to the reader's emotions and reasoning and this contributes to the persuasive process immensely. Having appealed to the feeling of fear and insecurity of the targeted audience, the copywriter goes on to present the ultimate solution to the loss of important documents and valuable items in the event of fire: *There is only one effective way to protect your valuables against fire. Keep them in a fire safe*.

The following advertising text also proves the copywriter's use of pathos:

Hypertension and Diabetes

The silent sudden killers

The best way to prevent or control them is close monitoring of yourself. To do this, you need Digital Blood Pressure Monitor, Glucose Meter etc.

(Daily Graphic, Monday, July 31, 2017, P. 5)

The text is introduced by two medical conditions: *Hypertension and Diabetes* which are feared by many people because they are dangerous and they can end one's life. Capitalizing on the fear people harbor about these two medical conditions, the copywriter describes them as *the silent sudden killers* with the view to evoking a strong emotional response in the audience. This is a deliberate use of words that express strong feelings to play on the emotions of people suffering from the two medical conditions. These emotive words go a long way to make the audience feel concerned

about the negative consequences of the two illnesses, which could compel them to purchase and use the advertized medical products. The next segment of the text *the best way to prevent or control them is close monitoring of yourself* suggests that the arousal of fear is targeted at patients suffering from the two medical conditions and members of the general public who would like to take preventive measures against the two illnesses. By this strategy, the copywriter aims at widening the scope of potential customers of the medical products. The text ends with a direct address to the audience to purchase the medical products (*Digital Blood Pressure Monitor, Glucose Meter*) as unpleasant effect may occur if they are not utilized.

The following advertising texts show the copywriter's use of ethos:

Inesfly

Insecticide Floor Cleaner

Exterminate all crawling insect pests including cockroaches, ants, spiders etc.

Protect your floors from insect pests for up to 1 week.

Effective for cleaning all dirt including oil and grease

Safe for humans and pets

(Daily Graphic, Thursday, June 22, 2017, P. 28)

In the above text, the copywriter assures the reader of the effectiveness of the *Inesfly Insecticide Floor Cleaner* which performs dual tasks: The *Inesfly* product can kill all crawling insect pests and clean the floor thoroughly, simultaneously. The reason for this duality in function is because the *Inesfly* product contains both detergent and insecticide chemicals. The insecticide component is capable of protecting the floor against insect pests for a whole week: *Protect your floors from insect pests for up to 1 week*. The *Inesfly* product cleans intensively and thoroughly all kinds of dirt including oily and greasy stains: *Effective for cleaning all dirt including oil and grease*. The copywriter overstates the effectiveness of the *Inesfly* product in order to paint a mental picture of its efficacy and capabilities: *Inesfly, exterminate all crawling insect pests, effective for cleaning all dirt*. These hyperbolic expressions go a long way to entice the reader to buy and use *Inesfly*. The copywriter also assures the reader that *Inesfly* is not poisonous and therefore not detrimental to both human and animal life: *Safe for humans and pets*. Considering the information that the copywriter provides about the *Inesfly* product, it can be deduced that the copywriter is certain and sure of himself. This may make the reader think that the reason for the copywriter's attitude is because of the effectiveness of *Inesfly*. The copywriter gains trust and credibility in the English used in the textual message which may result in persuasion and subsequent purchase of the *Inesfly Insecticide Floor Cleaner*.

The next advertising text also illustrates the use of ethos:

"I believe in solar, I chose UMAWA"

(Prof Ablade Glover, Artist Alliance Gallery, Labadi, Accra)

Wonder what solar power has got to do with convenience, security, enormous savings and even your pension?

Let's prove it to you, the German way!

UMAWA! Solar power everyday

(Daily Graphic, Monday, May 15, 2017, P. 5)

The text begins with direct speech *"I believe in solar, I chose UMAWA"* (Prof Ablade Glover, Artist Alliance Gallery, Labadi, Accra). The subject of the discourse is Professor Ablade Glover, an academic and a renowned artist. In this text, the copywriter uses a celebrity to give credibility to the information on the *UMAWA solar energy product*. If an intellectual like Prof. Glover has used the solar energy product, then it must be of high quality; the reader can just emulate the eminent professor. Another aspect of the text that makes the message credible is the reference to Germany as the country of origin of the *UMAWA solar energy device*. Germany is a developed country which is well known for quality electronic devices. The audience may buy the solar energy product since they are sure of an efficient and durable product. The copywriter poses a rhetorical question in the textual message: *Wonder what solar power has got to do with convenience, security, enormous savings and even your pension?* The answer to this question is obvious given the credibility the solar energy product has gained from the celebrity endorsement by Prof. Glover and Germany as the manufacturing country. The copywriter assures the reader that the *UMAWA solar energy device* is convenient to use; it is safe, secured, affordable and economical.

VI. SUMMARY OF FINDINGS

The current study demonstrated that copywriters in the Ghanaian press employed Aristotle's three artistic proofs (logos, pathos and ethos) in the English of adverts for persuasive effect. The analysis of the advertising texts data revealed that the use of logos in the English of the advertisements persuaded the audience through an appeal to logical reasoning. The copywriters adopted the style of argumentation in their use of logos. They opened the discourse with a declaration or proposition, then, they used facts and reasons as evidence to buttress their assertions. With the use of logos, the copywriters tried to influence the target audience by appealing to their reasoning in a logical manner. The analysis, on the other hand, also proved the use of pathos in the English of the advertisements. This strategy persuaded the audience by appealing to their emotions, leading to the stimulation of positive responses. Copywriters used English to arouse various emotions such as fear, anxiety, pain, worry, uncertainty and insecurity in the audience in order to entice them to the advertised products; they used words that expressed strong emotions to play on the feelings of the

target audience. The analysis of the advertising texts also demonstrated the use of ethos and this persuaded readers by the character of the copywriters. This was achieved by how credible or trustworthy the copywriters portrayed themselves in the English of the textual message. The copywriters gained credibility by promising and assuring the reader of the qualities and benefits of advertised products. In the current study, the use of logos, pathos and ethos in the English of the advertisements in the Ghanaian print media was underpinned by Aristotle's Rhetorical Theory.

VII. CONCLUSION

In conclusion, it is worth stating that although pictorial images, graphic and color designs and other techniques form component parts of print advertising, it is the language of the advertisement that enables consumers to identify a product and remember it. Whatever the type of strategy advertisers employ to persuade their audience, language plays a crucial role since it functions as the medium for the transmission of the advertising message. The findings of the current study indicate that grammatical elements in the English of advertisements in newspapers in Ghana are underpinned by Aristotle's Rhetorical Theory to persuade readers about advertised products and services. This article proved that copywriters in the Ghanaian press employed Aristotle's three artistic proofs, namely, logos, pathos and ethos in the English of advertisements for persuasive effect. The use of logos in the English of the adverts appealed to readers' logical reasoning, the use of pathos made emotional appeals and the use of ethos appealed through the character of the advertiser.

APPENDIX

✓ ✓
Daily Graphic, Tuesday, May 9, 2017.



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Knowledge grows

Growing the Profitability of the Cocoa Farmer in Ghana

Yara's Asaase Wura™ and YaraLiva Nitrabor™ are the ultimate nutrition package for improving the yield and quality of cocoa trees and their pods.

Asaase Wura™ contains the perfect balance of the nutrients to improve the performance of cocoa trees.

YaraLiva Nitrabor™ is the optimal source of soluble calcium plus boron for cocoa trees, as a supplement to Asaase Wura™ to be applied when the cocoa tree flowers.

By improving cell structure and strength, YaraLiva Nitrabor™ reduces the risk of black pod disease and flower abortion and therefore increases the yield. The quality level of the produce is also increased giving fresher and heavier pods.

This improves significantly the profitability and livelihood of the Ghanaian cocoa farmer.



Asaase Wura™ + YaraLiva™ Nitrabor™
The best nutrition Package for Cocoa In Ghana



Visit us at www.yara.com.gh Tel: 0302 - 770079



Glo Gets More Data Subscribers

NEXT GENERATION telecoms network, Globacom has recorded 100 percent of all new internet subscriptions in Nigeria's telecom industry for the month of October 2016, according to data published by the telecom industry regulator, Nigerian Communications Commission (NCC).

The report, published on the NCC website, indicated that for the period under review, Globacom had additional 297,623 new internet subscribers, which represents the total number of new internet subscribers by all the operators for the period.

Globacom thus was the only network that recorded an increase in its internet subscriber base in the month of October, 2016.

According to the NCC Monthly Internet Subscribers Data for October, the total number of internet users on the networks of the four major operators shrank by 378,015 from 93.5 million in September to 93.1 million in October.

With the addition by Globacom, the

NCC latest report reconfirms Globacom's position as Nigeria's data grand masters as it grew its internet customer base to 27,185,552 in October from 26,887,929 in September.

In contrast, MTN and Etisalat had reductions in the number of customers surfing the net on their network during the period, while Airtel did not record any increase as its figures for the two months were the same.

The data also showed that MTN had 32,464,779 million subscribers browsing the internet on its network in October, which is a decrease of 306,480 internet subscribers from the September figure of 32,771,259.

Airtel, on its part, had 18,832,238 internet users in October, the same figure it recorded in September.

Etisalat had 14,693,492 data customers in October, showing a loss of 369,158 compared to the 15,062,650 million users it recorded in the preceding month of September.

'Public Sector Not Avenue For Making Money'

BY Cephas Larbi
cephrok@yahoo.com

PRESIDENT NANA Addo Dankwa Akufo-Addo has sounded warning to those who intend to use the public purse to enrich themselves during his tenure.

According to the newly-elected president, the public service is not an avenue for making money, adding that money is to be made in the private sector and not the public.

Speaking at his investiture at the Black Star Square in Accra last Saturday, the President said, "I shall protect the public purse by insisting on value-for-money in all public transactions."

"We must restore integrity in public life. State coffers are not spoils for the party that wins an election, but resources for the country's social and economic development."

President Akufo-Addo said measures would be put in place to ensure the protection of the public purse.

President Akufo-Addo

said he would ensure discipline in all sectors, stating "There will be discipline in all sectors of our lives; and this applies to all of us, not just some."

"Our public service will be accorded the dignity and respect it deserves, and be made to attract the bright young people it needs."

Settling for Higher Standards

He said his government will not settle for the "third world" or "developing world" standards.

"We have an exuberant and young, growing population that wants the best of what the world has to offer and will not settle for "Third World" or "developing world" standards."

"We have an adventurous people who are in a hurry for success. I have no doubt that the talents, energies, sense of enterprise and innovation of the Ghanaian can be harnessed to make Ghana the place where dreams come true," the president said.

Charges Ghanaians

President Akufo-Addo said the time has come for



President Akufo-Addo

Ghanaians to imagine and dream again and be responsible citizens, adding that after 60 years of Ghana's existence, the country could no longer have an excuse to be poor.

He said the change that the country voted for must commence with every individual, stating that "it is time to define what being a Ghanaian ought to mean."

Being a Ghanaian must mean you sign up to a definable code of conduct."

Petroleum Price Indicators (As at 6th January, 2017)

	PBU Effective 1st Jan, 2017 (12th Dec - 26th Dec, 2016 Averages)	Estimate for PBU Effective 16th Jan, 2017 (27th Dec, 2016 - 11th Jan, 2017 Averages)	% Change
BoG FX Rate (GHS/USD)	4.1173	4.2069	2.17%
Crude Oil (USD/BBL)	53.93	55.31	2.57%
Petrol (USD/MT)	531.03	550.63	3.69%
Gasoli (USD/MT)	474.53	483.40	1.87%
LPG (USD/MT)	406.20	446.40	9.90%

*PBU - Price Build-Up

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Inside Africa



Kenya's Deputy President William Ruto

Kenya police kill gunman at Deputy President's home

NAIROBI (KENYA), JULY 30

KENYAN police say they have shot dead an attacker who forced his way into the rural home of Kenya's Deputy President William Ruto, ending a siege that lasted several hours.

Mr Ruto and his family were not at the compound near the western city of Eldoret at the time.

The man had entered the residence after injuring a police guard with a machete and stealing his gun, police said.

The incident comes days before Kenya holds presidential elections.

Police chief Joseph Boinnet told local media the situation was now "under control".

"There is no threat now because

he was the only one."

There were no further details about the attack.

Earlier reports suggested a number of gunmen had entered Mr Ruto's home, but police later clarified there was only one attacker.

There have been conflicting reports about how many guns the attacker used.

Mr Boinnet told *Capital FM News* that only one firearm, belonging to the security guard, had been recovered from the gunman.

However, Rift Valley Regional Coordinator Wanyama Musiambo, told reporters the attacker had used a number of guns after breaking into a police armoury in the compound.

"From the exchange of fire we thought it was more than one attacker, because he used different firearms," he said in quotes carried

by Reuters news agency.

"After the operation we discovered that it was one gunman, but because he was inside there, he could charge positions and firearms because he had access to the guns. And the guns he was using were ours," he added.

The deputy president had left the home hours before the attack, heading to a campaign rally in the town of Kitale with President Uhuru Kenyatta.

Mr Kenyatta is seeking re-election on August 8. Legislative and regional elections will also be held on the same day.

While Kenya's 2013 elections passed relatively peacefully, there was serious post-election violence following the 2007 polls, which left more than 1,000 people dead and 600,000 displaced from their homes.

Nigeria scales up Boko Haram fight

• Seeking abducted oil workers

ABUJA (NIGERIA), JULY 30

NIGERIA has scaled up its military response to the Boko Haram insurgency and will secure the northeast, the acting president's spokesman has said, adding that the search for oil workers abducted by suspected members of the jihadist group will go on.

Members of an oil prospecting team were kidnapped in the northeast's restive Lake Chad Basin region on Tuesday, prompting a rescue bid that left at least 37 dead, including members of the team, rescuers from the military and vigilantes, officials say.

Three kidnapped members of the oil team later appeared in a video seen by Reuters on Saturday.

The insurgency has led to the death of 20,000 people and forced some 2.7 million to flee their homes in the last eight years, and the frequency of attacks has increased in the last few months. At

least 113 people have been killed by insurgents since June 1.

In a statement yesterday, the office of acting president Yemi Osinbajo said he had ordered the military to "scale up their efforts and activities" in Borno, the state worst hit by the insurgency, to "maintain a strong, effective control of the situation and secure lives and property".

"The federal government of Nigeria is not only on top of the situation, but will define the end of these atrocities by both winning the war and winning the peace in the northeast," said the emailed statement issued by Osinbajo's spokesman.

President Muhammadu Buhari left Nigeria on May 7 to take medical leave in Britain for an unspecified ailment. He handed power to his deputy, Osinbajo, seeking to allay concerns of a void at the helm of Africa's most populous nation.

The government and military have repeatedly said Boko Haram - which also carries out cross-border attacks in neighboring Cameroon and Niger - was on the verge of defeat.

Buhari said in December that Boko Haram's base in the northeast's vast Sambisa forest had been captured.

The statement issued yesterday said Osinbajo had ordered the "continuation of search and rescue missions to locate and ensure the freedom of all remaining abducted persons" following the kidnapping of oil workers.



Some members of the Nigeria Army

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#STOP GALAMSEY

Daily Graphic, Thursday, June 22, 2017.

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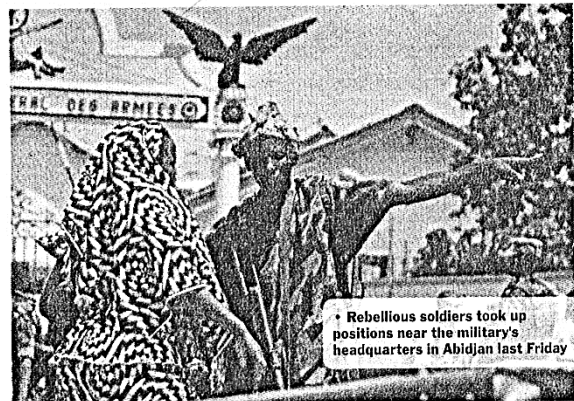
Inside Africa

Cote d'Ivoire: Soldiers cut off second city Bouaké

BOUAKÉ (COTE D'IVOIRE), MAY 14

ANGRY soldiers have blocked off access to Bouaké, the second largest city in the Cote d'Ivoire, as a revolt over a pay dispute continues. One of the uprising's leaders said the soldiers were "ready to fight" if attacked. Sergeant Seydou Koné said they did not want to negotiate with anyone, according to Reuters news agency. The unrest began after a spokesman for the soldiers announced last Thursday that they had dropped their pay demands. In January, they forced the government into paying them about \$8,000 (£6,200) each in bonuses to end a rebellion. They were due to receive a

further payment this month and about 8,000 mutineers are unhappy that they were not consulted ahead of Thursday's televised announcement. Three former rebels from the country's civil war era were wounded on Saturday after the mutinous soldiers opened fire in Bouaké to stop them from staging their own protest, Sergeant Koné said. There have also been reports of injuries after shooting in the northern city of Korhogo. The military chief of staff, General Sékou Touré, had threatened "severe disciplinary sanctions" on Friday if the uprising did not end. Shops are closed and soldiers are patrolling and firing in the air in Bouaké, residents said. The mutineers have also taken control of the city of Odienne, in the north, reports say. Last Friday, shots were fired in the air at military bases in Abidjan, Bondoukou in the east, Bouaké in the centre, and Korhogo. It



Rebellious soldiers took up positions near the military's headquarters in Abidjan last Friday

is believed the mutineers were firing blanks. In response, elite Republican Guard troops in Abidjan fired warning shots that pushed the mutineers back inside the military headquarters compound in Abidjan, Reuters reported. The situation in the city on Saturday was said to be calm. Reacting to the spreading unrest,

President Alassane Ouattara held an emergency meeting of the country's security council. The mutiny has raised fears of a resurgence of the violence seen during Ivory Coast's 10-year civil war, which ended in 2011. Many of the mutineers in January were thought to be former rebels who joined the army after the conflict.

Tunisians protest over corruption amnesty bill

TUNIS (TUNISIA), MAY 14

MORE than 2,000 Tunisians protested last Saturday in the capital against a bill that would allow officials being prosecuted for alleged corruption to be amnestied in exchange for reimbursing embezzled funds. "Corruption will not pass!" shouted demonstrators including prominent politicians in central Tunis, after a call to protest from more than 50 non-government organisations and a group dubbed "Manich Msamah" ("I don't forgive" in Arabic), AFP reports. The protests come more than six years after a popular uprising toppled longtime dictator Zine El Abidine Ben Ali over grievances including state corruption. The protesters reject a bill that would allow an amnesty for those being prosecuted for graft -- including businessmen and Ben Ali-era officials

-- in exchange for them paying fines and reimbursing any illicit gains. "There will be no reconciliation (with the corrupt) without the truth being revealed and without the prosecution and the judgment of the corrupt," said Hama Hammami, leader of the Popular Front party. Issam Chebbi, a lawmaker and top official in the Al-Joumhour party, said: While "the president insists on passing the draft law, we are determined to resist in a peaceful manner". President Beji Caid Essebsi defended the bill on Wednesday, criticising calls for protests, saying that the legislation aimed to "improve the investment climate" in the country. Last Friday, non-government organisations warned against a text that they said threatened "transitional justice".

Egyptian colonel killed in bomb attack on armored vehicle

CAIRO (EGYPT) MAY 14

A COLONEL in the Egyptian military was killed and three recruits injured on Sunday when their armored vehicle was hit by an explosion in the Sinai peninsula, security sources said. The attack in the northern Sinai was the latest in an area where security forces have been battling the local affiliate of Islamic State, which authorities say has killed hundreds of members of the security forces. The militants have also extended their campaign to other parts of Egypt, most recently attacking churches in Cairo and other cities with the loss of

dozens of lives. In a further escalation of the conflict in Sinai, militants last week opened fire on members of a Sinai tribe, the Tarabeen, which has been armed by the army, and killed 12 of them, according to security and tribal sources. Islamic State said on Sunday a member of the group drove a motorcycle packed with explosives into a gathering of the tribesmen and detonated it, killing 15 and damaging military equipment. No immediate comment was available from the army.

UMAWA LTD.

"I Believe in Solar, I Chose UMAWA"

Prof Abbae Glover
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Yorùbá Primary School Songs: Issues and Lessons for the Younger Generation

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Abstract—Song is a worldwide phenomenon. It is a short metrical composition intended or adapted for singing, especially in rhymed stanzas. It can be a lyric or ballad. The usage of songs cannot be over emphasized among the people of Yoruba society. There are various ways in which the Yoruba make use of various songs and their society; such songs include festival songs, folktale, political songs, songs of mother of twins, satirical songs among others. In this paper, primary school Yoruba songs will be looked into. It is noted that there are songs that can be categorized as school children songs. These songs are sung during school hours like assembly time, break time, closing hour, and playtime among others. These songs are composed in a way to teach the school children morals, encourage them in their academics and to pass instructional lessons across to them. These songs have gone a long way in building the characters of the pupils.

Index Terms—school children, songs, culture, morals, primary school, society

I. INTRODUCTION

Song, according to (<https://www.marriamwebster.com> Monday 16/12/2019) can be defined as the act or art of singing a poetical composition, a short musical composition of words and music. Song is also a melody for a lyric, poem or ballad. Also, a song is a single musical composition that has a melody and, often, words that are sung by a vocalist. The words of a song as a whole are called the lyrics, and they may include verses that tell a tale or more, a story along, and refrains or short phrases repeated at the end of each verse (<https://www.dictionary.com> Monday 16/12/2019). (Arthur 1819) argued that music is the answer to the mystery of life. The most profound of all the art, it expresses the deepest thought of life. (Àjàyí 1988) also in his view, argued that music has always had a high place in human societies. Among the various ethnic groups in Nigeria, music is an integral and fundamental part of daily activities. It permits every level of traditional life be it social or ceremonial. (Adélékè 2005) asserts that texts of Yorùbá songs have intrinsic beauty, they teach language, history, morality, religion and so on and so forth.

Furthermore, songs as explained by earlier scholars are in different divisions and sub-divisions, some of which were itemized by (Adéjùmò 2005) and (Adélékè 2005) as festival songs, folklore, political, satirical, lullabies (orin arẹmọ) or the type of song for twins, etc. (Adéjùmò 2005) further states that types of song are:

Festival, folktales, political, songs of mother of twins, cradle songs, entreaties, interrogative, incantatory, elegiac and satirical

Our focus in this paper however, shall be on those that are centered on children, especially in the formative years, i.e. primary school years. The researcher is more accustomed with the Yorùbá language and culture, thus data used for the analysis will be Yorùbá songs of primary school children. Such songs as will be explained are sung in the Yorùbá speaking Western Nigeria primary schools as a means of teaching morals, values, history, philosophy, to foster resilient skills in children. It also serves as an encouragement for the pupils to aim higher to pursue academic excellence. Some are also centered on introducing children to Christian faith and its values, while several of them are to give specific moral instructions which are expected of the children to develop with and to grow into morally, spiritually and culturally acceptable future leaders.

Data used in this paper are collected from primary schools in the South-Western states of Nigeria. The recorded songs were transcribed and the data analyzed using the theory of Sociology of literature.

II. THEORETICAL FRAMEWORK

Adéyemí (2006) explains that a theory is like razor blade that is used to dissect an intellectual enterprise. It can also be said to be a law or principle that guides the assessment of literary work. (Ọbáfẹmi 1997) on literary theory observes that:

Theory is the aesthetic of discourse improving disciplines, to achieve a harmony between the artist's vision, knowledge of craft and successful communication.

Obáfèmi's insistence is that, theory serves as an instrument that is being used to proffer in-depth explanation to a literary work. Hence, the theory that we consider adequate for the analysis of this work is the theory of Sociology of Literature.

SOCIOLOGY OF LITERATURE

Sociology of Literature is a fusion of two disciplines; Sociology and Literature. In general sense, sociology is the science of social relationships as well as the consequences of the relationships for social systems and the process of social change (Moore 1967). Sociology can also be defined as both the scientific study of society and social behaviour and a method by which ordinary people strive to understand what is happening to them and their society (Ògúnṣínà 2006). Literature on the other hand is concerned with man and his society. It is an art composed of words in such a way that it proffers entertainment, enlightenment and relaxation. It attempts to develop, elevate, expand and transform the experience of its audience. Literature functions as a continuing symbolic criticism of social values. Literature seeks to investigate man and his behaviour in the society, his knowledge of himself and the universe in which he finds himself. Literature according to (Ògúnṣínà 1987) is a part and product of the society.

Sociology of literature therefore, is an attempt to understand the interrelationship between literature and society. It postulates that a work of art does not exist in isolation and should not be studied as such. This is because works of art are not independent of the society that produced them. The language with which a work is composed is the property of the society. Yorùbá songs for instance are products of Yorùbá society; they are created and sung by, and meant for the people in the society. The contents, messages of the songs, language use in the composition and singing are happenings and events in the society. The audience and accompanying musical instruments are also properties of the society. No individual forms his ideas in isolation; he is born into a society and learns his concepts from the social environment.

The Marxist approach to the sociology of literature tries to understand the relations of

Literature to social structure, tries to identify the historic forces that determine the forms and content of literature and seeks to find out how literature in turn reacts on society (Ògúnṣínà 2006), (Adéyemí 2006).

Sociology of literature is particularly useful in illuminating our knowledge about the social significance of art of which song is one. Since Sociology of literature deals with the inter-relationship between literature and society and that a work of art does not exist in isolation, therefore, this theory will help us highlight in a broader sense appreciation of primary school children's songs, pointing out full understanding and purpose of its creation.

From the point of view of the Sociology of literature, a literary piece is a mine of information about the society that produces it, and thus establishes the fact that work of art either oral or written and the society are inseparable, thus, the adoption of the theory of sociology of literature for our analysis. It is our belief that this approach will appreciate and bring out the beauty and essence of primary school children's songs. It will as well help to explain what the songs are meant to teach or impact on the younger population for the furtherance and betterment of the society.

III. SONGS AS ARM OF ORAL LITERATURE

Oral literature according to (Akporobaro 2005) refers to the heritage of imaginative verbal creations, stories, folk beliefs and songs of pre-literate societies which have evolved and passed on through the spoken word from one generation to another. Oral literature is also an important artistic expression that predates written literature in all societies of the world (Afolábí 2000). According to him, oral literature is, indeed, one of the most effective means of expressing the intellectual, the physical and the spiritual experiences of man in its most natural form. In the Yorùbá society, oral literature serves as the store house of cultural values and moral codes which covers every aspect of Yorùbá life. It is passed down from mouth to mouth from one generation to another pedagogically. Yorùbá oral literature, like its written counterpart, has all the conventional literary genres of drama, poetry and prose. (Olátúnjí 1985) and (Ilésanmí 2006) explained further that Yorùbá oral literature is expressed majorly in three modes: speech mode, chanting mode and song mode. These three modes can come together in a repertoire though, most times, rendered separately. Yorùbá chants are classified according to the group of people to which the repertoire belongs, such as professional or religious guild, societal groups and age groups. The chant types have unique vocal techniques that are identified by experienced listeners, especially with the cultural sub-group for which they were originally created.

Poetics forms in feature mode according to (Olátúnjí 1984) or speech mode according to (Ògúndèjí 2000) include *oríki* (panegyric poetry), *eṣe Ifá* (Ifá corpus), *ofò* (incantation), *Òwe* (proverb), *àlò àpamo* (riddles), and *àrò* (chain poetry). They can be rendered in the mode of day-to-day speech, and also can be chanted, sung and played on the drum or other musical instruments.

The poetic forms under the chanting mode is further classified into two; religious and secular. The religious chants are those that are primarily associated with a divinity and, therefore, have an original religious or cultic function, though they are also used for social purposes by devotees of the divinity or members of the cult or guild of workers which the chants are associated with. Examples are *ijálá*, *èsà egúngún*, *iyèrè Ifá*, *òriṣà pípè* (*Ṣàngó pípè*, *Oya pípè*, *Èṣù pípè* and *Obátálá pípè*). The secular chants are used mainly for social ceremonies such as marriage, child naming, chieftaincy installation and house warming. They are not attached to any religion or cult and can be chanted by anybody who is knowledgeable in the art. *Ràrà*, *òkú pípè*, *yùngbà kikùn*, *ràrà iyàwó*, and *ewi ajemóyàwó* belong to this class.

(Adélékè 2008) presents examples of song mode types thus; *Orin Àjòdún* (festival songs), *Orin Àlò* (Folktale songs), *Orin Ìbeji* (songs for the twins), *Orin òkú* (songs for the dead in form of dirge), *Orin eré omòdè* (children game songs),

Orin Èfè (songs that are meant to create jokes), Orin Iṣẹ (work songs to reduce stress and fatigue while working), Orin Ònkà (songs used to counting), Orin Òṣèlú (political songs), Orin Ìrẹjú (songs that are meant to send people to sleep or to relax), Orin Ìgbafé (songs for recreational purpose), and Orin Ífẹ (love songs).

Song, however, is an aspect or arm of the oral form of literature. It is a sub-category of oral poetry (Ọlátúnjí 1985). (Ọpádòtun 2008) also explained that oral poetry can either be pure poetry like Ìjálá (hunter's chants), Ìyèrẹ Ifá (Ifá divination poetry), Iwi/Èsà Egúngún (Masquerade chants), Èkún Ìyàwó (Bridal's chant), etc. The second arm of oral poetry is the song mode. The major feature or line of difference between the two branches is that pure oral poetries (chant mode) are majorly chants which most times do not require drumming and dancing. The song mode on the other hand requires musical instruments like ilù (drums), àtẹwó (clapping), ṣẹkèrè, agogo (gong) and other forms of instruments that make melodious sounds. The song mode according to (Ọlátúnjí 1985) is accompanied with musical instruments with rhymes. Examples of poetry in the song mode include Dadakúàdà, Lághálogho, Orin Àlọ (folk songs), Orin Ìbejì, Orin Arẹmọ, Ràrà, Orin Ònkà, Orin Ọtẹ, Orin Ogun, Orin Òwe, etc. In a broader sense, (Ọlátúndé 2005) further opined that songs as a form of oral poetry is divided into two parts, namely religious and songs for social functions or secular songs. By implication, songs as a genre of oral poetry also have the features of either a religious or a secular song. Examples of religious songs are: Orin Orò, festival songs, etc., while orin òwe, orin Ogun, orin arẹmọ, orin èfẹ, etc. are examples of secular songs or songs for social functions. However, songs of primary school children which are our focus in this paper are safely categorized also into both religious and social functions songs. It should be noted that one cannot clearly demarcate between religious and secular songs among the Yorùbá people. There are elements of religion in almost everything they do including the orchestration of oral genres. At the same time, many of these oral genres of the Yorùbá draw from a religious corpus; and the performance hinges on their religious belief system (Ajibádé 2009). It must also be noted that the tone of performance of the songs, is one of the prudent and valid means of distinguishing the genres traditionally (Ilésanmí 2004).

IV. DATA PRESENTATION AND ANALYSIS

From the very first day of birth of a Yorùbá child, he starts hearing poetry and songs for his delight. It is mostly from the grandmother or older women welcoming the new born by chanting the family oríkì. During childhood, a proper and effective mode of socialization is ensured through the use of songs or other forms of literature. (Ìṣòlá 2010) explains that such songs has as their features essential information meant to ensure a continuity of traditions and customs packed into children's literature. Information about plant and animal life, insightful remarks about the nature of the language, mnemonics for counting and a lot of moral instructions woven into poems, stories, rhymes, lullabies and children songs. When lullabies are sung for children, the baby is not expected to understand the meaning of the words, but the rhythm of the songs and the movement of the singer helped majorly to lull the child to sleep.

As we have rightly pointed out, primary school songs are composed and taught to school children to impart positively into them either morally, academically, spiritually or to give specific formative instructions. Such songs are mostly sung either on the assembly ground, break or play time and closing hour as the case may be. Our attention however is not centered on the rhymes, mode of presentation or melodies of the songs, but the message and the intentions. The period or time of use of each song dictates the choice of song to be used as shown in the following data:

Omọ rere lèmi ó yàn o
Màá j'ómọlúàbí tó n múnú àwọn òbí rẹ dùn
Omọ rere lèmi ó yàn o

I choose to be a good child
I will be a responsible child that makes his/her parent happy
I choose to be a good child

This type of song is taught to children and sung by them to impact morals in them. It is sung majorly in the morning during assembly hours. It is also used when a child is being corrected to highlight the importance of forsaking bad attitudes and yielding to corrections. The song seeks to identify the positive values embedded in being a well-behaved and good mannered child. The second line of the song states emphatically that it is in being a good child that the parent of such child can be happy. By implication, the parent of an untoward or wayward child in the traditional Yorùbá society can never be happy, especially the mother, hence the adage “omọ tó bá dára ni ti bàbá, èyí tí kò dára ti iyá è ni” (a well-mannered child is of the father, the untoward is of the mother). This piece of primary school children's song is also highlighting the kind of premium the Yorùbá society places on the spirit of “ómọlúàbí”. The spirit of omọlúàbí according to (Fálétí 2009) is of utmost importance in the traditional Yorùbá value system. The Yorùbá believe a child or individual whose actions and deeds negate the dictates of “ómọlúàbí” spirit is good for nothing, and morally bankrupt. Such a child or individual can never get the approval of the traditional Yorùbá society.

Another song in line with the point in discourse goes thus:

Ọlẹ alá pá má sí sẹ
Ọlẹ faṣọ iyà bora sùn
Ọlẹ sùn, sùn kò mà jí mó
È wá wo ayé ọlẹ ò lóde

*An indolent child
An indolent child sleeps having poverty unknowingly as his
cover-cloth
He sleeps so much that he refuses to wake up
An indolent life, what a shame!!!*

ii.

*Ọlẹ fàì roko fàì kòbè
Ó ñ retí owó
Làì dẹlẹ f'òkà t'èèbù bọ'lẹ
Ó ñ rùbọ òjò
Làì ẹ fàkàfiki fikifàkà
Lóri irọ, o ó ba nìbè o, òfo lo máa ká
Torí ohun tá a bá gbìn láyé
Òun la máa ká*

*An indolent neither till the ground nor make ridges
And he expects to get money
Without weeding the grains or planting tuber crops
Yet offering sacrifices for rain
Having nothing doing attracts no returns
He is bound to reap nothing
For whatever we sow in life is what we will reap.*

These songs above as we explained earlier are correctional songs intended to caution school children against indolence and indiscipline. Indolence in the Yorùbá belief system is an act of indiscipline which they frown at in its entirety. Any child of Yorùbá extraction found in such attitude is severely dealt with through verbal abuse in proverbs like “*enì bí ọlẹ lómọ kò r'ómọ bí*” (anyone who give birth to an indolent child has no child) or in songs as in the ones presented above. It could also be in physical punishments like beating.

Another data is presented thus:

*Omọ aláìgboràn pò nílẹ iwé
Wọn kò f'etì silẹ sóhun t'ólùkọ kọ wọn
B'ólùkọ wọn bá ñ sọrọ wọn á máa ẹrẹ
Wọn á jẹ jẹ jẹ, wọn á gb'òdo roboto
Eré, eré ká sá máa rẹrìn-in sá á
Isẹ, isẹ iyẹn kii ẹ tiwọn
Dòdò àti ráisì kò gbọdọ kojá
Wọn á jẹ jẹ jẹ, wọn á gbòdo roboto*

*Disobedient children are many in schools
They don't pay attention to what teachers teach
They play when teachers teach
They eat more, and never do well
All they do is to play and laugh always
Attending to school works is always a problem to them
They don't joke with plantain and rice
They eat excessively and never do well in academics*

This song is a take on disobedient and unyielding school children. The song has as its main trust to speak caution and senses into children in that category and to warn them of impending dangers of having such attitude. The Yorùbá society in a bid to inculcate into children their undying love for the spirit and conduct of “*omólúàbí*, through the formal means (school), drive into children that being negligent to teachers' teachings and instructions is tantamount to self-destruction. They do this using the instrumentality of both formal (school) and informal (songs) means to teach this to children from the formative primary school years that listening to teachers, parents and societal instructions is a virtue of inestimable value. The song equally itemizes the aftermath of being unyielding and disobedient like not doing well academically and morally which is expected to incur the wrath of teachers, parents and the society at large. This in fact could spell doom for the future of such child if nothing is done to avert imminent backwardness through other means which could be physical or spiritual.

The song below is equally correctional in composition, but more factual in pointing out the benefits and at the same time dangers or aftermath of not having western education:

*Bàtà rẹ á dún ko ko kà 2x
Bí o bá kàwé rẹ*

Bàtà rẹ á dún ko ko kà
Bàtà rẹ á wọ ẹrẹrẹ nilẹ
Bó ò bá kàwé rẹ
Bàtà rẹ á wọ ẹrẹrẹ nilẹ

You will wear a high heeled shoe 2x
If you study hard
You will wear a high heeled shoe 2x
You will end up in servitude
If you refuse to study hard
You will end up in servitude

This song was born out of the perception of the superiority of having western education as passport to a good and rewarding life. The type of education introduced to the newly westernized Africa/Yorùbá society of the time overrated the importance of formal education. The type of mentality about education sold to the Yorùbá society of the time pays too much of attention on formal education. It relegated other forms like the informal and semi-formal skills, form of financial education or empowerment. Due to the advent of civilization, the Yorùbá society at that time see farming, trading, art and craft and other informal and semi-formal forms of trade and empowerment as nothing to write home about. With this mentality, parents, teachers and African society as a whole believe in totality that nothing good can ever come from a child that does not have westernized form of education; hence, the composition and conclusion in the above data.

However, the above song can be said to be the true reflection of that time, reason being that the educated are the movers and the shakers in the society of the time. They were trained as teachers, engineers, lawyers, medical doctors among others with the expertise to handle the political, educational and formal sectors. They dictate the larger part of the economy. English language became the language of education and instruction, and by implication, the official language. For anyone to be proficient in the official language, one must have gone to school for formal education. More so, people in the informal sector were made subject of ridicule as a result of their inability to speak the supposed superior 'white man's language'. The educated became models and dominated the middle class of the economy.

The next set of data focus on primary school songs as an instrument of teaching and giving instructions on sanitation, personal hygiene and eating of balanced diet.

- i. *Jí ko rorín*
Wẹ kí o mó
Gé èèkànná rẹ
Fọ aṣọ rẹ
Jẹun tó dára lásìkò
Má jẹun jù
Şó o gbó?

Wake up and brush your teeth
Bath and be clean
Trim your nails
Wash your cloths
Eat balanced diet on time
Don't eat too much
Understood?

- ii *Ìmótótó ló lè ẹ́gun àrùn gbogbo 2x*
Ìmótótó ilé
Ìmótótó ara
Ìmótótó oúnjẹ
Àtáyíkà ẹni
Ìmótótó ló lè ẹ́gun àrùn gbogbo.

Cleanliness is the antidote to all sicknesses 2x
Cleanliness of the house
Cleanliness of the body
Cleanliness of food we eat
And that of the surroundings we live in
Cleanliness is the antidote to all sicknessess

- iii

Ẹyin omọdẹ

*Mo fẹ kó ọ yín lẹkòó kan
 Tí ẹ bá délé ẹ fọṣọ yín
 Kẹ wẹ kẹ tún rorín
 Tí ẹ bá délé ẹ kàwé
 Kẹ ẹ ran òbí yín lówó*

*Little children
 I want to teach you a lesson
 When you get home wash your cloths
 Bath and brush your teeth
 When you get home read your books
 And help your parent's in house work*

The data above are directly targeted at teaching children the importance of sanitation and personal hygiene. The first song presented in this category is a pointer to the fact that healthy living through regular taking of bath, trimming of the nails and eating of balanced diets are very imperative and key to healthy life and the cardinal points of personal hygiene. The song seeks to indoctrinate children into these good habits that should be promoted as they grow into adulthood. In most cases, children of primary school age are found of not taking personal hygiene so seriously, especially in public primary schools. Teachers and the society noticing this menace, made it as a point of duty to discourage the act through the use of children's songs, because of the imminent dangers of frequent sickness and illnesses associated with not taking proper care of one's body, hence the composition of the songs.

The last line of the first song highlights the dangers associated with excessive consumption of food common to children population. Children are naturally born with excessive interest in consumption of food. Such attitude to the Yorùbá should be discouraged right from childhood not only for its health implications, but also for its social and societal implications if not properly managed or bridled. Children who have excessive interest in food consumption most time become gluttonous. Gluttony leads to selfishness and greed which are unhealthy social practice the Yorùbá society frowns substantially at.

The second song in this category is also a testament to the fact that the Yorùbá society admits that personal hygiene and sanitation of the environment are key to healthy living. The message of the first and second song is the emphasis on environmental sanitation. Sweeping and mopping of the floor, clearing of bushes around the house, cleaning of drainage and water ways, proper washing and disinfecting of toilets, washing of one's hands regularly among others are the basic doctrine of sanitation. The aforementioned are specially stated in this particular song to enlighten school children of its importance. The song does not also leave out the indispensability of cleanliness of the food, vegetables, water and fruits children should eat. It highlights that as we take good care of the body and our environment, it is also imperative to be careful of the type of food we eat and ensure its cleanliness and nutrient quality.

The third song in this category is intentionally composed to specifically point out to children that apart from personal hygiene, sanitation and reading of their books, it is also necessary for them to help their parents in whatever they do; be it house chores, looking after their younger ones or in their line of occupation. It should be born in mind that the Yorùbá society of those years was characterized with farming, craft, semi-skilled occupations and trading (Ògúnjinní 2019). Children from such homes are expected to help their parents in the advancement of their occupation and the expansion of their means of generating income which in turn will help in the general upkeep of the children and aid to offset the financial burden of sponsoring children in school.

The next sets of data are composed to fit a particular period of time, for leisure and to relax children's muscles. Such songs are designed to cheer them up, relax their minds and for them to be rejuvenated. The songs most times are sung during break time, play time, closing time or at twilight.

*Tisà jòwó mo fẹ lọ wá nńkan jẹ
 Ọmọ onířesì tí dé, ọbẹ rẹ sì n ta sánsán
 Àdùkẹ, Àlákẹ, ọmọ onířesì tí dé
 Ó n ọjù rẹdẹrẹdẹ, ẹ fẹran sọbẹ wa*

*Teacher, please it is time to eat
 The rice seller is here and the aroma of her stew smells nice
 Àdùkẹ Àlákẹ, the rice seller is here
 The sight of the stew looks nice; please add meat to my stew*

The lyrics of a song like this sounds comical to children and by implication bound to make them happy. The pleasure of going to eat coupled with the fact that the teacher at that time will give express permission to go for food is a thing of joy. The lyrics or the melody of the song of this nature is of importance, it is intended to make children happy and relax their muscles therefore pointing to the potent power of oral literature as a source of relaxation.

Another example goes thus:

*Lábé igi òròmbó
 Ibẹ la gbé n ọjẹ wa*

*Iní wá dùn
Ara wá yá
Lábé igi òrombó*

*Under the orange tree
That is where we play and relax
We are always happy
And delighted at heart
Under the orange tree*

This type of song is used mainly during break time or at twilight for children night entertainment. Songs of this nature are used as prelude to folktales mostly sung in the process of waiting for children from other compounds who are regular listeners or participants in folktales at moonlight. (Ìṣòlá 2010) pointed this out that folktales are rich sources of night entertainment and there are folktales for every conceivable moral lesson. In this regard, folktales immensely accelerate the process of socialization because they create unique occasion for moral lessons that might not occur so frequently in normal life. Folktales also introduce children to the socio-political issues of the society because the

*A kí yín olúkó wa
Akókò tó láti lọ
Òbí wa n' dúró dè wá
A fẹ̀ lọ 'lé
Ó dígboṣe la kí yín
K'Olórún sọ gbogbo wa
Ká tún pàdẹ̀ pẹ̀láyọ
Lówùrọ̀ ọ̀la*

*We greet you our teacher
It is time to depart for our houses
Our parents are awaiting our arrival
We want to go home
Till we see again is our greetings
May God keep us all
So we can meet with joy
By tomorrow morning*

This is another comical type of primary school children's song composed to make them happy and refreshed in readiness to go home. The moral lesson hidden in this song is pointing to the fact that parents are at home awaiting the return of their children from school. Many school children are of the habit of not going home straight to their parents after leaving school. They prefer to go to places they can have fun and engage in rough plays since they will be free from supervision. Aftermath of such actions most times result in the undesired like hooliganism, pilfering, bad influences from street children, thuggery and other social vices. Children who are found of such habits most time get home late with thorn uniform; get involved in street and petty fights and by that sustaining various degrees of injury, become rascals, among others. The third line of this song is admonishing children to go home straight to their parents who must have been expecting their early return from school.

There are also examples of songs taught to primary school children to learn the Yorùbá counting system (ònkà). The use of mnemonics is prevalent with such songs, below is a practical example:

*Ení bí ení
Èjì bí èjì
Èta n' tagbá
Èrin wọ̀rọ̀kọ̀
Arín là á kawọ̀
Èfà ni tẹ̀lé
Èje bí èje
Ohúgbón ṣorò ó kije
Èjọ bí èjọ
Jíjọ là á jọ eni tó bini
Èsán bí èsán...*

*One by one
Two by two
Three sounds like a tap on the calabash
Four is crooked
Counting is done in units of five*

*Six is one extra
Festivals last seven day
Eight evolves resemblance
Nine is like ninth...*

There are also tongue twisters in the Yorùbá language giving valuable practice in correct pronunciation of Yorùbá words. It is always a source of fun but also effective in language teaching and learning.

*Òbò n gb'òbò bògbé
Òkiti òbò bòbò lenu
Bó ò bá tètè gb'òbò bògbé
Òbò ó gbé o bògbé*

Primary school songs do play a servicing and monitoring role to all other aspects of culture in traditional Yorùbá society. For instance, it plays a servicing and monitoring role in religion. Prior the advent of slave trade, civilization and introduction of Christianity which brought Western education, songs are taught to children highlighting the main attributes of each deity. Many of such songs are woven into corpus of praise poetry and rendered on each worship occasion in either song or chanting mode dedicated to the deity. In this way, many barren women are confirmed to get children from deities like Ọṣun, Ọbà, Ọya, Ifá etc. There are several instances where children are seen singing and running after Egúngún during the festival, especially those known for dancing (Ọlábimtán1975). Such songs are not just for entertainment, they also play servicing and monitoring roles. Annual festivals are celebrated with captivating chants and songs. Often, these songs play cleansing role for the community (Ìṣọlá 2010). In this way, school children's songs moderate the contact between man and God.

Still on religion, formal education is synonymous with Christianity. Formal education became prevalent and celebrated in Yorùbá society largely as a result of the advent of Christianity (Ọgúnjinní 2019). Christianity is a religion formed largely on the basis of songs (Àjúlò 2014). Every aspect of Christian worship has specially composed songs to complement the moment and message especially in orthodox churches like Catholic, Anglican, and Methodist etc. (Ọgúnṣinà 2009). Prior the advent of Christianity, Ifá worship was the most prevalent form of religion in the Yorùbá society. (Àjàyí 2005) gave credence to this when he asserts that "It is not just a coincidence that Ifá is the most universal divinity among the Yorùbá and other West African people". As a result of the new Christian faith, many people of Yorùbá society who showed interest in sending their children to school had to convert from African Traditional Religion (ATR) to Christianity for them to enjoy the benefit of getting formal education (Ọgúnṣinà 2009). Many had their names changed from having affiliations with Yorùbá deities like Ọgún, Ọya, Ifá, Ẹ̀ṣàngó etc. to names associated with Christian faith before they were admitted into schools. Implicationally, many songs that have been in existence in the traditional Yorùbá society had to be changed to accommodate Christian themes, messages and the name of Jesus. Attacks were launched against the African traditional religion and everything that has to do with it was regarded as idolatry Goldmann (1977) and (Ọgúnjinní 2019). Our argument in this session of the paper so far is to identify reasons why Christian themes, lyrics or mode of composition and rendering of some primary school children's songs had to be woven around Christian religion and theme in the Yorùbá society as the following data shows thus:

Ó dòwúrò òla, kí á sùnré

*Kí àngẹ̀lì Olúwa ṣọ gbogbo wa
Láyò láyò là n lọ lé 2x
K'Olúwa ṣówa pò*

*Till tomorrow, may we sleep well
May the angel of the Lord protect all of us
We depart for our houses in joy 2x
May the Lord protect all of us*

(ii) *Àmí relé ò baba
Olójó òní o bàbá
Gbogbo èkọ́ tí a tí kọ́
Nínú ilé iwé wa
Má ṣe jé kí eyẹ̀ èṣù
Kó ṣá wọn jẹ lókàn wa
Àmín o àmín àṣẹ*

*We are set to go home Father Lord
The creator of the day Lord
May all we have been taught
In our school
Not fall on deaf ears
Amen and amen*

- (iii) *A kí yín olùkó wa*
Àkókò tó láti lọ
Òbí wa ní dúró dè wá
A fẹ́ lọ'lé
Ó dìgbóṣe la kíyín
K'Ọlórún ṣọ gbogbo wa
Ká tún pàdé pẹ̀láyò
Lówùrò ọ̀la

We greet you our teacher
It is time to depart for our houses
Our parents are awaiting our arrival
We want to go home
Till we see again is our greetings
May God keep all of us
So we can meet with joy
Tomorrow morning

- (iv) *Èyin ọmọdẹ ẹmáṣe kòbáwí*
Ìbáwí ló mà lérè
Yára ṣòótó
Kọ ẹké silẹ
Èké yẹn ló pa Ananáyà
Àti Sàfírà aya rẹ

Children don't be adamant to corrections
Corrections have sweet rewards
Learn to say the truth
Don't be deceptive
It was deception that led to the death of Ananias
And Sapphira his wife

The songs composers displayed much of their native intelligence to combine native and cultural knowledge with that of the bible for easy consumption of school children. As it was in the African traditional religion, the people of Yorùbá society are largely emerged in religion. They are already used to handling over things to the hands of God for guidance and to achieve success. This was largely demonstrated in the above data as the songs seem to introduce and inculcate in children the Christian beliefs. They also used the songs to make a type of supplication to avert the unforeseen and uncertainties about life.

The above data has explained earlier are composed and rendered with Christian themes and tone. They were composed and sung in replica to the commonly used English hymns popularly known as S O P (Songs of Praise). The songs were sung on the assembly ground before the commencement of the day's work, before lunch break and at closing time before school children disperse for their homes. These songs, in addition to giving specific instructions, teach morals, resilient skills, values, history, language etc. was also intended to teach biblical stories, indoctrinate children into Christian values and Christian faith as shown in datum (iv) above.

V. CONCLUSION

From our discussion, it has been established among others that primary school songs serve as agent of teaching moral and religious lessons to school children. Evidences from available songs prove that teaching songs to Yorùbá primary school children is a major source of sustenance and development of Yorùbá culture. It is evident that Yorùbá socio-cultural communities thrived and survived as a result of meeting their daily needs and most especially by guaranteeing continuity through effective process of children socialization which ensures that the ideas, norms, values and symbols of their society were internalized into the younger generations through songs and other forms of oral literature.

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Carpe Diem Revisited in Poetry, Fiction and Film

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Abstract—*Carpe Diem* is considered to be an eternal theme in English literature. Being pervasively spread through all ages, it is indeed of universal significance, reflecting one of the important philosophical issues of human world. Albeit this phrase was first created by Horace in ancient Rome, it has greatly influenced the renaissance poetry and the metaphysical poetry of the 17th century. This paper sets out to analyze different representations of *Carpe Diem* or its variations in various literary forms, namely, poetry, fiction and even film. After these contemplations it is safe to say that the connotation of this theme is the concrete reflection of positive philosophy of life, rather than the seemingly negative ways of living life in common sense. *Carpe Diem* plays its due significance in the conflicts between human studies and theology, secularism and afterlife, feudalism and humanism in the history of human thoughts.

Index Terms—*Carpe Diem*, poetry, fiction, film

I. INTRODUCTION

*Catch, then, oh catch the transient hour;
Improve each moment as it flies!
Life's a short summer, man a flower;
He dies – alas! How soon he dies!*
—Samuel Johnson (1709-1784). *Winter: An Ode*.

The *Carpe Diem* motif is considered to be an eternal issue in English literature. As Eliot (1960: 253) put it, the *Carpe Diem* theme is one of the greatest traditions in European literature. Other scholars even believe that being pervasively spread through all ages, this theme is indeed of universal significance, reflecting one of the important philosophical issues of human world. In the progress of its development and variation, *Carpe Diem* maintains a close link to the ideas and trends of thoughts of different historical periods of Europe and of the world, and has a great significance in the history of world culture. Albeit this phrase was first created by Horace in ancient Rome, it has greatly influenced the renaissance poetry and the metaphysical poetry of the 17th century.

This paper sets out to analyze different representations of *Carpe Diem* or its variations in various literary forms, namely, poetry, fiction and even film. After these contemplations it is safe to say that the connotation of this theme is the concrete reflection of positive philosophy of life, rather than the seemingly negative ways of living life in common sense. It has gone so far as to transcend the scope of literature. *Carpe Diem* plays its due significance in the conflicts between human studies and theology, secularism and afterlife, feudalism and humanism in the history of human thoughts.

II. THE ORIGIN OF *CARPE DIEM*

The term *Carpe Diem* originates from Latin language, which is usually interpreted literally as *seize the day* in English, in other words *make the best of the present moment*. In Chinese, there are quite a few versions, “把握今天”, “珍惜时光”, “只争朝夕”, “及时行乐”, and so forth, among which “及时行乐” is regarded to be much more common and philosophical. As a matter of fact, this version quite coincides with the original meaning of *Carpe Diem*, just as *Oxford Concise Dictionary of Literary Terms* (Baldick, 2000: 31) explains:

“*Carpe Diem*: A common theme or motif in European lyric poetry, in which the speaker of a poem argues (often to a hesitant virgin) that since life is short, pleasure should be enjoyed while there is still time.”

From the above definition, it is crystal-clear that *Carpe Diem* emphasizes that life is short, time is fleeting, and that one should make the most of present pleasures.

The term *Carpe Diem* first appeared in the poem of Horace, an ancient Roman poet. The exact meaning of *Carpe Diem* can be gained from the context of *Odes I. xi*, in which Horace wrote as follows,

“sapias, vina liques, et spatio breui spem longam reseces. dum loquimur, fugerit inuida aetas: *Carpe Diem*, quam minimum credula postero.”¹

The following translation by Thomas Hawkins was published in *The Poems of Horace ... Rendered in English Verse by Several Persons*:

“Be wise, drink free, and in so short a space,
Do not protracted hopes of life embrace.

¹ <http://www.merriampark.com/horcarml11.htm>

Whilest we are talking, envious Time doth slide;
This day's thine own, the next may be deny'd."²

The synopsis of aforementioned lines is that one is supposed to give up trying to learn the secrets of the future. Be wise, do thy daily task, and live to-day; time is swiftly flying. Although it is Horace (65 – 8 B.C.) who first applied this term in his works, he is not the first poet that manifests this *Carpe Diem* thought in literature. There are *Carpe Diem* loaded works much earlier than Horace's *Odes*. But there is no reliable evidence available to substantiate the exact time during which this thought took place. However, it is certain that the thought of *Carpe Diem* has emerged in the Greek literature, the precursor of ancient roman literature.

III. CARPE DIEM THEME IN POETRY

In this section, *Carpe Diem* in poetry is analyzed in detail. Poems of 17th century are the focus, for *Carpe Diem* has most deeply influenced the renaissance poems and metaphysical poems of 17th century. The most celebrated examples are Robert Herrick's *To the Virgins, To Make Much of Time* (1648) and Andrew Marvell's *To His Coy Mistress* (1681).

In his poem, Herrick wrote,

“Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today,
Tomorrow will be dying.
The glorious lamp of heaven, the sun,
The higher he's a-getting,
The sooner will his race be run,
And nearer he's to setting.
That age is best which is the first,
When youth and blood are warmer,
But being spent, the worse, and the worst
Time still succeed the former.
Then be not coy, but use your time,
And while ye may, go marry:
For having lost but once your prime,
You may forever tarry.” (Robert Herrick 1591—1674)³

Compactly structured, the above a few poetic lines enable readers clearly comprehend the theme. In the first stanza, the writer uses the image of rose to express the transience of human life and the fleeting of time. In western culture, rose symbolizes transitory beauty. The second stanza compares the glorious lamp of heaven – the one day journey of the sun, to the journey of human life. Its archetype is Apollo who, driving in his four-wheeled chariot, rises in the dawn and sets in the evening. After two analogies the speaker rushes to his motif. Triggered by the rose and the sun, readers will associate with human life. Youth is transient; envious time does slide. Therefore, the speaker admonishes that virgins be not coy, but use their time and go marry, otherwise, they may forever tarry.

To His Coy Mistress (composed in circa 1646 and published in 1681) is a lyric poem widely anthologized in college English textbooks. One of the most celebrated *Carpe Diem* poems in British literature, it has been praised by numerous literary scholars and critics for its brilliantly wrought form, thematic significance, metaphysical conceits, paradox, and irony. In his *English Literature in the Early Seventeenth Century 1600-1660* (1962), for example, Douglas Bush notes that throughout the poem's syllogistic argument “emotional intensity and ironic wit are under such control that the lyric possesses a cavalier elegance and poise, beyond the cavalier level” (p. 173). According to George Saintsbury, author of *A Short History of English Literature* (1966), “[The] passionate magnificence of the Amorists...has no nobler examples than ‘To His Coy Mistress,’ and still more ‘The Definition of Love’” (p. 426). In *The Concise Cambridge History of English Literature* (1970), George Sampson comments that few English poets surpass Marvell in lyric poetry. Marvell's lyrics “combine English charm and Latin gravity”; indeed, such poems as *The Nymph*, *To His Coy Mistress*, *The Picture of T. C.*, *The Garden*, as well as the “Mower” pieces and the pastoral dialogues, are “worthy of a place in any anthology of the best” (p. 314). Meanwhile, Peter Quennell, in his *A History of English Literature* (1973), observes that *To His Coy Mistress* is “Marvell's most sustained effort...in which he tempers ‘Metaphysical’ conceits with a more forceful and spontaneous eloquence” (p. 138).⁴

We can follow the *Carpe Diem* theme beginning with the title, which immediately sets up the situation. The opening line of the poem – “Had we but world enough and time” – introduces us to the space-time continuum. Rich in possibilities of verbal patterns, the motif is much more, for the structure of the poem depends on the subjunctive concept, the condition contrary to fact, which gives the whole poem its meaning: “Had we,” the speaker says, knowing that they do not. Then the speaker employs hyperbole to imagine from space-time continuum. In the first stanza, the

² Ibid.

³ *College English* (Magazine). 2002.9. p. 52

⁴ See also <http://mobap.edu/academics/fl/journal/2.1/han.asp>

speaker offers a major premise that if we were to live this world forever and never grow old, you could be coy. And I will wait with patience.

In the second stanza, readers are surprised with the speaker's sudden change of tone, along which the theme of *Tempus fugit* (Time flies!) is proposed. There is a minor premise in this stanza that time is ephemeral; life is short; and death is unavoidable; my love shall wither as my life ends.

In the third stanza, the speaker of the poem sets out to persuade that "let us sport us while we may", instead of being devoured by time's scythe. The stanza is the conclusion of syllogism which states that, while we are young, let us seek physical pleasure, make love, and enjoy life.

In Edmund Spenser's *The Faerie Queene* (II, xii, 75), such motif also finds expression in this masterpiece.

So passeth, in the passing of a day,
Of mprtall life the leafe, the bud, the flower,
Ne more doth flourish after first decay,
That earst was sought to decke both bed and bowre,
Of many a Ladie, and many a Paramowre:
Gather therefore the Rose, whilst yet is prime,
For soone comes age, that will her pride deflower;
Gather the Rose of loue, whilst yet is time,
While louing thou mayst loued be with equall crime. (Hamilton, 1980: 295)

To the speaker of the poem, the lady is identified with the rose. The rose is something swiftly fleeting away never to return, so is the short-lived beauty of the lady.

This motif has also influenced such writers as Ben Jonson, a classicist, in the song in Act III, Scene vii of his *Volpone, or the fox*:

Come, my Celia, let us prove,
While we can, the sports of love,
Time will not be ours for ever,
He, at length, our good will sever. (Abrams, 1979: 1166-1167)

And Shakespeare's *Twelfth Night* (II, iii) reiterated this motif. The clown Feste sings the praises of seizing the day:

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure. (Zhi, 1998: 48-49)

Besides English poetry, Chinese Tang dynasty also witnessed the emergence of this motif, which was reflected in *jueju* (a poem of four lines, each containing five or seven characters, with a strict tonal pattern and rhyme scheme):

劝君莫惜金缕衣，劝君惜取少年时。
花开堪折直须折，莫待无花空折枝。(Wang, 1983: 256)

Strangely enough, although many a male poet expressed *Carpe Diem* motif in their poetry, there is what I term a distinguished "anti-*Carpe Diem*" motif in one English poem. In 1747 Lady Mary Wortley Montagu wrote *The Lover: A Ballad*, which is a brilliant counter to the *Carpe Diem* poems written by male poets; in it, the speaker explains to her importunate lover why she finds him utterly resistible. Below is the last stanza of *The Lover: A Ballad*:

I never will share with the wanton coquette,
Or be caught by a vain affectation of wit.
The toasters and songsters may try all their art,
But never shall enter the pass of my heart.
I loath the lewd rake, the dress'd fopling despise:
Before such pursuers the nice virgin flies:
And as Ovid has sweetly in parable told,
We harden like trees, and like rivers grow cold.⁵

IV. CARPE DIEM IN FICTION

With the great influence of *Carpe Diem* upon poetry, fictions are also more or less assimilated by this time-honored theme. In the 20th century literature, there emerges the novella *Seize the Day* (1956) by Saul Bellow. Considered by many critics to be Bellow's finest work of fiction, the novella was immediately singled out from among its companion pieces as a major work. The powerful impact of *Seize the Day* comes from its tightly constructed plot; from Bellow's ability to control effectively in a concentrated form such enormous themes as victimization, alienation, and human connection; and from his creation of Tommy Wilhelm, one of his most moving protagonists. Bellow's work before *Seize the Day* had attracted the attention of readers and critics, but he was particularly praised for his achievement in this

⁵ See also http://www.poetry-archive.com/m/the_lover_a_ballad.html

fourth novel, which demonstrates his attainment of full artistic maturity.⁶

At the heart of the action in *Seize the Day*, Tommy Wilhelm's relationship with his father revolves around Tommy's neediness and his father's disapproval of him. Tommy's problems with his father feed yet another theme of the novel and of Bellow's fiction in general: alienation from oneself and from humanity. Tommy feels cut off not only from his father and from the rest of his family—his sister, his dead mother, his estranged wife and their two sons—but he also feels alienated from himself and from everyone he meets. Bellow's ability to treat weighty themes in *Seize the Day*, while making Tommy Wilhelm a pitiable yet sympathetic character, explains the success of this novella: it is capable of seizing both the reader's mind and heart.⁷

This novella borrowed its title from Horace, an ancient Roman poet, who once wrote in his poem *Carpe Diem, quam minimum credula postero!* (Seize the day, put no trust in tomorrow). But in this novella, this title has been endowed with many interpretations. Firstly, *seize the day* can be interpreted as Tamkin's advice to Wilhelm. Tamkin claimed himself to be spiritual trauma psychologist. He exhorted Wilhelm to get rid of past sorrow and not to be preoccupied with future anxieties and to make the most of present time. Secondly, *seize the day* may as well be regarded as writer's exhortation towards those Wilhelm-like persons, urging them to seize the opportunity and be aware of their own situations and recognize mistakes. They should turn over a new leaf in leading a brand-new life. We can also literally interpret the title as seize this very day. This very day is critically important to both Wilhelm and Tamkin, for it decides the make-or-break of their speculative business. We can also approach this title as an irony employed by the writer. Wilhelm and Tamkin spared no efforts to speculate in commodity business, only to end up in sheer bankruptcy. This ending is undoubtedly an utmost irony towards this money-centered society.

All in all, *Seize the day* is rich in connotations. Anyway, *Carpe Diem* in this novella has evolved into many variations. It is not about seeking physical pleasures, but about seizing the right moment to do the right deed.

V. CARPE DIEM IN FILM

Apart from poems and fictions, *Carpe Diem* can as well be employed in films. Here, I would like to comment on one of my favorite films, *Dead Poets Society*, of which *Carpe Diem* is the heart. *Dead Poets Society* is one of America's most-loved films. Its message is a reflection of some of America's highest cultural values – that of individualism, creativity, and risk-taking. The 1989 film depicts a struggle between the philosophies of realism and romanticism, conservatism and liberalism. Realism is concerned with reality and facts while rejecting emotions and dreams. Romanticism focuses on the individual, imagination, emotions, spontaneity, freedom and experimentation. Conservatism tends to tradition and the status quo, while liberalism concentrates on change and innovation.

The film depicts Mr. John Keating, a new teacher with personal charisma and unique teaching methods in a traditional noble school. In the students' eyes, he was regarded as spiritual savor. In the film, Mr. Keating taught classic literature. In the very first class, he encouraged his students to rip off the entire introduction of the textbook so as to let them feel their passion, their tolerance and the power of literature. In his words, "We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And the human race is filled with passion. And medicine, law, business, engineering – these are noble pursuits and necessary to sustain life. But poetry, beauty, romance, love – these are what we stay alive for."⁸ These lines reveal the importance of literature and the meaning of human existence. Mr. Keating's classes are anything but traditional. He challenges his students to reject conformity, to look at life in new ways, and to live life to the fullest by exclaiming, "*Carpe Diem*, lads! Seize the day. Make your lives extraordinary!" The Latin phrase, "*Carpe Diem*," meaning "seize the day," is at the heart of *Dead Poets Society*. Because of this movie, the phrase "*Carpe Diem*" has become a part of American culture and language, inspiring T-shirts and challenging generations of students to make the most of every day.

In the film there are a couple of famous poetic quotes, all of which manifest the motif of *Carpe Diem*, individuality, and creativity, such as "Gather ye rosebuds while ye may" (as mentioned in the prior section), and the last stanza from *The Road Not Taken* by Robert Frost:

Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the differences. (Tao, 2001: 128)

It merits pointing out, however, that the motif in this case in point has changed from pleasure-seeking to time-cherishing, or opportunity-grabbing (as demonstrated in *The Road Not Taken*). Mr. Keating asked his students to grab every opportunity and to make the most of every day. This variation of *Carpe Diem* bears educational significance even to the current day. From this movie, the western *Carpe Diem* cannot be identified with Chinese "及时行乐". While Chinese 及时行乐 reveals indulgence, desperation and hedonism, the western *Carpe Diem* renders a positive mindset in negativity. There are active pursuit, romantic dreams, yearning for love, and treasuring for life.

⁶ See also <http://www.encyclopedia.com>

⁷ Ibid.

⁸ In *Dead Poets Society*, this is what Mr. Keating says to his students in class, distinguishing literature from other subjects and revealing the significance of literature.

VI. CONTEMPLATION OF *CARPE DIEM*

William Wordsworth once said, "All good poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility." (Lennard, 2003: 326). A glimpse at 16th and 17th century English poetry gives us a deep impression of *Carpe Diem* these poems instill. They represent the powerful feelings of poets or ordinary people at that time.

Over the past decades, however, critic academia has rendered inadequate studies in this literary phenomenon. They have either turned a blind eye to it or simply regarded it as negative or even decadent trend of thoughts. This paper is of the opinion that *Carpe Diem* has an intrinsic relationship with political and religious ambience of that time.

The essence of *Carpe Diem* can be said to be a spiritual crisis, the existence of which has profound social roots. It is known to all that the 16th to 17th century witnessed great social turbulence and transformation in English history. The seventeenth century, it should be remembered, was not only a period of intense religious and philosophical struggle, but a period of revolutionary scientific and philosophical thought. Since the religious reformation launched by Henry VIII, the constant struggles between establishmentarianism and Puritanism have undermined people's religious belief. The soaring development of science and technology make people realize the greatness of their own but also the insignificance and nihility of human life. It is a time typical of contradictions and resistance. The harmonious state of renaissance was busted. After long period of religious oppression and spiritual crisis, people begin to lay emphasis on the present time, feeling that "Life is a tale told by an idiot, full of sound and fury, signifying nothing."⁹ Given this kind of intellectual milieu, readers may easily see the reason why poets during these periods reflected *Carpe Diem* motif in their works.

In the 19th and 20th century, this very motif has undergone subtle changes. It is more than the so-called pleasure seeking. It emphasizes more upon the ephemeral time and reminds us of our mortality and of time fleeting away. People should make the most of the opportunities.

VII. CONCLUSION

In the 19th and 20th century, *Carpe Diem* has gradually evolved into the philosophy of cherishing time with pleasure-seeking no more found in the literary works.

Carpe Diem works, especially poetry in English literature, are loaded with realistic significance and criticism, reflecting the social and historical status quo of certain time. Despite the fact that their works are overflowing with hedonist tendency, such as *Let's Die after We've Got Our Highs*¹⁰, we are not supposed to fuss about, just blindly criticizing and judging from the perspective of Chinese traditional values. Albeit it has a negative side of view, *Carpe Diem* may as well be accepted as a positive philosophy of life under given social circumstances. Even under the present situation, it still renders instructional significance to us.

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⁹ Quoted from Shakespeare's *Hamlet*

¹⁰ The title of a book written by Wang Shuo, also entitled *Die Just after Enjoying Oneself to the Full*



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“Cultural Self-confidence” or “Cultural Trust”—A Proposal for Teaching Literal Translation

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Abstract—The implementation of transmitting China’s classical culture to the world calls for more translators today. So, teachers of English must train more qualified talents to meet the demands. In college English teaching, teaching translation is an indispensable core part. In order to enhance students’ translation competence, English teachers are striving to explore how to teach translation efficiently for the goal. Under such a circumstance, the thesis is to explore literal translation in teaching. Based on Geoffrey Leech’s theory of seven types of meanings, the thesis has provided students’ translators with several guidelines to it, i.e., translating rational sense directly, preserving unique cultural image, insisting to adopted version of English, catching associative sense, forgetting verbal or formal equivalence. To preserve and spread Chinese culture, the paper also suggests that foreignization is the first strategy at present situation, so literal translation will be proper, and that a good translator is an archeologist of knowledge as well. For students, he must have critical eyes in translating.

Index Terms—teaching translation, literal translation, translation strategy, sense

I. INTRODUCTION

Since 2012, in which China has restarted to stress spreading China’s classical culture over the world, more translators and interpreters have been in great need urgently. Translation (Here it refers to C-E translation.¹) is immediately attached to high importance in college English teaching. In the last decades, though China has been implementing opening-up policy to the world, the practice of spreading China’s classical culture is not carried out in a large scale yet. Because there was no such a stipulation, which college graduates are supposed to disseminate Chinese classical culture, English teachers haven’t paid much attention to teaching translation. Students’ translation competence is unable to carry out the stipulation. Nowadays, global situation has taken place to China favorably. China is the second biggest economic community among the nations in the world. It is high time for Chinese to transmit the classical culture to the world. The new situation needs more talents capable of the spreading as well. And college is regarded as academic institution with maximum efficiency to train translators. (Schaffner & Adab, 2016, p.8) Naturally, teaching translation is one of the most effective methods in developing students’ competence. It has become an indispensable part of English teaching at college, too. Translation test is an oft-adopted way to measure the competence, also an incentive for students to work hard on it. It has become a big part, occupying 15% of the total scores, in CET,² so, how to develop student’s translation competence is one of daily topics among English teachers’ teaching affairs. Gradually, literal translation and liberal one or the like are core contents of their repeated discussion because of enormous cultural differences between China and English nations.

Based upon the context given above, the paper is going to explore teaching translation, particularly teaching literal translation, on how to develop students’ translation competence. By doing so, the author of the paper hopes that he could provide students with some of universal guides to be adopted in literal translation, which might be of help in translating

II. OVERVIEW OF THE RELATED STUDIES

A. Foreign Studies

In West, literal translation has been discussed for more than 2,000 years, and is never alone in debate as long as translation is involved. It has long history mainly because of Biblical translation. As it is known that the *Holy Bible* is written originally in Hebrew and Aramaic, the Jewish Scriptures of Judaism are translated into various native languages as Jews are forced to accept the Diaspora over the corners of the Earth, like Greek, Latin, German, French and English, etc. Throughout the long tradition of Biblical translation, there had existed two schools of translation: the vast majority of the religious believers claim to rigorous word-for-word translation without any addition or reduction; the other

1. C-E translation refers to Chinese-English translation.

2. CET is the shortened form of college English test.

school holds that a kind of interpretive translation is acceptable, too. In European history of the translation, there are some notorious cases in point to indicate how miserable the dispute is. In 1546, Etienne Dolet, a humanist scholar of Sorbonne University in Paris, France, was sentenced to death by fire by Divinity School of the University, just for he had added an expression of *rien du tout*³ to a paragraph of Plato's *Dialogue* with no ground, whose theme is centered on human existence after death. It is Dolet's addition that he has been accused of blasphemy, because the Divinity School holds that the addition advocates human has no spirit after death, which simply goes against the *Holy Bible*. (Zhang Weiping, 2010, pp.24) Of course, this is an extreme case, cited to show the debate is bloody and dehumanized during ancient era.

However, the argument between literal translation and liberal one is constantly carried on and has never stopped in current times. In the West, from the 1950s until the 1990s, the Biblical translation is dominated by American translator Eugene A. Nida, who championed his theory of "dynamic equivalence." Instead, what is reverse with Nida's claim is literal translation, like Leland Ryken, American translator of *Bible*. He has proposed his new idea, essentially literal translation, in his books; the representative one is *The Word of God in English*. (Leland Ryken, 2002, pp.23-103) In Europe, French scholars stick to interpretation in translating, while Peter Newmark, British theorist of translation declares he prefers "semantic equivalence and communicative equivalence". Obviously, the controversy between literal and liberal will continue to carry on though it would be no fruit in the end.

B. Domestic Studies

In China, the debate between literal translation and liberal one has been centered on translation of Buddhist scriptures with long history, too. Since Buddhism was first introduced into China in the Western Han Dynasty (206BCE—8CE), the discussion on literal and liberal has commenced. In the first stage of spreading Buddhism, some Buddhist masters adopted adapt translation to the followers of Buddhism, for which they think the interpretation of the Buddhist scriptures is more easily understood and accepted by them. Sometimes they have mixed Chinese culture into their translation to attract more Buddhist disciples. Consequently, such kind of Buddhist sutra translation is abridged, refined, which is not close to the source sutra. The approach is called refined translation, similar to today's liberal translation. The Buddhist situation at the time was just like what someone has described, "...polemical and political attacks from hostile Chinese quarters forced Buddhists to respond with apologia and ultimately reshape Buddhism into something the Chinese would find not only inoffensive, but attractive".(Craig,1998, pp.81) It explains Buddhism's adaptation to existing Chinese religions, such as Taoism to establish its foothold. With time's elapse, together with frequent wars, Buddhism has become more and more popular, which is accepted as a spiritual support and psychological repose by the people. (Luo Xinzhang & Chen Yingnian, 2009, p.2--5)The Buddhist apostles require more accurate sutra translation. Zhi Qian (fl.233—253CE) and Dao An (314--385 CE), scholars of Buddhism in the Eastern Jin Dynasty (317--420) made response to the requirements actually. They have proclaimed a series of standards for translating Buddhist sutra, though Kumarajiva (344—409CE) is a strongest opponent to their proclamations. The approach adopted by Dao An and Zhi Qian is called unhewn translation, which is current literal translation essentially; the translation is source-sutra-oriented. Hereafter, Dao An and Zhi Qian are regarded as representatives of literal translation, Kumarajiva as a representative of liberal translation. (Martha Cheung, trans., 2006, pp.57-95)

In modern China, there are still debates between literal translation and liberal one. Most influential cases are the verbal fights among Lu Xun (1881—1936) and Zhao Jingshen (1902—1985) and Liang Shiqiu (1903—1987). Lu Xun is a strong advocate of literal translation. He even insists on preserving the syntactic structure of original text, for which he is criticized as rigid translation, essentially, a kind of calqued translation.⁴ (Jean Delisle, et al, 1999, pp.123) He declared that it would be faithful to the original rather than readable. No wonder, readers of Lu Xun's translation don't think they are fluent, readable and easy to be understood, which is totally different from his writing in the least. But, Liang Shiqiu claims that translation should be smooth rather than faithful to the original. Lu Xun and Liang Shiqiu had most remarkable verbal fights in newspapers in the 1930s. As for Zhao Jingshen, he is noted for his translating *Milky Way* into *niu nai lu*(牛奶路) satirized by Lu Xun. But, in the end, Lu and Zhao became good friends. Very interestingly, Professor Xie Tianzhen, scholar of translation studies in contemporary academy, holds that Zhao's version is acceptable from Media-Translatology for his preserving original image. Of course, the debate between literal and liberal still goes on today. For instance, some translators claim to be spiritual similarity to the original, in fact it is a kind of liberal translation; and others hold that direct translation, essentially literal translation, is preferable in practice.

In short, the arguments, foreign or domestic, old or new, are beneficial to both translation studies and teaching translation. The current debate is continuum of the old one.

III. GUIDELINES TO TRANSLATE CULTURE-SPECIFIC WORDS

A. Principles to Translate Culture-specific Words

As we have mentioned in *Introduction* of the thesis, teaching translation is a core part of college English teaching,

3. *rien du tout* is a French expression, meaning all is vanity.

4. It is a type of literal translation where the translator transfers the elements of the source text to the target text in such a way as to reproduce their semantic, etymological, and temporal aspects.

whose score percentage is 15% in CET as listed above. More importantly, it is a beacon to lead to teaching translation orientation because every college student has to participate in the test. That is to say, to a large extent, whether an English teacher has attached importance to teaching translation or not is dominated by the test type and its score percentage. Of course, the test-orientated teaching is a bit myopic. Unfortunately, at present, such test-orientated teaching have to be carried on for some time before a new popular method is adopted. Therefore, English teachers have to consider how to teach translation more effectively to students. As for teaching translation, a set of guidelines will be the best way to both teachers and students. So, it is a theoretical development and demand from both teaching and translation.

On the other hand, in a practical way, from micro-translation practice and macro-societal situation, some summary of translation skills are necessary. Under the present circumstance, i.e., spreading China's classical culture is being undertaken, more and more China's cultural materials, including both soft culture and hard ones, are presented in course books. Inevitably, the test part for translation is occupied by the materials, too, which has resulted in twofold positive effects. First, participants of CET are welcome to it for they assume that they are familiar with them, more or less. Second, students have come to awaken the importance of Chinese classical culture and begun to read them day by day. Influenced by the macro-situation, in CET, some of terms with Chinese specific culture are seen frequently. Like “春晚(chun wan), 端午节(duan wu jie), 中秋节(zhong qiu jie), 清明节(qing ming jie), 东/西汉(dong/xi han), 汉服(han fu), 唐诗(tang shi), 宋词(song ci), 元曲(yuan qu), 京剧(jing ju), 道家学派(dao jia xue pai), 儒家学派(ru jia xue pai), 气功(qi gong), 武术(wu shu), 太极(tai ji), 饺子(jiao zi), 粽子(zong zi), 春卷(chun juan), 二胡(er hu), 梁山伯与祝英台(Liang Shan bo yu Zhu Ying tai), 光棍节(guang gun jie), 一带一路(yi dai yi lu), 大力宣传(da li xuan chuan), 精神文明(jing shen wen ming), 文化自信/认同(wen hua zi xin/ren tong), 习近平新时代(xi jin ping xin shi dai)...and so forth,”⁵ i.e., culture-specific words, they are parts of CET at present. As to these words, for an experienced translator, it is very difficult to render them well within a limited time, let alone asking a student translator to finish doing. Nonetheless, as a teacher of translation, it is one of his responsibilities to teach or train students to grasp and grip with translation skills to deal with them efficiently.

Faced with such varieties of culture-specific words, students translators frequently ask, “Sir! Are there any rules and regulations for us to translate them well?” In other words, they hope some skills or principles would be available to solving the nut of problem in translation. As we have known that there are two ways in general, literal translation and liberal one, to cope with them. For instance, “文化自信(wen hua zi xin)”⁶ which frequently occurs in translation exercise, if translated literally, students could translate it into “cultural self-confidence” or “cultural confidence”. If rendered liberally, there could be various versions for it. If there are terms like 清明节(qing ming jie) and 齐天寺(qi tian si) in translation exercises, if by literal method again, students could give their translation *Qing Ming Festival* and *Qi Tian Temple* respectively. Ostensibly, students have finished implementing their task as a translator in class. However, supposed from the viewpoints of cross-cultural communication, such kind of translation conveys nothing meaningful to others, i.e. receivers. If TT would lead to such a situation, it denotes the transliteration is a terrible failure, for which fails to reach the aim of spreading China's culture. Then, somebody else would propose a liberal translation to cope with them; the translation could be *Tomb Sweeping Day* and *Equally Heaven Temple* or *Heavenly High Temple* correspondingly.⁷ With regard to the issue, to be literal or liberal, it is a problem; the author of the thesis hopes to find some ways to deal with it.

British linguist Geoffrey Leech's theory of seven types of meaning will give us some guide to the problem. According to his theory, there are seven kinds of senses, they are:

1. *Conceptual meaning or sense, including logical, cognitive, denotative content;*
2. *Connotative meaning, what is communicated by virtue of what language refers to;*
3. *Social meaning, what is communicated of social circumstances in language use;*
4. *Affective meaning, what is communicated of the feelings and attitudes of speaker/writer;*
5. *Reflected meaning, what is communicated through association with another sense of the same expression;*
6. *Collocative meaning, what is communicated through association with word which tends to occur in the environment of another word;*
7. *Thematic meaning, what is communicated by the way in which the message is organized in terms of order and emphasis.* (Geoffrey Leech, 1985, p. 23) Leech refers to 2, 3, 4, 5 and 6 as associative sense. The divisions of meanings can be of great help for us to translate culture-specific words, especially beneficial to translation from Chinese to English (shortened as C-E) or vice versa (shortened as E-C).

So far as C-E or E-C is concerned, particularly in Chinese context, because there are more complex situations in Chinese culture, we have two parts to resolve the problem related with culture-specific words. The first part presented here is a series of guidelines to translate the words; the second one is translation strategy.

5. The Chinese expressions listed here are taken from the translation test or exercises from 2012 until 2019, by the author of the thesis.

6. Cultural self-confidence is the translation of “文化自信” from <http://www.youdao.com/>, 11/22, 2019.

7. Here the English translation *Qing Ming Festival*, *Qi Tian Temple* and *Tomb Sweeping Day* are adopted from <http://www.youdao.com/>, 11/23, 2019; and *Equally Heaven Temple* and *Heavenly High Temple* is the author's translation himself.

First, we should remember that, ST words could be rendered directly into TT, the other, reciprocally,⁸ if the words of ST and TT share the same “conceptual meaning or sense, i.e. logical, cognitive, denotative content”. (Geoffrey Leech, 1985, p. 23)

E.g. 道家学派 ↔ *Taoist school* 儒家学派 ↔ *Confucian school*

The examples cited above are faithful to ST. To a large degree, here both “学派” and “school” share the same “conceptual, logical, cognitive or denotative content” so they can be translated into each other literally. But, “道家” and “儒家” are unique and specific in Chinese culture and should be kept the uniqueness in TT, so a literal translation, transliteration, is preferred. Then, according to the criterion, 春卷, 光棍节, 汉服, 唐诗, 东/西汉 could be conveyed into *Spring roll*, *Bachelor's Day*, *Han Dynasty(-style) Clothes*, *Tang Dynasty poetry*, *Eastern/Western Han Dynasty*. Hence, the translation is rendition of the conceptual sense.

Second, the translation/TT should strive to preserve the uniqueness in original text/ST if it could keep by using a liberal method rather literal one, i.e. transliteration; transliteration is the last choice for *pinyin* is totally Greek to most of non-native Chinese, beyond understanding, and conveys something meaningful least to audience. Especially, during transmitting China's classical culture, a receiver-oriented text is more popular and effective.

E.g. 清明节 ↔ Tomb Sweeping Day/Festival, 齐天寺 ↔ Equally Heaven Temple or Heavenly High Temple, the cases here have retained associative sense of ST.

On the contrary, respectively, *Qing Ming Festival* or *Qi Tian Temple* isn't recommended to student's translator. The reason is listed as above. If *Clear and Bright Day* or *Soul Mourning Day* is employed, annotation is a must. Hereafter, the translation here is a way to transfer the image of ST, like 梁山伯与祝英台, which could be *Liang Shan-bo and Zhu Ying-tai*, as *Romeo and Juliet*, the names are less attractive and impressive than the love stories hidden behind them. If there is no annotation to the TT, the TT *Liang Shan-bo and Zhu Ying-tai* is hard to accept at first look.

Third, as to some of culture-specific words, for which have no corresponding words in TT culture, we could create neologisms to convey original meaning in order to spread Chinese culture. For example, the unique musical instruments or food and etc., like “二胡”, “古筝”, “武术”, “气功”, “饺子”, “粽子” or “意境”, they have no counterparts in TT culture, so the translation could be *erhu*, *guzheng*, *wushu*,⁹ *qigong*, *jiao zi*, *zong zi* or *yijing* respectively. The translation *martial art* for “武术”, *dumpling* for “饺子”, *Chinese traditional rice pudding* for “粽子” and *artistic conception* for “意境” is not proper rendition because it follows the TT culture rigorously and ignores the ST culture, which means domestication strategy is adopted favorably by the translator. The TT is transparent to receivers, translators are invisible, for which reads like the text written originally in the target language. (Lawrence Venuti, 2008, pp.48) As far as the problem is concerned in detail, we will further discuss translation strategy in subsequent part separately. Here, the traditional principle to translate names, i.e., “complying with the original forms of expression”, is interpretable to the TTs. The loanwords have both preserved Chinese culture and enriched English culture, particularly, new forms of expression.

Then, the culture-specific words accepted and admitted in English like “太极(tai ji)”, “蒋介石(jiang jie shi)”, “孙中山(sun zhong shan)”, “清华(qing hua)” and “北京大学(Beijing daxue)”, etc., the adopted English expression *Taichi*, *Chiang Kai-shek*, *Sun Yat-sen*, *Tsinghua* and *Peking University* is the best version of the ST correspondingly instead of *Tai Ji*, *Jiang Jie-shi*, *Sun Zhong-shan*, *Qing Hua* and *Beijing University*. Because the adopted version is influential not only in English culture but also over the cultures of world community, the new TT, though it is written according to standard retrieval system of Chinese Pinyin, it is still strange to TT receivers, which needs a long time to be accepted.

Fifth, the culture-specific words, which share conceptual sense with TT but different associative meanings, “including connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning”, (Geoffrey Leech, 1985, pp. 23) TT should keep the associative meaning in ST.

E.g. 端午节 ↔ *Dragon Boat-Racing Festival*, 中秋节 ↔ *Moon Cake Festival*,
春节 ↔ *Spring Festival Gala*

The examples given above “节” is literally translated into *festival* for its rational sense; other parts of TTs have properly preserved associative sense of ST. 中秋节 is translated into *Moon Cake Festival* instead of *Mid-Autumn Festival* because the former has conveyed associative sense, the latter just the denotative one. *Dragon Boat-Racing Festival* has also kept the associative tradition in ST, but *dragon* needs explaining for different connotations in China and West.

Last, the culture-specific words tied with politics and ideology, such as 一带一路, 大力宣传, 精神文明, 文化自信, 习近平新时代 etc., translation teachers should require students to verify the TTs again and again, and never take any translation for granted though they are repeatedly employed in dictionaries, by authority translators or online; a critical eye is vital to do translation. Accordingly, the translations *One Belt and One Road*, *vigorous propagation*, *spiritual civilization*, *cultural confidence/ self-confidence*, *Xi Jin-ping's New Era/Time* seem to be faithful to the original respectively at our first glance over them. However, it doesn't comply with the original truth more or less. First, the

8. ST refers to source text; TT refers to target text.

9. *Wushu* can be classified into both neologism and adopted word in English. Here it is categorized into the former one.

word *belt* and *road* haven't shared equal conceptual sense with the ST 丝绸之路 because the ST 一带(*One Belt*) here refers to Silk Road, 一路(*One Road*) to the Route on sea in China's history. *One Belt* is acceptable for it has connotative senses, meaning both abstract, like Bible Belt, and concrete, like cotton or silk belt; as for *One Road*, it could be debatable, for *road* means:

1. a *hard surface* (the author's emphasis) *built for vehicles to travel on*;
 2. *used in names of roads, especially in towns*;
- (Oxford English Dictionary Online)

Hence, *road* doesn't refer to the way or path on sea. It could be better to adopt *route*, for it refers to:

1. *an established line of travel or access*;
 2. *an open way (generally public) for travel or transportation*.
- (Oxford English Dictionary Online)¹⁰

Second, *cultural confidence/self-confidence*, apparently, they are fully faithful to the ST. And yet, if teachers of translation have thought about them for a bit longer time, they could still find some problem about it. As it is known to us, what the classical culture China's been transmitting is also recognized by others, by the world, for it is a rich mine of heritage, wisdom, design and a considerable contribution to construct world community with shared future. (Xi Jinping) So, psychologically, in the eyes of average people, *cultural self-confidence/confidence* refers to "I" or "we", i.e. the speaker as a party believes something is right; here it refers to we believe our culture is acceptable and great. This idea is a self-consciousness or one-sided thoughts, or one-dimensional idea of Chinese culture. Actually, we don't know the other party, others' idea or attitude about China's culture, that is, whether others agree with us or not is uncertain; under such a circumstance, if we want to transmit Chinese culture to others, we would encounter with unfavorable result because others don't necessarily trust it and aren't willing to accept it. Therefore, from the perspectives of psychology, cross-cultural studies, and sociology, only the culture trusted by both parties of the speaker and other could be adopted more easily, could cultural transmission and communication be available among diverse cultures in the world. If *cultural confidence/self-confidence* is adopted, that is to say, what we want to spread China's culture is the one, which is believed by ourselves only, probably not believed or trusted by others or the world. What's more, from conceptual sense and associative one, *confidence* means:

1. [U]- (in sb/sth) *the feeling that you can trust, believe in and be sure about the abilities or good qualities of sb/sth*;
2. [U] *a belief in your own ability to do things and be successful*;
3. [U] *the feeling that you are certain about sth.*

(Oxford English Dictionary Online)

From the senses listed above, we are more convinced that *cultural confidence* means what we have believed culture, which is not always recognized universally. Thus, in a way, the TT *cultural confidence* goes against our purpose to spread China's culture. After careful thoughts, the translation *belief in culture* or *cultural trust* would be better choices than *cultural confidence/ self-confidence*, for it is more persuasive and reasonable. Hereafter, we should remind of students that, verbal or formal equivalence, such as *cultural confidence/self-confidence* is not necessarily faithful to the sense of ST--文化自信. Here associative sense is what TT counts on.

Finally, the TT *Xi Jin-ping's New Era/Time* is kind of redundancy in meaning because President Xi Jin-ping is unique in history. His government and reign is a new story, whatever and however, which is certain to be written down in China's chronological history. As a result, the translation *Xi's Time* or *Xi's Era* would be closer to express the ST. As to *vigorous propagation, spiritual civilization*, a specific sense, rational or associative sense, is the first object to be taken into consideration. Verbal equivalence or word-for-word translation would be trap for our students' translators. "...somehow, it is similar to translation; what some place or someone refers to on earth is vital, you can't translate it just by verbal sense at all." (Howard Goldblatt, 2014, pp. 37-49) What Howard has explained here is the essential element to convey ST well. He could do it better only if he has caught the situation of ST. Therefore, a teacher of translation is an archeologist of knowledge as well, somewhat; he must keep his students fall into the habit to dig out the bottom of the truth, too.

B. Strategy to Translate Culture-specific Words

As to culture-specific words as given above, they are far from enough to be exhausted once for all so we can't add them all here. It's impossible for students to remember all the translations. But, definitely, translation strategy is limited. As a teacher, we should give students' translators some strategy to work them out. That is also why college training translators is most effective and efficient. Then, what is translation strategy? According to Jean Delisle, a Canadian scholar of translation studies, it is "a coherent plan of action adopted by translators based on their intention with respect to a given text." (Jean Delisle, et al, 1999, pp.192) The definition shows us that, from the situation of culture-specific words discussed here, we should remember why to translate, i.e. translation purpose; what to do, i.e. a series of actions to actualize the purpose, and how to do for the purpose. Obviously, our goal in teaching translation is consistent with that of transmitting China's classical culture. That is, our translation is to spread Chinese culture. In order to fulfill the mission, we should adopt whatever approach. The oft-adopted translation strategies are domestication and

10. Oxford English Dictionary Online is free to search online by Baidu search engine.

foreignization. The former is TT oriented, which is realized by liberal translation, free translation; the later ST oriented, done by literal one. So, foreignization is the proper strategy, and literal translation is the proper approach to highlight Chinese culture, embodied by culture-specific words here. But, traditionally, literal translation stresses “TT should retain the formal features of the source text, but conforming generally to the grammar of the target language”. (Jean Delisle, et al, 1999, pp.154) Under today’s condition of spreading China’s culture, for it’s done by literal translation, TT is receiver-oriented, it should retain the cultural uniqueness of ST instead of only being faithful to the original formal equivalence, because of our translation intention. Hereafter, we should ask students to remember the goal in translating such words, and develop student’s competence toward it. Given the contexts of ST, students can choose: literal translation or adaptation or idiomatic translation or word-for-word or calqued translation. (Jean Delisle, et al, 1999, pp.211)

IV. CONCLUSIVE REMARKS

Teaching translation is more complex and comprehensive than other courses for it has involved too many dimensions of the course. Under today’s special situation of disseminating China’s culture, teaching translation well is further advanced to new stages. How to tell China’s good stories and spread classical culture over the world, let our voice be heard and stories be understood without losing China’s uniqueness, we still have a long way to go. But, one of very important ways is to draw upon historical cases related with translation, such as Howard Goldblatt, American translator, regarded as No.1 translator of MoYan, his translation of Chinese literatures has set good examples for us to follow. (Wensheng Deng & Ke Zhang, 2017, pp. 49-54, Wensheng Deng, 2019, pp.1015-1019) The other way is to combine with other disciplines, like linguistics, computer science, politics, anthropology and literary studies and so on, though here we have no mention of them for complexity and breadth. Specifically, taking linguistics as a case in point, combining semantics with translation may be an attempt to convey China’s culture; as to words tied with politics, an archeological method is of great help to excavate the truth of ST. As a translation teacher, he should be rich in the field to train students’ competence with efficiency.

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A Study on Positive Transfer of Native Language and Second Language Teaching Methods

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Abstract—Native language is one of the important factors that affect second language acquisition (SLA). However, compared with the heated discussion about the negative transfer of native language, the positive transfer of native language lacks due attention. Taking Chinese and English as a case study, this paper first reveals the similarities between the two languages, then discusses the positive effects of native language on SLA, and finally explores English teaching methods so as to promote the positive transfer of native language and reduce the negative transfer.

Index Terms—native language, second language acquisition, positive transfer, teaching methods

I. INTRODUCTION

Native language transfer is a complex phenomenon. It has already attracted many scholars' attention in the study of SLA. Since the 1950s, scholars began to study the impact of native language on SLA. With the development of transfer theory, more and more linguists begin to pay great attention to the relationship between native language and SLA. The influence of native language on SLA can be divided into two kinds: positive effects and negative effects. The positive effects, namely, positive transfer, promote second language acquisition, while the negative effects, namely, negative transfer, refer to the interference and obstruction of native language to SLA. However, for a long time in the study of SLA, when it comes to native language transfer, people usually focus on the negative transfer of native language, while the positive transfer of native language has not received sufficient attention. What's more, due to the influence of Chinese way of thinking and culture, Chinglish appears in the process of English learning. As it does not conform to English grammar and the norms of English communication, Chinglish is difficult for people in English-speaking countries to accept. Thus, it has been criticized and rejected by most English teachers. Influenced by behaviorism, many scholars believe that native language is a great hindrance to SLA. And also there is one extreme conception, that is, the impact of native language on SLA is completely negative, but, as a matter of fact, that is not the case.

The theory of SLA holds that native language is not only an indispensable background and foundation for second language learning, but also a resource that can be developed and utilized. Native language plays a very important role in the process of SLA. Language transfer is the result of interaction between the target language and native language that has been learned before. It should be pointed out that the similarities between the native language and the second language in vocabulary, grammar and culture will promote second language acquisition to great extent. This paper holds that it is necessary to make proper and rational use of native language resources to promote the learning of target language.

At present, most of the studies about the influence of the native language on second language acquisition focus on negative transfer, while the study about the positive effects of native language on SLA is still limited. According to the theory of SLA, native language is not only an indispensable background and basis for second language learning, but also a resource that can be developed and utilized. Based on this, in the paper, the author attempts to take Chinese and English as a case study to explore the role of positive transfer of native language in the process of SLA from the three aspects of language thinking, vocabulary, grammar, and discuss how to make full use of the commonalities between L1 and L2 in SLA, overcome and avoid negative transfer of native language.

II. A BRIEF INTRODUCTION TO NATIVE LANGUAGE TRANSFER IN SLA

Transfer was originally a psychological concept, which refers to the influence of acquired knowledge, skills, even methods and attitudes on learning new knowledge and skills. In the mid-18th century, many scholars began to explain and study transfer systematically. Simply speaking, learning transfer is the influence of one kind of learning on another. Language transfer refers to "the influence of one language on learning another" (Longman Dictionary of language teaching and applied linguistics 1992). According to the results of language transfer, it can be divided into positive transfer and negative transfer. The process of former learning promoting the latter learning is called positive transfer, while negative transfer refers to that the former learning hinders the latter learning. As an important factor affecting SLA, language transfer is a major research area. In essence, the differences between L1 and L2 produce negative transfer. On the contrary, the similarities between them produce positive transfer.

A. *Negative Transfer*

Negative transfer refers to that the knowledge and thinking habits of native language seriously affect and hinder people's learning of second language. Many scholars believe that, in the process of SLA, under the influence of native language, students often have errors at all levels, such as pronunciation, vocabulary, syntax, writing compositions, etc.

B. *Positive Transfer*

Both Chinese and English belong to languages, and they have common features in many aspects. In the process of SLA, if L1 has more similarities with L2, it is easier to have a good command of the second language for second language learners. This process of language similarities promoting SLA is called positive transfer. For example, Japanese and Chinese are similar in written form; French and English are similar in grammar system and written form. Such language similarities undoubtedly help second language learners to learn a second language. In the process of SLA, many students unconsciously use grammatical rules and methods used in learning their native language. If there are more commonalities between L1 and L2, students can master the grammatical rules of L2 more easily and accelerate the learning speed for L2 more effectively, which can prove that the positive transfer of native language plays a vital role in promoting the learning of second language.

III. POSITIVE EFFECTS OF THE NATIVE LANGUAGE ON SLA

As mentioned above, some researchers believe that native language is bound to bring negative effects to SLA, and the 'interference' or 'influence' of native language should be got rid of. Nowadays, all kinds of high schools and universities in China are actively promoting all-English teaching mode. This teaching mode is not limited only to English classes, and many professional courses are also required to do so, which is the typical reflection of neglecting the positive transfer of native language. The biggest advantage of this teaching mode is that it can create all-English learning environment for foreign language learners, effectively develop students' sense of language to a large extent, and improve students' communication ability and intercultural communication consciousness. However, it would make students feel difficult to learn a foreign language, especially for students with poor academic performance. Lado attributed the main difficulties of foreign language learning to the differences between native language and target language. According to his hypothesis, the similarities between L1 and L2 tend to produce positive transfer. In the following part, the positive transfer of native language will be discussed in detail from several aspects.

A. *Native Language Thinking*

Language thinking is a mental process of using language to describe and express the objective world phenomena. Chinese and English have similar psychological basis, process and ultimate goal of thinking, but they are different in the means or methods of thinking. Thinking operates before the process of using language to describe the world. In this sense, when learning a second language, the positive transfer of native language thinking plays a crucial role. A large number of studies have shown that when people learn a second language, they often unconsciously use native language thinking to understand a foreign language. That is to say, they have a strong dependence on native language thinking, especially when reading passages and writing a composition using target language, which is inevitable. Some investigation results also indicates that, in academic achievement, students who do well in reading and writing with the help of native language thinking are significantly better than those who use less or do not use native language thinking at all. Therefore, it is concluded that the transfer of native language thinking plays an important role in promoting students' second language acquisition.

B. *Vocabulary*

1. Features

Firstly, there is a large vocabulary in English. Each word may have different meanings. Similarly, a Chinese character, in most cases, can also convey many different meanings. For example, 'communication' in English and '空' in Chinese both contain multiple meanings.

Secondly, in word formation, there are many similarities between English and Chinese. The first type is compounding. For example, in English, the word 'football' consists of two parts: 'foot' and 'ball'; 'website' is composed of 'web' and 'site'; 'newspaper' consists of 'news' and 'paper'. Likewise, there are also many compound words in Chinese, for example, '电脑'(dian nao), which means 'computer', '手机'(shou ji), which means 'mobile phone', '饭桌'(fan zhuo), which means dining-table,课桌 (ke zhuo), which means 'desk', and '水杯'(shui bei), which means 'water cup'.

Another type of word formation is derivation, which means that a word is composed of root and affix. In English, 'happy' means that one person is very delighted, whereas 'unhappy', which means displeasure, consists of 'un' and 'happy'; 'ability' means one person is competent, whereas 'disability' means incompetence. In Chinese, the Chinese character '胡' is composed of '古'(gu) and '月'(yue); '艳' is composed of '丰'(feng) and '色'(se).

A Chinese character, in most cases, is used as different parts of speech and accordingly contain different meanings, such as the Chinese characters '花(hua)', '明(ming)', etc. '花' has different usages in terms of contexts. In the sentence

‘花园里有很多小鸟’(hua yuan li you hen duo xiao niao), it is used as a noun, meaning ‘flowers’. In the sentence ‘他花钱如流水’(ta hua qian ru liu shui), it is used as a verb, which means ‘spending’. In the sentences, ‘他爷爷的眼睛是老花眼’(ta ye ye de yan jing shi lao hua yan), ‘他很花心’(ta hen hua xin), and ‘他衣服的颜色很花’(ta yi fu de yan se hen hua), it is obviously used as an adjective. Such linguistic phenomena are also common in English. Let’s take the word ‘right’ as an example. It is a noun in "every citizen has the right to pursue happiness", an adjective in "you are right", and an adverb in "you must put down the gun right now". To sum up, there are different ways of word formation in English, but it is not difficult to understand them because they are quite similar to Chinese.

For second language learners, they should attach great importance to native language’s similarities to second language and use Chinese vocabulary knowledge to associate and memorize English words. Teachers can lead them to take advantage of native language transfer to learn vocabulary in SLA.

2. Word class

TABLE I

	Chinese	English
Classification of content words	noun	noun
	verb	verb
	adjective	adjective
	adverb	adverb
	pronoun	pronoun
	numeral	numeral
	classifier	
	interjection	
Classification of functional words	onomatopoeic word	
	conjunction	conjunction
	preposition	preposition
	modal verb	modal verb
	modal particle	interjection
		article

The table above clearly shows the similarities and differences between English and Chinese in the classification of parts of speech. The similarities are as follows: firstly, there are two types of words: content words and functional words; secondly, the content words include six categories: noun, verb, adjective, pronoun, adverb and numeral; thirdly, in the functional words, the two languages both include conjunction, preposition and modal verb. Their differences are that the quantifier, interjection, onomatopoeia and modal particle are unique to Chinese, and the interjection and article are unique to English.

The above analysis shows that Chinese students should make full use of their Chinese vocabulary knowledge to understand the basic usage of English words, so as to yield twice the result with half the effort. When learning a second language, second language learners can use language similarities to promote positive transfer, and find some skills and methods as many as possible to make English learning easier and more interesting.

C. Grammar

1. Syntax

a. Basic sentence structure

The similarities between English and Chinese are reflected not only in vocabulary, but also in syntax. Syntactic similarities are mainly manifested in basic sentence structures. Table II in the following clearly reflects the similarities between English and Chinese in sentence structures.

TABLE II

Basic sentence structures	Sample sentences (English)	Sample sentences (Chinese)
S+V	She is drawing	她在画画
S+V+O	She is brushing her hair	她正在梳头
S+V+P	She is a student	她是一名学生
S+V+O _i +O _d	She gave her father a special birthday gift	她给了她爸爸一件生日礼物
S+V+O+C	She always kept her bedroom clean	她总是保持卧室干净整洁

From the above table, we can see that the five basic sentence patterns in English are exactly the same as that in Chinese. Therefore, in grammar learning, English learners can take advantage of such commonalities, that is, use the transfer of Chinese properly to improve learning efficiency.

b. Structure of prepositional phrase

TABLE III

Prepositional phrase	Sample sentences (English)	Sample sentences (Chinese)
preposition+ object (P+O)	I am <i>in Beijing</i>	我 <i>在北京</i>
	He is reading <i>in the classroom</i>	他 <i>在教室</i> 看书
	They are <i>at work</i>	他 <i>在工作</i>
	Two kids are <i>under the tree</i>	两个小孩 <i>在树下</i>

The above examples show that English and Chinese have a great similarity in the use of prepositions, that is, they both adopt the prepositional structure, namely "P+O", following the syntactic order of preposition before object. (The object can be a noun or pronoun)

c. Modifiers of nouns and adjectives

TABLE IV

Modifier type		Sample sentences (English)	Sample sentences (Chinese)
modifiers of nouns	n	a story book	故事 书
	adj	a beautiful woman	漂亮 的妇女
modifiers of adjectives	adv	这个问题 太难 了	This question is extremely difficult

The above table reveals the commonalities between English and Chinese in terms of noun and adjective modifiers: in the two languages, nouns and adjectives are used to modify nouns, and adverbs to modify adjectives. This common feature of the two languages in terms of modifiers is essentially a language rule that can be summarized. If students can master this linguistic point in the process of learning English, they will achieve surprisingly good effects in memorizing vocabulary, doing translation and writing a well-organized composition.

2. Grammatical phenomena

English and Chinese languages have great similarities not only in syntax, but also in some grammatical phenomena.

a. Inversion

Different from declarative sentence pattern, inversion refers to reversing the order of some elements in a sentence to highlight a certain content and strengthen the mood. It can be understood as a grammatical rule or a rhetorical device, which is used in both English and Chinese. Some typical examples are as follows:

Example1: 已经去上课了, 他们。(yi jing qu shang ke le, ta men)

Example2: 去哪儿啊, 你? (qu na er a, ni?)

Example3: 他站在那儿, 静静地。(ta zhan zai na er, jing jing di)

The first Chinese sentence means that they have gone to class. Example2 means that where you are going. In both cases, the subject is placed at the end of the sentence, which belongs to the subject predicate inversion type. The third one means that someone is standing there quietly. The sentence element '静静地' is put at the end of the sentence, which plays the role of supplementary explanation.

Example4: There are a number of students in the lecture hall.

Example5: When he ran to the door, there stood a mid-aged man with a lantern in his hand.

Example6: Not until he woke up did he find out what happened.

There are two kinds of inversion in English: full inversion and partial inversion. Example4 and example5 both belong to full inversion. Example6 belong to partial inversion.

It can be seen from the above examples that inversion of sentence components occurs in both English and Chinese.

b. Ellipsis

Language users omit one or more components of a sentence so as to avoid repetition. This grammatical phenomenon is called ellipsis. As an important linguistic device, ellipsis is used in both English and Chinese.

Example7: A: 是他做的饭吗? (It is he that cooked the meal?)

B: 是他(是的) (Yes)

Example8: A: Did you finish your homework?

B: Yes, I did.

In example7 and 8, only the subject appears, and the predicate part after the subject is omitted.

Example 9: A: 干啥去? (What will you do?)

B: 做家务(doing some housework)

Example10: A: How is your mother today?

B: Much better.

In the two cases above, the subject is omitted, which is the similarity between the two languages. Both of the two speakers know the person they are talking about, so the subject is omitted for brevity.

In addition, it should be noted that, firstly, the ellipsis of the subject in a sentence is very common in Chinese. For

example, ‘这个问题要认真考虑一下(zhe ge wen ti yao ren zhen kao lv yi xia)’. Such expression is grammatical and also completely understandable to the hearer. However, if it's translated into English, the subject ‘you’ or “we” should be added. So we can translate the Chinese sentence like this: we should consider this matter seriously. Secondly, in order to avoid language repetition, the omission of the conjunction is also quite common in Chinese subject-subordinate complex sentences. For instance, ‘明天不下雨, 我就出席朋友的婚礼(ming tian bu xai yu, wo jiu chu xi peng you de hun li)’. This sentence implies a conditional relationship, but if it is translated into English, the conjunction “if” should be added. So the corresponding English expression should be: if it doesn't rain tomorrow, I will attend my friend's wedding ceremony. Under the influence of Chinese, which is their native language, when doing the translation, students often list the sentence components together one by one, which is not in line with English grammar rules and expression habits.

c. Imperative mood

Imperative mood is also one of the similarities between English and Chinese. It is a language phenomenon which expresses direct command, advice or request. In imperative sentence, the subject is often omitted. In this sense, imperative sentences belong to a type of elliptical sentences.

Example11: Speak more slowly, please.

Example12: 起来! 快去救火! (Get up, and put out the fire)

Imperative mood is used in the two examples. The only difference is that the English example11 expresses a request, while the Chinese example12 expresses a command.

Throughout our country's current English course education, in English learning, Chinese students often confuse English learning with Chinese learning, especially the learning of grammar. The influence of Chinese grammar and culture on them is so deeply-rooted that it is easy for them to make grammatical mistakes in SLA. Therefore, when learning English grammar, English learners ought to discover the similarities between Chinese and English as many as possible so as to promote positive language transfer, and, in the meantime, find the differences so that negative transfer of language can be transformed into positive transfer of language.

IV. ON TEACHING METHODS

A. *The Role of Native Language—Indispensable Foundation and Background*

In the process of English learning, Chinese is always the background and foundation and plays an indispensable role. Learning English at the advanced stage is actually a matter of logical thinking and language organization. If students do not master Chinese well enough, then English learning in advanced stage will be limited to some degree.

Communicative competence is an important criterion for second language learning. We can find that students with strong communicative ability in foreign languages are not poor in the application of their native language. In the process of language writing and oral communication, second language learners unconsciously use the knowledge of their native language to organize sentences and express ideas, which can be understood as a second language learning strategy. When talking about simple topics, students are less dependent on their native language. On the contrary, when discussing more complex topics, as there are often no ready-made language materials, they have to solicit help from their native language, collect their thoughts in their native language, and then express their ideas using a second language. What's more, it is impossible for adults to learn a foreign language faster than children without the help of knowledge and intelligence from their native language. Understanding is an essential part of learning any language. Language information that is completely incomprehensible is meaningless for acquisition. Language information needs to be processed by the brain and then output by the brain. Therefore, understanding is also a prerequisite for language generation and output. The important foundation of foreign language understanding is the knowledge, intelligence, cognition and ability for the native language as well as the understanding and experience of the objective world.

B. *Analysis and Discussion on English Teaching Methods*

1. Guiding students to pay attention to positive transfer of L1 and apply it to SLA

Teachers can guide students to use their knowledge of L1 to help them master L2 more effectively and quickly. And also they can help students compare native language and target language by various ways, and find out the similar characteristics, which help students to remember and master foreign language knowledge. For example, when the teacher explains the word “undermine”, he or she can explain it by giving a detailed illustration using L1 so that students' learning efficiency is improved.

2. Reducing negative transfer

Vocabulary is closely related to historical and cultural background. People of different cultures have different ways of thinking, so they have different understanding and values of the world. In most cases, it is quite difficult to find the exact corresponding words in the two languages. For example, although some words in Chinese and English seem to correspond, their actual meanings are quite different. Cultural differences make it difficult to find equivalent words. For example, “American Dream” in English is related to American history, and it is difficult to find Chinese equivalent words. Although some words have the same meaning in Chinese and English, they have different extended meanings. For example, “white” is associated with funeral in Chinese tradition, while “white” symbolizes “purity” in the west, and

the bride wears "white" wedding dress in the wedding.

Based on the analysis above, teachers should emphasize that English and Chinese are two different languages, so that the negative transfer of English to Chinese is weakened. In the process of learning English grammar, most of the learners often make mistakes under the influence of Chinese, so we ought to use the method of comparative analysis to avoid the negative transfer of Chinese. Through this method, students will have a profound understanding of the similarities and differences of a certain grammar point between two languages in a short time, which is more conducive to the mastery of English grammar. For example, in the teaching of English sentence patterns, no matter in English or in Chinese, their internal components are basically the same, including subject, predicate, object, attribute, adverbial and complement, and their basic sentence patterns are also basically the same, so when analyzing English sentences, teachers can take the teaching method of contrastive analysis to help students better identify sentence components.

3. Two basic principles

a. Clarity of purpose

Cook (2001) argues that L1 should be borrowed when the grammar is hard to understand for English learners. L1 can be used to explain linguistic difficulties of grammar, vocabulary. It can be seen that the use of native language is not aimless, but to enhance students' understanding of English. Therefore, L1 can be employed in the reading class involving comprehension. In listening and speaking classes, which focus on language application and practice, the use of L1 is unnecessary.

b. The principle of moderation

Some experts have pointed out that the time of using native language in foreign language class cannot exceed 10%. We all know that foreign language teaching is an input process. Only sufficient input ensures sufficient output. The time and quantity of L2 input must be guaranteed in foreign language classes. Hence, the principle of moderation should be adhered to in English teaching.

V. CONCLUSION

It is very important to make full use of L1 transfer in the process of SLA. Only by overcoming negative transfer and making use of positive transfer can SLA be promoted. In daily teaching and learning, we should pay much attention to the following aspects:

In terms of vocabulary, the key to English learning lies in the accumulation of linguistic knowledge. Through accumulation, students can classify the knowledge we have learned and summarize the similarities and differences between Chinese and English, which would help them remember English words. Some special lexical collocations or expressions should be identified according to context, cultural background and expression habits. Many words in English do not correspond to the concepts expressed by Chinese words. This requires us not to teach vocabulary by putting it in a certain cultural background.

In the aspect of sentence pattern, we should strengthen comparative sense, pay attention to the similarities between Chinese and English, and make use of them. We can develop and strengthen our English language sense by reading more English newspapers, novels and so on.

In terms of culture, language is a kind of profound historical and cultural accumulation, that is to say, "language cannot exist without culture." In the long history of human civilization, it is the habits and beliefs of life--cultural conventions that affect the languages of all nations. Therefore, to understand the language, one must understand the culture, and to understand the culture, one must understand the language. They complement each other. This requires us to improve our sensitivity to cultural differences, avoid or reduce the impact of negative cultural transfer on English learning, so as to deepen the mutual understanding between different cultures. In this way, cross-cultural communication can be carried out smoothly.

It is precisely because there are various differences and similarities between English and Chinese that we are required to study the relationship between the two languages carefully when learning English. To sum up, anyway, we need to make full use of and give full play to the positive transfer of Chinese with the help of Chinese knowledge and accumulated Chinese learning experience, and try to prevent the negative transfer of Chinese, so as to improve the quality and efficiency of English learning.

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Research on Job Burnout of Chinese College English Teachers in Sichuan Province Based on Field Rules Theory*

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Abstract—This article researched college English teachers' job burnout and analyzed the reasons based on Field Rules Theory of Pierre Bourdieu. The research ways include the questionnaires and interviewing. Results show college English teachers indeed have the job burnout and the reason is that college English teachers are the lowest persons in the University Field who can't have many ways to get the embodied cultural capital, the objective cultural capital and the institutionalized cultural capital to develop themselves and can't cooperate one another because of colleges' different policies for them.

Index Terms—job burnout, Field Rules Theory, capital

I. BRIEF INTRODUCTION ABOUT FIELD RULES THEORY

French sociologist Pierre Bourdieu (1998) put forward Field Rules Theory in his book "Practice and Reflection--Reflective Sociology Guide", which contains three main concepts: field, capital and habitus. Field means a network or a configuration in all kinds of places concerning the objective relationship, which is not only a relationship system but also a contested space. The space is a moulded space and capital is the purpose and means which is contended in the field. Habitus is the force which is used to form the field and it has the subjectivity and it's the product of the historical significance, the openness and the dynamic state. Field shapes habitus and habitus helps the field form a meaningful world, which is endowed the feeling and value and is worthy of contribution.

English teachers' job burnout is a problem which often exists in English teaching and many Chinese scholars have studied it. For example, Tang liling and Zhao yongping (2013) investigated EFL teachers' job burnout of universities of northwest China and found it was influenced by the following factors: the requirement of scientific research, teachers' self-development, workload and the competition of teaching. Feng yan (2017) investigated Chinese young EFL teachers and found job burnout of young EFL teachers was ubiquitous and level of burnout reached a moderate level. Xiong wei (2019) investigated EFL teachers' job burnout in Chinese private higher learning institutions and the results showed the reasons for burnout were the following: the social system, society, organizations, disciplines, teachers and students. He also suggested some solutions for burnout, for example, treating EFL teachers rationally and building good social atmosphere, improving discipline status of college English lessons, increasing the professional training for EFL teachers, raising standard of management of EFL teachers and supporting non-government funded education, etc. Although there are many results of researches for Chinese EFL teachers' job burnout, there are few researches about Chinese EFL teachers' job burnout from perspectives of Field Rules Theory. This article investigated Chinese EFL teachers' job burnout from perspective of Field Rules Theory and tried to find out factors which aroused job burnout.

II. RESEARCH PROCEDURES AND METHODS

A. Purpose of Research

This article mainly investigated if Chinese EFL teachers in Sichuan Province had job burnout and how job burnout existed in the process of teaching.

B. Research Objects

The research objects are fifty Chinese EFL teachers coming from four universities and colleges in Sichuan Province, including Sichuan University of Arts and Sciences, West of China Normal University, Chengdu Normal University and Mianyang Normal University. These fifty EFL teachers filled in fifty investigation questionnaires and there are forty-five valid questionnaires, which were collected via E-mails. Eight EFL teachers among these fifty teachers also attended interviews which lasted for one hour. Among these eight EFL teachers the age of four teachers was over forty years old and the age of two teachers was between thirty-five and forty-five years old and the age of two teachers was under thirty-five years old. These eight EFL teachers were called Teacher A, Teacher B, Teacher C, Teacher D, Teacher

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E, Teacher F, Teacher G and Teacher H.

C. Research Methods

Two research methods are adopted to do the research, including the investigation questionnaires and the interviewing. The investigation questionnaire was ES(Education Section) of MBI (Maslach Burnout Inventory) made by American social psychologist Maslach and Jackson(1981), which contained three sections: investigation for the emotional exhaustion, investigation for depersonalization and investigation for the personal accomplishment. The questionnaire adopted four levels to collect scores: 1. never(one point), 2. seldom (two points), 3. sometimes (three points), 4. often (four points). In the interview eight EFL teachers were interviewed the following questions: 1.What difficulties have you had in your teaching? 2. How do you think about your job prospects?

III. RESULTS OF QUESTIONNAIRES AND ANALYSIS

TABLE ONE
BRIEF INTRODUCTION OF EFL TEACHERS WHO FILLED IN QUESTIONNAIRES

age	males	females	professors	associate professors	lectures	teaching assistants
between 25 years old and 30 years old	5	10	0	0	7	8
between 30 years old and 40 years old	9	8	0	6	9	2
between 40 years old and 50 years old	3	5	1	5	2	0
between 50 years old and 60 years old	1	4	0	3	2	0

TABLE TWO
TABLE OF THE EMOTIONAL EXHAUSTION OF ES(EDUCATION SECTION) OF MBI (MASLACH BURNOUT INVENTORY)

Item (Nine items)	Never (one point)	Seldom (two points)	Sometimes (three points)	Often (four points)
EE(Emotional Exhaustion)	scores	scores	scores	scores
1.I often feel exhausted when I get off work.	15	40	15	20
2.I feel tired when I get up in the morning but I still need to be faced with the job I should do.	10	30	30	40
3.It's a challenge for me to work with people.	5	10	60	60
4.I think work makes me feel exhausted.	7	20	45	42
5.During my work I often feel frustrated.	15	20	45	20
6.I think I work too hard.	8	18	60	32
7.I'm under pressure when I work with people directly.	4	20	54	32
8.I feel I have tried my best.	4	24	60	36
9.I feel my enthusiasm for work has used up.	7	20	30	72

Table Two shows more than half teachers often feel exhausted when they get off work and although they feel tired they still need to finish a new day's work. They often feel frustrated during their work and many teachers feel they work too hard and feel working with people is the challenge. Many teachers think they have tried their best to finish work and their enthusiasm has used up.

TABLE THREE
TABLE OF DEPERSONALIZATION OF ES(EDUCATION SECTION) OF MBI (MASLACH BURNOUT INVENTORY)

Items(Five items)	Never (one point)	Seldom (two points)	Sometimes (three points)	Often (four points)
DP(Depersonalization)	scores	scores	scores	scores
1.I feel I treat some students as if they are inanimate objects.	38	4	15	0
2.Since I do the teaching job, I start to give the others the cold shoulder.	27	36	0	0
3.I'm afraid the teaching job will make me feel numb.	0	40	75	0
4.I don't care about what has happened to some students.	20	10	60	0
5.I feel students will blame me for their problems.	0	20	45	60

Table Three shows few teachers will treat some students as the inanimate objects and few teachers start to give the others the cold shoulder since they begin the teaching career. Many teachers don't care about what has happened to some students and feel the students will blame them for their problems.

TABLE FOUR
TABLE OF PERSONAL ACCOMPLISHMENT ES(EDUCATION SECTION) OF MBI (MASLACH BURNOUT INVENTORY)

Items(Eight items)	Never (one point)	Seldom (two points)	Sometimes (three points)	Often (four points)
PA(Personal Accomplishment)	scores	scores	scores	scores
1.It's easy for me to understand students' feelings about things.	5	10	60	60
2.I always deal with students' problems effectively.	3	40	36	40
3.I feel my teaching job can influence the others actively.	0	40	60	20
4.I often feel energetic.	0	20	90	20
5.It's easy for me to create a relaxing atmosphere when I get along with students.	10	20	60	20
6.I feel happy to work with students.	0	20	93	16
7.I have finished many valuable things during my job.	7	16	84	8
8.I can deal with some emotional problems calmly in my job.	0	8	75	64

Table four shows most of teachers think they are easy to understand students' feelings about things and their teaching can influence the others actively and create a relaxing atmosphere when they get along with students sometimes. They feel energetic during their jobs and feel happy to work with students sometimes. They think they have finished many valuable things during their jobs sometimes and they can deal with some emotional problems calmly in their jobs sometimes. But few teachers think they can deal with students' problems effectively.

IV. RECORDING OF THE INTERVIEWS OF EIGHT EFL TEACHERS ANALYSIS

When asked about their difficulties during their teaching jobs and their job prospects, Teacher A said: "Nowadays college English teaching are not only limited to the classroom teaching and in my college there are many after-school autonomous learning platforms. For example, during my English teaching I will ask students to finish English writing training in English Writing Correcting Network and finish homework in I-Smart autonomous learning platforms then I will check homework in these platforms. Now the Internet is well developed and students have many ways to acquire knowledge, which puts forward higher requirements for teachers. Teachers need to find and understand much knowledge and this has increased the amount of lesson preparation." Teacher B said: "Now I teach students who are majoring in art major. Sometimes I required them to finish English writing training in English Writing Correcting Network. Because these students' English level was quite poor many students didn't finish homework and some students who finished homework did it carelessly. Now college English teaching models are changing and they put emphasis on teachers' guiding and students' training for autonomous studying, which involves teachers' higher requirements for teaching classes. If students' English level is good and students have good ability to study by themselves, teachers will have more freedom to make full use of the teaching materials, otherwise teachers will still adopt the traditional teaching methods to teach, which means teachers will hold the teaching authority in the classrooms and students will listen to the teachers' teaching for the whole class. English teaching reform can't be realized." Teacher C said: "My university adopts English Level-Teaching Method and students are divided into English A Class and English B Class. Students' English level in English A Class is much better than that in English B Class and this term I teach two English A Classes and two English B Classes. And these two kinds of classes are taught by different teaching materials. At the end of the term I want to change the traditional written examination method into the thesis writing examination method and require students in English B Classes to hand in papers but Office of Education Administration in my university doesn't agree with me and I must adopt the unified written examination method. I find EFL teachers' power is quite limited in my university because all EFL teachers should finish the teaching contents in the limited teaching time according to Teaching Schedules and teachers can't choose the teaching materials according to students' actual English level. Although some teachers want to adopt new teaching methods, they don't have enough time and power to do it." Teacher D said: "Rules are expressly stated in my university that every teacher must meet a certain amount of teaching requirement and the scientific research requirement within the fixed time otherwise the salary will be deducted. It's easy for teachers to reach the teaching requirement but it's hard for teachers to reach the scientific research requirement. EFL teachers have English lessons varying from sixteen lessons to eighteen lessons every week. Under such heavy workload young teachers want to have more chances to attend the academic conferences or study further in order to know the latest knowledge of their majors or find out the topics to do the scientific research or get the higher titles. But only the directors of the offices or the deans who have had senior titles are qualified to attend such conferences and young teachers have few chances to have the autonomous self-development or improvement."

Teacher E said: "EFL teachers are hard to teach such students whose majors are media, music, physical education or art because their English levels are quite poor and they can't understand what teachers have taught in the classes. These students have many extracurricular activities to attend and they often ask for leave to attend different activities and only a few students study hard, which leads to the poor passing rate of College English Test-Band Four so EFL teachers' giving and taking can't be equal. How can teachers have full working enthusiasm under such circumstances?" Teacher F said: "Now college English teaching models are changing and EFL teachers' roles are also changing because teachers will become students' helper, mentors and supervisors. But whether such teachers' roles can be played or not will depend on the policies of the colleges and students' actual English levels. In my university the scientific requirements

that teachers should reach are the most important and teachers' teaching is the second important. If teachers can't reach the scientific requirements, their salary will be cut no matter how excellent their teaching is. Teachers have to adopt the traditional teaching methods to teach students with poor English levels, which means teachers dominate the whole classrooms because students can't have the autonomous studying and teachers' roles can't be played fully. Many young teachers are under great pressure because they need to buy houses and support families. Although they like their teaching jobs, they just hope their pay and gain can be proportional so they can have a lot of happiness and working enthusiasm. Teacher G said: "In my university the teaching materials for college English courses are often varied, especially the teaching materials for students of art major are changed frequently, which makes teachers take long time to prepare the lessons. EFL teachers don't have power to choose the teaching materials which are decided by the deans and the directors of the offices and my university has never asked English teachers for advice. Now relationship between teachers and students in universities is less close than before. EFL teachers often teach college English classes with large classes of students from forty to sixty students in order to save teaching resources. In my university the freshmen will have four English classes every week and sophomores will have two English classes every week. Teachers don't have enough time to communicate with students and understand what students have thought. Teachers just teach mechanically and they can't really experience the happiness and excitement for students' change, which also has increased their job burnout." Teacher H said: "Now my university values teachers' degrees, titles and their scientific research much. The dean of Foreign Language College always urges young teachers to pursue the doctorate degree. Last year I applied for a provincial academic project and I could finish the papers only in winter vacations or summer vacations because first I must finish my teaching duty. For most EFL teachers it's not easy for them to ask for sick leave. Although they are ill sometimes they are still adhere to the classes because their English classes are made up of students with different classes and with different non-English majors they are hard to find spare time and empty classrooms to make up missed lessons. In others' eyes we are the respected university teachers with easy jobs and high salary and we really know our real feelings for it."

V. RESULTS OF INVESTIGATION AND SUGGESTION

Pierre Bourdieu (1998) puts forward that in the Field Rules Theory the resource of conflict comes from "Profit" and the relation is not cooperative but competitive and is unconscious and unequal. Habitus is the lasting and underlying behavioral tendencies system and rules of habitus is to be happy to do the things which must be done and which can't be avoided. The essence of habitus is the necessity to obey the rules happily. Habitus shapes power field and habitus in which power operates produces a set of latent rules. College English course belongs to the edge of courses for college curriculum allocation. College English course scheduling system is decided by the deans of colleges and the directors of the offices and EFL teachers don't have decision-making power to choose classes and the teaching materials. Methods to evaluate English teachers' teaching effectiveness are the passing rate of College English Test-Band Four and College English Test-Band Six. Students' English levels are uneven and although teachers spend much time and energy teaching students with poor English levels they can't get good teaching results and students can't have good passing rate of College English Test-Band Four and College English Test-Band Six, which will dampen teachers' teaching enthusiasm. In College Field Space if the individuals own good spatial position, they will own power to allocate resources and this kind of power will reshape system organization in the Field and will protect the spatial position of seniors. In such spatial position for College Field EFL teachers are disadvantaged groups who have a lot of limitations and workload and have few resources and channels to get the promotion, which makes teachers have the negative and listless mood. Teachers will begin to deal with their teaching jobs negatively and will not produce good teaching results and will not get self-development and self-improvement.

In College English Space Field the competitive relation should be changed into the cooperative relation. EFL teachers should build the real intercommunication relation in their teaching and scientific research. Cooperation can reduce teachers' job burnout and increase teachers' happiness and satisfaction and change negative attitude for scientific research and teaching into active attitude for the scientific research and teaching. EFL can adopt the following methods to increase teachers' cooperation, for example, teachers should often discuss teaching one another and share their success, new ideas and problems one another; teachers should attend the formal and informal teachers' meetings and often have teaching observation; teachers should know the feedback of their teaching from colleagues and students and learn to have teaching reflection, which are the effective methods to avoid teachers' job burnout and improve teachers' self-development. Teachers are not forced but willing to fulfil teaching jobs. Teachers' self-development and self-improvement not only need the internal environment in which teachers can not only cooperate and help one another but also need the external environment in which colleges and universities can have good policies to guide and support teachers' teaching. Dick Allwright (2005) believes if only teachers dominate the research for the teaching of classes, it easily brings about teachers' job burnout. Teachers should become researchers and should put much emphasis on the mutual understanding between teachers and students. Teachers and students should create learning opportunities, enrich the studying experience and develop and further the understanding for the classes. It's a concept of liberation for teachers to become the researchers and investigators based on the teaching.

Pierre Bourdieu (1998) puts forward there are three kinds of capitals: the economic capital, the cultural capital and social capital. Cultural capital consists of the embodied cultural capital, the objective cultural capital and the

institutionalized cultural capital. A lot of pressure EFL teachers are faced with comes from writing papers, improving education and conferring academic titles. Field of Conferring Academic Titles consists of three capitals: the inherent capital, the professional capital and the non-professional capital. The inherent capital includes teachers' teaching years of. The professional capital includes the following factors: education backgrounds, annual assessment results, students' passing rates of College English Test-Band Four and College English Test-Band Six and whether they are research team leaders and whether they are backbone teachers, etc. Non-professional capital consists of all kinds of contests, honors and achievements for guiding students, etc. EFL teachers have heavy workload and it's common for them to have English lessons from sixteen to eighteen lessons every week and they have few chances to attend the academic conferences and get further professional training so they are difficult to finish the academic papers assigned by universities. Most of EFL teachers only have master degrees and they are difficult to get doctorates and become research team leaders and backbone teachers. EFL teachers are difficult to get the inherent capital and the professional capital because colleges and universities overemphasize education background, scientific research, quantity of papers and the publication level. And students' passing rates of College English Test-Band Four and College English Test-Band Six not only depend on teachers' teaching but also depend on students' practical English levels. EFL teachers are hard to get non-professional capital because there are fewer chances for students of non-English majors to attend all kinds of contests than students of English majors and EFL teachers are hard to be rewarded from it.

Colleges and universities should reduce deviation of location for the professional and non-professional capital and increase more evaluation models for the professional capital, for example: Teaching Ability Capital and Knowledge Capital, so as to have more channels to increase capital accumulation for EFL teachers who are at the bottom of College Field. Colleges and universities should develop and exploit teachers' different abilities fully and provide the favorable development platforms so as to form healthy competition situation. Professor Wang binghua (1998) introduced eight methods to evaluate teachers: Performance Appraisal Method, Final Elimination Method, Value-Added Evaluation Method, Teaching Portfolio Evaluation Method, Classroom Evaluation Method, Principal Colleague Education Method, Objective Contract Evaluation Method and Self-Evaluation Method. Such methods can increase more evaluation methods and can make EFL teachers develop their potential abilities and realize their self-development. Colleges and universities should provide EFL teachers some in-service education training projects and try to make every teacher attend these projects, which can provide some incentive policies for EFL teachers' scientific research and innovation. Echelon's construction of discipline can be adopted to organize teachers with good ability for the scientific research according to their different research interest and majors. The academic leaders should help the members have career development and change the research results into the teaching resources.

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Nima Yushij's *Phoenix*: From Romanticism to the First Modern Persian Poetry

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Abstract—The beginning of twentieth century is marked by the Constitutional Revolution in Iran. Alongside the revolution, sweeping changes were brought about in every aspects of Iranian society. Undeniably, these extensive changes affected the literature of time. With respect to Persian poetry, Nima Yushij stamped a new pattern on Persian poetry and released it from its long-standing tradition. The plausible reason explaining Yushij's innovation has remained an enigma for literary scholars. Nonetheless, Yushij's attachment to Romanticism can be analyzed to clarify the ambiguous realm behind Yushij's big step for the modernization of Persian poetry. As such, Morse Peckham's theory of Romanticism which is subdivided into four consecutive stages is recruited to encapsulate Yushij's progress in Romanticism. Studying Yushij with respect to these stages proves that Yushij's *Phoenix* previously dismissed as a romantic poem is indeed Yushij's culmination of Romanticism. Eventually, this is concluded that Yushij reaching the pinnacle of Romanticism in *Phoenix* has been a decisive factor in creating a new path for Persian poetry.

Index Terms—modern Persian poetry, romanticism, Nima Yushij, Peckham, phoenix

I. INTRODUCTION

A sudden flare exploded and hit the mid-eighteenth century Europe. It wasn't a war, a piece of technology or a political event; however, it was the birth of a new set of ideas which were listed under the rubric of romanticism in the works of artist and philosophers. Romanticism began his long journey from Europe and subsequently spread all over the world. Europe can exult in his son forever as it is wildly known that "Romanticism was a European cultural movement, or set of kindred movements" (Ferber, 2005, p.10). Nonetheless it took some years when the title romanticism was officially set for this movement: "what came to be called the Romantic period emerged as an object of academic study in the universities of Western Europe and North America during the later nineteenth century" (Lindenberger, 2009, p.46). This blinding flash had an everlasting impact upon the Europe's view of the world with respect to nature, children, love, sex etc.

Without the slightest doubts, Europe had become the center of romanticism ideologies because it had some historical backgrounds which facilitated its commencement. Similar historical backgrounds may also occur somewhere else and lay the foundation for romantic ideas to be promoted: "The historical conditions that gave rise to Romanticism are still with us. So why would it be surprising that contemporary world writers look toward the techniques of Wordsworth, Keats, and others leading Romantics?" (Black, 2014, p.1). As such, it is no surprising to follow the trace of romanticism in any other place around the world. One of the places that romanticism found its bedrock to develop was in Iran. Indeed modern Persian poetry owns its flowering to the contribution of romantic new ideas otherwise it was still coping with the old tradition of Persian prosody.

Likewise, Romanticism began to unfold its context in Iranian contemporary literature with a gap of one hundred and fifty years as compared with the beginning of romanticism in Europe. To this point, "Nima Yushij, the father of modern Persian poetry in contemporary Iran" (Oroskhan, 2016, p.52), has always been at the focal point of Romanticism investigation in Iran: "Yushij's romanticism represents the culmination of romanticism in Persian literary history" (Jaffari, 2007, p.200). Within this context, critics have demonstrated varying romantic discussions with regard to Yushij's early poems:

Yushij's most prominent romantic poems are named as *Tale of Pallid Color*, *Legend* and *Oh Night!*. Yushij wrote these poems between 1919 and 1921. Yushij's tendency toward romanticism is shown until 1930. Altogether, this could be concluded that Yushij's tendency toward romanticism is wrapped in this period of ten years (Jaffari, 2007, p.200).

However, the debate over Yushij's romanticism is never limited to this period of ten years. Indeed, Yushij's real romanticism is flourished after this period of his writing in a poem entitled *Phoenix*. In support of this argument, Morse Peckham's theory of Romanticism is recruited to place new perspective upon Yushij's *Phoenix*. Therefore, through this paper, it is tried to show how Yushij's earlier romantic poems follow Peckham's stages of Romanticism and moreover concludes that Yushij's *Phoenix* matches with Peckham's last stage of Romanticism which is Stylism. As such, Yushij's

Phoenix previously considered a non-romantic poem is shown as the Yushij's culmination of Romanticism and thus a justifiable reason for becoming the first modern Persian poetry.

II. PECKHAM'S THEORY OF ROMANTICISM

For the first time, at the end of nineteenth century, "the term Romanticism began to attract attention from different academic places around the world" (Lindenberger, 2009, p.17). Though in terms of history, Romanticism just refers to a short period of time in history; yet a clear and precise definition was never provided for the term "Romanticism". As such, it is no surprising to see how Edwin Berry Burgum is describing academicians' efforts to define the concept of romanticism as "a hazardous occupation which has claimed many victims" (1941, p.479). Burgum has the right on his side to assert such a bold claim as there so many contradictory definitions surrounding the concept of "Romanticism". Indeed the main problem lies in the absence of any cohesive definition which can encompass the whole range of different ideas of prominent romantic figures. In this respect, one definition per se cannot cover the views of other romantic writers; therefore, achieving a unified definition of romanticism has become impossible.

However, Morse Peckham (1914-1993) seems to have achieved an encompassing definition of the term "Romanticism", even though, his definition may not be necessarily a unified definition of the term. Peckham arduously tries to determine his train of thoughts regarding the concept of Romanticism. Indeed he improves himself and simultaneously upgrades himself to a level to stand on an acceptable platform for formulating the essential concept of Romanticism. Eventually, he achieves his desirable end by writing his last article entitled "The Dilemma of a Century: The Four Stages of Romanticism".

Peckham's primary purpose is to avoid the sources of ambiguity about Romanticism by clearly determining some basic concepts. He first declares that romantics "had arrived at a way of viewing the world which was profoundly different from any world-view that had ever appeared before"(2009, p.7). Seemingly, Peckham mentions nothing special about the concept of Romanticism; however, he raises a subtle point behind this view by indicating that each "profound cultural change is the emergence of new social roles" (2009, p.7) and more importantly the essence of the new role given to romanticism is that "it was an anti-role and that it was designed to symbolize the difference between role and self" (2009, p.8).

The main reason that Romanticism is distinguished from other schools of thought lies at this very specific point. Prior to Romanticism, any school of thought believed that self should play a given role addressed to the self as the self was never being distinguished from its role-playing. In essence, whenever a new school of thought appears the self plays a different role with regard to new school of thought. Nonetheless, the romantics did play roles but not for performing a specific action but "for the sake of isolating what they called the Self, the sense of identity, the only subjectively perceived quality of experience common to the playing of all roles" (2009, p.9). At this juncture, what Peckham indicates about Romanticism is "to create an anti-role, a role that was different from all other roles in that it could not be integrated into the social structure of interlocking roles" (2009, p.9).

As such, Romanticism never fails to notice its biggest problem which is defining the essence of self per se considering human's desire for external world and its subsequent desire for achieving meaning and value. Such a radical breakthrough leads also to some undesirable consequences or a time when the "mind was sundered from nature, Subject from Object, the Self from the role, which was seen at best as the means of realizing the Self, and at worst, as the instrument whereby nature violated the Self" (2009, p.11). Romantic's innovative view of the world produces abnormal situation out of previous normal situations. Previously, everything bore at least a kernel of meaning and value due to its attachment to external world, nonetheless, romantics had to "experience a sense of profound isolation within the world and an equally terrifying alienation from society" (2009, p.11). Accordingly, finding a way to express and symbolize this sense of created isolation and alienation became their major task due to their unique perspective toward the self.

Peckham tries to find a way out of this theoretical impasse in which the whole romantic ideas are finally cohered. His first step is to reach a firm ground to set his definition of Romanticism perceiving its alienated and isolated condition. For achieving this aim, Peckham defines four stages for the concept of Romanticism and how each stage is put forward to complete the previous one. The he put forward four stages: "To the discovery of that ground there can be discerned, I believe, four stages" (2009, p.17). The main reason behind Peckham's unique perspective is his attitude toward reality derived from Hegel's view of subject and object: "Reality, then, is what mind has done to world and what world has done to mind. Reality is history, the history of how, in its dealings with the phenomenal world" (2009, p.16).

Peckham's first stage of Romanticism is "Analogism". He cites analogism as the first stage of Romanticism as it is the feature of which the lengthiest discussion is generated. For Peckham, analogism "depends upon a particular mode of perceiving, or more properly, of interpreting, the world, particularly the natural world" (2009, p.17), on the other hand, it can be simply defined as nature worship which is commonly affiliated with the beginning of the concept of Romanticism. Peckham elaborates on this stage as following:

Instead of being the model for all other experience, it became a unique, superior, transcendent mode of experience, to be achieved only after long preparation, great difficulty, and profound introspection. Instead of leading to successful role-playing, Romantic nature worship was designed to lead away from any role-playing at all (2009, p.17).

Peckham believes that the romantics pioneer conveyed their view through this attitude, yet, this view had its own disadvantages. The interaction between subject and object is reduced to a mere one-way subject relation as the object is reduced to a mere transparent notion: "It deprived the Object of all substance, turning it into a mere transparency. This was unsatisfactory, for one of the basic determinations of Romanticism was to meet reality head-on" (2009, p.18). Analogism can assume cardinal importance as it provides a ground for studying Romanticism and interpreting its meaning, nonetheless, it reaches a deadlock over the notion of reality. As it was previously discussed, reality focuses on the interaction between the subject and the object and deriving from this interaction is the consequent need to action: "Analogism offered a ground for value, but no imperative to act. And without action, reality could not be encountered and the Self could not be realized" (2009, p.18).

Peckham's second stage of Romanticism is Transcendentalism. This notion is followed after analogism to resolve the impasse of analogism by focusing on the interaction between the subject and the object. The stage of Transcendentalism begins by ripping the world of any ground or value and concentrates on the power of self to create a categorical statement about ground, meaning and value:

Transcendentalism deprived the world wholly of value, turned it once again into a meaningless chaos, but preserved the Self and gave the Self's drive for meaning, order, value, and identity a divine authority. This is the heroic, world-redemptive stage of Romanticism. (2009, p.19)

Transcendentalism encompasses the notion Virtuoso. In this respect, "Transcendental Virtuoso, as we have seen, adopted a social role and pushed it beyond the point that existent society could achieve" (2009, p.19). The supposed hero severs his connection with the world and aims his attention at the essence of the self to survive and continues to live in this world, nevertheless, the stage of Transcendentalism also encounters some difficulties. At the first glance, it seems to correct the defect of analogism which was the absence of any interaction between the subject and the object by focusing on the power of the subject to create a connection with the object; still it suffers from a defect because: "it has placed the Transcendental hero in the position of imposing his will upon other human beings.... But the Romantic cannot violate another person." (2009, p.19). Though, Transcendentalism resolves analogism's defect about interactional relation between the subject and the object to create reality, it carries another defect which is the sense of introducing one model as the one and only model for the whole world otherwise the world may lead to evil purposes:

If the Transcendental hero sets up a morality and imposes it upon others for the sake of revealing and realizing the Self, it makes no difference, really, what that morality is; it can perfectly well be an evil and tyrannous morality, if it does the job for him (2009, p.20).

As such, Romanticism cannot accord positive value to this radical notion of Transcendentalism. Therefore, Peckham believes that the third stage of Romanticism as Objectivism is introduced to complete Transcendentalism. This stage follows the path of Transcendentalism with a big difference. It views not the Transcendentalism's one path of achieving the desirable interaction between the subject and the object as the only path of accomplishing the desirable aim whereas for the objectivist:

All metaphysics, all moral systems, are not even human instruments for realizing value; they are at best human instruments for dealing with the world, for staying alive, but in themselves they provide no imperative to action, no imperative to duty, no imperative to morality, no imperative to world-redemption, for the world cannot be redeemed: any scheme for redemption is but another illusion (2009, p.20-21).

Objectivists solve the negative side of Transcendentalism by considering the interaction between the subject and the object as only a period of time dedicated to coping with the world and surviving in it. Even they propose death as a solution which makes all these efforts valuable: "Objectivist says, the only perfect order is death. Life, and value, then, lie in the pure encounter of Self and Object, of Subject and reality, without illusions" (2009, p.20). Seemingly, Objectivists have solved the negative aspect of Transcendentalism; yet, they have encountered some bigger problems by proposing death to be the possible solution as "it deprived the individual of any imperative to action" (2009, p.22).

Needless to say that the inevitable consequence of Objectivist is complete despair and discouragement to take any action as "the only action possible is description, and that is done in heroic despair" (2009, p.22). This perspective also has a certain negative side which is impossible to be overlooked. Therefore, the last stage of Romanticism that is believed to solve the problem is introduced: "The next, and in the nineteenth century the final, stage of Romanticism solved all of these problems. It was the stage traditionally called Aestheticism, but which I prefer to call Stylism" (2009, p.22). Stylism provides the most desirable ground for the individual to work on and survive as it both provides a ground and an imperative to action lacking in the previous stages. Altogether, Peckham defines it as follows:

Stylism is, therefore, the perfect way of symbolizing the sense of order and value and meaning without tempting him to impose that pattern upon reality. It even to a certain extent permitted him to solve the problem of the imperative to action, for it gave him an imperative, if not to act upon the world, at least to create a unique style which, as it was perfected, offered him a new and richer gratification of the drive to order and value, and therefore a promise of greater gratification. (2009, p.22)

III. NIMA YUSHIJ'S ROMANTICISM

Between 1905 and 1911, Iranian society began to change and shift away from its traditional history toward some new and broader perspectives which finally led to Constitutional Revolution. Step by step a new society was formed as it is discussed in *The Economic History of Iran*:

In spite of the dominance of feudalism, objective conditions furthered the development of an internal, common, national market. This process was accustomed by the impoverishment of the peasants, the ruin of the small producers, the development of market and monetary relationships in the country, and the specialization of various regions. (1971, p.44)

Iranian society is pushed toward modernization by the impact of new thoughts exerted from outside of Iran and people's attempt to instill the same views within the traditional structures. Expecting these changes to be only confined to sociopolitical situations of the time is not approvable; moreover, innovative ideas reach far beyond the economic and societal boundaries and encountered the literary inheritance of Persian language. Likewise, innovative literary ideas began to transform the stagnant reservoir of Classical Persian literature alongside all these diverse social developments. Within the new path of literary change, two different views collided:

First, that of the reformists, led by the well-known poet Bahar (1886-1951), who published a literary magazine called, "Daneshkadeh" (The House of Knowledge), and organized a literary circle by the same name in Tehran; and second, that of the radicals led by Taghi Raf'at who was the editor of a literary magazine called "Tajaddod". (Nafisi, 1997, p.9)

Each poet of the time was lined up before each of these main literary views and the two opposing poles were keeping the wheels of literary modernization in Iran. The major talking point of these two literary circles was to define a new literary discourse for Persian poetry and release it from the traditional literary bonds seriously hindered Persian poetry to produce its first modernized blossom. Unexpectedly, the poet who ignited the first spark of modernization in Persian poetry never belonged to any of these two groups; today who bears the title of "Father of Modern Persian poetry" (Oroskhan, 2016, p.52) is Nima Yushij (1895-1960). He was born in 1895 in Yush near Mazandaran province. He introduces himself in one of his letter in this way:

My early life was spent among herdsman and horse breeders, who in search of meadows, migrate between distant summering and wintering grounds, and at night, get together for long hours around the campfire in the mountains. From my whole childhood period I remember nothing but wild wrangles and things related to nomadic life and their simple recreation in monotonous, blind, and ignorant tranquility. (Yushij, 1984, p. 31)

What distinguished Yushij from other poets is exactly his tendency toward the natural world as opposed to the educational systems which the two literary groups boasted about. In one of his letters to his brother, he expresses his wishes to return to nature:

When I heard the jingling of the goat kids, when the sun cast a shadow in the valleys, my dear everywhere I was thinking of you and how we had been together so many times in these places. Now we are miles apart from each other. You have become captive to the tumult of the jama'at and I to the confines of the city walls. Whenever I think of this way of life, how can I not become depressed?

Yushij as a solitary figure confronted the millennium history of Persian poetry that was remained untouched. Yushij truly succeeded in creating a new perspective in Persian poetry not by pursuing an elaborate educational system whereas he captured a fleeting moment that has hit the Europe some years before. Yushij captured the essence of Romanticism in his works, indeed "Yushij's romanticism represents the culmination of romanticism in Persian literary history (Jaffari, 2007, p.200)". Majid Nafisi in *Modernism and Ideology in Persian Literature: A Return to Nature in the Poetry of Nima Yushij* declares that "the question as to what elements influenced Yushij to take a step forward and break the yoke of classical metrics still needs to be investigated" (51). Assuredly, Yushij's romanticism can be considered as a decisive factor in influencing him to change the direction of Persian poetry. As such, through the rest of this paper it is tried to investigate Peckham's four stages of Romanticism in Yushij 's works with specific attention to *Phoenix* which is the first modern Persian poetry.

Yushij's early poems have always been at the center of Romanticism investigation in Iran. These poems carry some prominent features of Romanticism. *Tale of Pallid Color* is Yushij's first long poem which is written one year before *Legend (Afsaneh)* in 1920. The poem's main motif is Yushij's nostalgia for his birthplace and therefore is the expression of Yushij 's admiration for countryside and his strong aversion for the cities:

I am not one of these lowly people of the city
I am the painful memory of the mountain people
It was bad luck that brought me to your city
And I have been suffering ever since
I am happy with the mountain life
I've grown accustomed to it from childhood
Oh, how lovely is my homeland
It is far from the reach of city folk
There is no pretension there, no adornment
No fetters, no cheating or treachery
How lovely is the fire on dark nights

Alongside the sheep on the hillside. (Yushij, 1992, p.26)

Yushij's *Tale of Pallid Color* clearly expresses Peckham's first stage of Romanticism which is Analogism. In this stage, the artist in search of a ground for value takes refuge in nature and instead of role-playing the subject dissolves him/her self in nature and tries to free himself from any social human structure. At the same time the subject distances himself so much from the object that the self is seen through nature and just experience the nature instead of taking any action.

Yushij's second important poem is *Legend (Afsaneh)* which is written in the form of a dialogue between a lover and Afsaneh. Yushij's Romanticism takes a new form in *Legend* which presents this poem as a unique poem. Indeed, Yushij's *Legend* is "his most distinguished poem with regard to features of romanticism" (Jaffari, 2007, p.237). (*Legend Afsaneh* in Farsi is used as a name for girls and its root which is "afsun" means to cast a spell on someone. Through the poem, the lover bitterly and repeatedly complains to Afsaneh:

Oh Afsaneh, Afsaneh, Afsaneh,
I am the target of your arrows
Oh, remedy of the heart, medicine for pain
For my nocturnal cries
What do you mean to do with me, so scourged?
And what are you, you hidden from my views. (Yushij, 1992, p.42)

The mentioned part shows lover's ambiguity in recognizing the true nature of Afsaneh. The lover tries to comprehend the concept of love through his interaction with Afsaneh; nevertheless, he is absolutely incapable of doing such a task. Even in some parts of the poem Afsaneh claims to be unrecognizable and introduces herself in this way:

Oh there were so many dreadful nights
When from behind the cloud appeared
A figure you did not recognized
In a sad heart rendering voice
It whispered my name in the depths of your ears
I am that same stranger, O lover!
That voice which rises from the heart
I am the face of the worlds dead
I am an instant that flares as lightening
I am a warm tear melting in some eye (Yushij, 1992, p.49)

Lover's incapability in recognizing Afsaneh who is the embodiment of the notion of love and even Afsaneh's claim of being unrecognizable compels the lover to perform the role of a transcendental hero. The role of transcendental hero put a distance between the hero and the society and makes hero unique in pursuing his ambition. Likewise, the lover takes the role of transcendental hero and pushes all other notions of love aside by even attacking Hafez: "'O Hafez! What lie and deceit in this, Spoken by the tongue of the wine, the goblet, and the cup-bearers" (65). Hafez is one of the classical Persian poets whose poems are still the most read poems among the Iranians in such a case that Dick Davis has pointed that Iranian households can be found without a Quran but never without a Hafez's Divan (2013, 5). Undoubtedly, Hafez's stature is endowed with a great stature among the Iranians along all these years. Therefore, lover's attacking of Hafez can clearly shows his rejection of the value of the society and its conception of the notion of love by trying to find a new path for himself: "Oh come forth from this narrow vale/ for it is the shepherd's best resting place/ for no one knows the way here/ so here, where everything is alone/ we may sing together (Yushij, 1992, p.71)". As it is shown, finally the lover taking the role of a transcendental hero and rejecting the society tries to build his notion of reality by distancing himself from other people.

In the consequence of Yushij's most romantic poems, *Oh Night!* is the last poem which is written just a couple of months after *Legend*. In *Oh Night!*, as it is self-explanatory, Yushij is addressing a gloomy and dark night. The poem shows the third stage of Peckham's Romanticism, Objectivism. Through this stage, alienation has extended through every aspects of the individual and compels him to see death as the solely perfect order giving meaning to this meaningless world. In the same respect, after a long bittering conversation with the night, Yushij ends his poem in this way:

Oh night, how long shall I look upon thee?
Let Sleep falls upon my eyes.
From a society so gloomy.
A moment less I remember
And...
Free of any Afsaneh
Let my eyes be closed
Less the world laughs at me (Yushij, 1992, p.34)

Masoud Jaffari in his monumental work entitled *From Constitutional Revolution to Nima Yushij* attempts to summarize his view of Yushij's Romanticism in this way: "Yushij's most prominent romantic poems are named as *Tale of Pallid Color*, *Legend* and *Oh Night!*" (2007, p.200). He specifically mentions that "Yushij's tendency toward

romanticism is wrapped in this period of ten years" (2007, p.200). Also other critics¹ concur with Jaffari that Yushij's Romanticism ends with *Oh Night!* and afterwards Yushij highly tends toward realism and symbolism and never returns back to Romanticism again. Through a closer reading, this can be revealed that Yushij's Romanticism never ends with *Oh Night!* whereas it actually comes out in full blossom in *Phoenix*² which is highly believed to a realist and symbolist poem by the Iranian literary scholar³. Masi Haiva, Yushij's scholar, believes that Yushij's real breakthrough is achieved in *Phoenix* because "*Phoenix* achieves an absolute liberation from Old Persian prosody and the culmination of the project that Legend never accomplished (Mashi, 2013, p.53). As such the status of *Phoenix* is highly appreciated in Persian poetry as it is marked with beginning of modern Persian poetry. Drawing particular attention to *Phoenix*, this could be deduced that *Phoenix* is indeed the culmination of Yushij's Romanticism which is Stylism.

Stylism is the last stage of Romanticism that tries to break the impasse of objectivism. It is indeed used to symbolize the sense of value non-existent in life and provide a defense against the hell of existence. To achieve this aim, Yushij creates the symbol of phoenix to both avoid the valueless world and simultaneously establish a unique style in Persian poetry.

The *Phoenix*, the bird of sweet songs, the world's renown
 Is left homeless by the blow of cold winds
 Upon the sticks of reeds
 She sits alone
 Round her on every bough a bird.....
 Flattering suddenly on the spot
 She gives a cry bitter and pathetic
 Whose meaning not any passing bird know
 Inebriate then on her inner anguish
 Throw herself upon the awe of the fire
 Blows a sharp wind, the bird is burnt!
 The ash of her body, the bird has saved
 Then her chicks come out of her ash" (Yushij, 1992, p.438)

The burning of phoenix and the birth of her children shows Yushij's step toward the last stage of romanticism which is Stylism. Yushij rose in a high status by writing phoenix. Undeniably, Yushij's Phoenix has exerted an enormous impact upon the Persian poetry that has laid the foundation of modern Persian poetry (Langroudi, 1999). This lasting influence has always been discussed in terms of its poetic language and the process of its successful innovation; nonetheless, no one has investigated these poems in terms of its content and how the content has contributed to the formulation of a new form. In this sense, Yushij has culminated his Romanticism by writing *Phoenix*. This can be concluded that he may not have resolved the valueless world, yet he has truly created a new style to deal with this world.

IV. CONCLUSION

The beginning of twentieth century is marked with the Constitutional Revolution and its considerable impact upon each and every aspect of society. Undoubtedly, these changes were even extending to literary works. Following the route of modernization in Persian poetry, one reaches Nima Yushij who wrote the first Persian modern poem. Among all the writers of time what helped Yushij to achieve this end has been remained unexplained. However, through this paper it was tried to demonstrate that Yushij's successful passage of different stages of Romanticism has greatly inspired Yushij in creating a new path for Persian poetry. Romanticism refers to a short period of time in history, yet it has been the most ambiguous era for literary historian. For some, reaching a cohesive notion of romanticism has been an impossible task to be accomplished. The existence of diverse meanings has greatly hindered this progress toward a unified meaning about Romanticism. Nonetheless, Peckham's framework of Romanticism reveals certain puzzling features beneath the concept of Romanticism by placing it in a new platform. He constitutes the belief that romanticism evades role-playing for the sake of distinguishing the self. To this end, Romanticism is experiences passing through different stages for achieving this aim. These stages are analogism, Transcendentalism, Objectivism and Stylism. As it was shown, Yushij successfully passes through these stages and by the last stage; he creates a new path for Persian poetry in his *Phoenix*.

¹ Masih Heiva also in his prominent book, *A Dictionary of Modern Persian Poetry: Nima Yushij* holds the same view about Yushij's Romanticism with respect to *Tale of Pallid Color* and *Legend*.

² Phoenix is a magic bird which is said to live for one thousand year. And when such a long time is passed, she would die. She would collect and cut her own firewood and then would sit above it and sings her songs until she becomes intoxicated and flaps his wings vigorously. At this moment, she catches fire and is burnt to death and from her ashes; a testicle is created which lacks any mate and later a new Phoenix is born. This process is continued once in each thousand years (Masih, 281).

³ Masih Heiva in *A Dictionary of Modern Persian Poetry: Nima Yushij* and Majid Nafisi in *Modernism and Ideology in Persian Literature: A Return to Nature in Poetry of Nima Yushij* declares this view regarding Yushij's *Modernism and Ideology in Persian Literature: A Return to Nature in the Poetry of Nima Yushij*.

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The Practical Application of Cooperative Inquiry Model in the Teaching for Tibetan College Students

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Abstract—The cooperative inquiry teaching mode refers to a teaching mode in which the teacher guides the students to learn the main knowledge points in the way of "independence, inquiry and cooperation" and communicate deeply through group inquiry, so as to better meet the requirements of cognitive and emotional goals in the course. The cooperative inquiry teaching mode is one of the effective models of English teaching, which focuses on students' learning and highlights the true, harmonious and efficient teaching concept. On the basis of practice, this paper discusses the specific application of cooperative inquiry teaching mode in English Teaching for Tibetan college students.

Index Terms—cooperative inquiry mode, classroom teaching, Tibetan College students

I. INTRODUCTION

With the development of the Belt and Road, the international exchanges in the western region are becoming more frequent (Ding Qun, 2018). Due to the influence of the Belt and Road, the enthusiasm of college students in English learning in ethnic minority areas has been greatly increasing. Many scholars have given more objective suggestions to minority college students in the process of learning English. But in the classroom teaching, there are few documents about how to improve the method of students' cooperative inquiry mode, especially in the cooperative inquiry mode, there are few documents about the teaching practice of ethnic minority college students, so this paper explores the cooperative inquiry mode for Tibetan college students in English teaching.

In order to cultivate students' autonomous learning, cooperative learning and inquiry learning, teachers should design activities with comprehensive, relevant and practical characteristics, so that students can acquire, interpret and judge the meaning of the text, express their personal views, intentions and emotions, analyze the similarities and differences of different cultures, develop multiple thinking and critical thinking, and improve learning ability and application ability through a series of activities integrating language, culture and thinking, such as learning, understanding, application, practice, migration and innovation. This requires teachers to change the bad, inefficient, mechanical and indoctrinated teaching mode, optimize the current learning mode, and advocate the learning activity view that emphasize student-oriented development and the combination of learning and application. The cooperative inquiry teaching mode is one of the effective learning methods for students.

Guided by modern education theory and constructivism learning theory, the cooperative inquiry teaching mode adheres to the concept of "student-oriented development", highlights the idea of "cooperative inquiry", actively promotes classroom teaching reform, and solidly carries out the construction of efficient classroom mode. The purpose of "cooperative inquiry teaching mode" is to fully show the main role of students, to make students' learning more initiative, conscious, cooperative and creative, and to achieve the real transformation of students' learning mode. The cooperative inquiry teaching mode focuses on students' learning and highlights the true, harmonious and efficient teaching concept.

II. THE REALIZATION OF COOPERATIVE INQUIRY TEACHING MODE

A. Requirements for Teachers

Cooperative inquiry teaching mode has higher requirements for teachers. First of all, teachers should change the traditional teaching ideas and methods, give up the dominant position in the classroom, return the initiative to the students, and make it clear that the role of teachers is to guide, inspire, help and answer questions. Secondly, teachers should improve their comprehensive ability. Teachers should not only improve teaching ability, but also update teaching theory, dare to practice, dare to innovate, and always focus on students' learning.

In the cooperative inquiry teaching mode, teachers' specific tasks in the classroom are to manage time, create atmosphere, organize teaching, regulate classroom and evaluate. (Zhang Duoshan, 2014)

(1) Time management: In the classroom, teachers should reduce the waste of time, put the limited classroom time into practice, and improve the utilization rate of time. At the same time, they should grasp the best time of the classroom, make good use of the first half of the classroom to solve the key problems and complete the main tasks.

(2) Atmosphere creating: Teachers are to establish a democratic and harmonious relationship between teachers and students, create a classroom atmosphere for cooperative learning, cultivate students' problem awareness and critical thinking, encourage students to dare to ask questions, and create an ideal teaching atmosphere for solving doubts.

(3) Teaching organization: Teachers are required to strengthen the management of classroom teaching, establish a "tense, orderly, serious and lively" classroom operation standard, guide students to actively participate in classroom task learning, perceptually experience, cooperatively explore, critically question, discuss and display, interact between teacher and students, etc. Students learn to mobilize the learning mood and attention in classroom teaching, and achieve the goal of "preparation before class, good state in class, and expansion after class".

(4) Classroom control: Teachers should have the ability to effectively control teaching time, teaching content, teaching rhythm, as well as unexpected "events" and "episodes" occurring in the classroom. This helps to make students focus their attention and arouse their enthusiasm. In addition, classroom regulation can also be carried out by teachers' tone, intonation, volume, evaluation, adjustment of teaching topics, change of teaching methods, etc.

(5) Feedback evaluation: Teachers should timely analyze and correct the students' classroom reaction, participation in learning, discussion, cooperation, exploration and knowledge acquisition in a class or a period of time, so as to prevent teaching deviation. Teachers should also make use of instant evaluation, self-evaluation of students and mutual evaluation of teachers and students to guide students to pay attention to the process of classroom learning, pay attention to the learning behavior of peers, and jointly improve the efficiency of classroom teaching.

B. Requirements for Students

1. Group reasonably and effectively

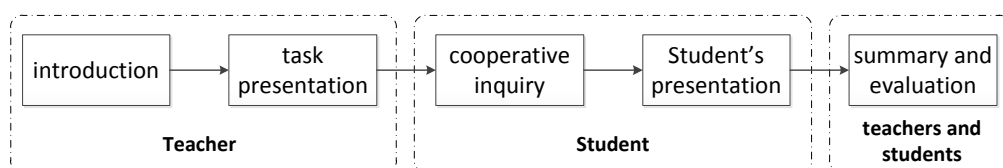
Students need to carry out group cooperation and exploration activities, so the reasonable and effective formation of the group is very important. Class students can be grouped according to character, learning ability, learning achievement, enthusiasm, participation, leadership, etc., with effective collocation, so that group members can learn from each other and ensure the comprehensive strength balance of each group. Each group has a more active classmate and a student with strong leadership as the team leader, and the obligations of each member in the group should be clear. Due to the strong practicality of group cooperative inquiry, after a period of cooperative learning, it is necessary to effectively adjust the cooperation among team members, so that students can truly achieve balanced development in learning. (Cai Yuqiu, 2014)

2. Strengthen students' sense of cooperation

In the traditional English teaching process, students are used to the learning method of "teachers teach and students listen", which leads to their lack of sufficient communication in the process of reading learning. Therefore, in the group cooperation and exploration activities, we must improve the students' sense of cooperation. If students do not have a good sense of cooperative inquiry, the efficiency of cooperative learning will be very low. In the process of daily teaching, teachers should try their best to enhance the interest of teaching, or add some reward mechanisms, strengthen the sense of cooperation of students, so that students have a correct understanding of group cooperative learning.

III. SPECIFIC PRACTICE OF COOPERATIVE INQUIRY TEACHING MODE

(Zhao Duoshan, 2014) thinks that the cooperative inquiry teaching mode should follow five links, that is, "introduction - task presentation - cooperative inquiry - student's presentation - summary and evaluation".



Cooperative inquiry teaching mode refers to a teaching mode in which the teacher guides the students in the teaching

process, through autonomous learning of the main knowledge points in the way of "autonomy, inquiry and cooperation", and in-depth communication through group inquiry, so as to better achieve the requirements of cognitive and emotional goals in the curriculum. Among them, cognitive goals involve the knowledge, concepts, principles and abilities; emotional goals involve the cultivation of ideological feelings and moral qualities.

A. Students Analysis

The students are the Tibetan students in Northwest University for nationalities. Because their mother tongue is Tibetan, their English is relatively poor, so we choose the high school articles. Through the spot check, they found that they have mastered certain high school English vocabulary, and have some training for the reading of long articles and have mastered some reading strategies. The language difficulty of the articles read in this lesson is moderate. For them, the overall understanding is not difficult. Training students' cooperative inquiry ability has always been one of the main goals of teaching at home and abroad. The application of cooperative inquiry mode in the classroom can improve Tibetan students' English, broaden their mind, fully show their inquiry ability, make them realize the value of English learning and the importance of English for their future development.

B. Teaching Content

The teaching content is a short history of Western painting, a reading course of 6 Unit1 art, which is an optional course for high school English. The reading part is an expository text, which introduces the art schools, art characteristics and some famous painters and works in different historical periods in the history of Western painting. The article is about 650 words.

C. Teaching Aims

(1) Students can understand the knowledge related to the brief history of Western painting. Through the teaching design, teachers should guide students to understand Western paintings in the different historical stages, appreciate the artistic charm of Western painting, and the differences between China and the West. It is necessary to supplement students with necessary cultural background knowledge to eliminate reading obstacles.

(2) Students can introduce the characteristics of the representative Western paintings in different periods and representative painters through group cooperation. Group discussion can expand and deepen the understanding of the article.

(3) Students can summarize the reasons for the diversity of Western painting forms through group research. After the discussion, the group members will find that they have expanded their knowledge, which can effectively improve their classroom learning efficiency.

D. Key and Difficult Points of Teaching

(1) Students understand the content of the article and can apply what they have learned.

(2) presentation and explanation of group cooperation.

(3) how to make students actively participate in the classroom activities of group cooperation and exploration.

E. Teaching Methods

Self reading group cooperation presentation

F. Preparation before Class

The topic of this unit is art, and the reading part involves Western painting. Before the class, let the student groups cooperate to collect the information of Western painting by consulting books and searching online, understand the characteristics of Western painting, and organize the materials in groups.

G. Teaching Process

Step 1 Introduction

(1) Talk about art and western paintings.

(2) Learn and enjoy some western painters and their famous paintings.

The introduction is mainly to create a classroom atmosphere, inspire students' thinking, connect new and old knowledge, and stimulate students' interest in participating in classroom learning. The teacher introduces western painting from the unit title to let the students talk about what they know about western painting, and what's the difference with Tibetan Thangka. After that, the teacher introduces some famous Western painters and their works, guides the students to observe and find out the changes of Western painting in different periods, inspires the students to think about why there are such changes in Western painting, and start reading with such problems. In the process of introduction, students perceive the characteristics of Western painting, combine the original knowledge, think about the internal connection, and stimulate learning motivation.

Step 2 Task presentation

(1) Read for general ideas

① This passage is about the short history of western paintings.

② The information in the text is organized in time order.

③The structure of the text is _____.

(2) Read for the details

Students read the passage carefully and finish the chart.

Period	Characteristics
The Middle Ages	1. represent _____ 2. paint _____ in a _____ way
The Renaissance	1. concentrate _____ 2. adopt _____ 3. return to _____ 4. paint _____ 5. two great discoveries: _____ 6. Why are they so important? (underline the answers in the text)
Impressionism	1. What led to new painting styles in impressionism? (underline the answers in the text) 2. break away from _____ 3. paint _____ 4. show _____ 5. not _____ 6. people's reaction to the paintings: _____
Modern art	1. accepted as _____ 2. Modern art styles are _____ 3. Modern art is _____, and it concentrates _____ 4. Modern art is _____ so that _____ 5. What a big difference did the impressionists make on modern art? (underline the answer in the text)

Task presentation is mainly to refine teaching objectives, show learning tasks and clarify teaching activities. The teaching task is the concrete reflection of the teaching goal and the basic basis of the teaching activity. Teaching tasks should be carefully designed, presented to students completely and accurately, attracted students' attention, improved participation in classroom learning, and effectively carried out reading teaching. This part of the teaching is designed for two parts: one is to understand the general idea and structure of the article through reading the article; the other is to find out the details of the information and have a comprehensive understanding of the article.

Step 3 Cooperative inquiry

(1) Read for use

Suppose you are a tour guide in a famous museum, now you are introducing one of the paintings below to the visitors. Make a dialogue with your partners and your conversation should include the following aspects.

- ① Brief description of the paintings
- ② The period the paintings belong to
- ③ The characteristics of the paintings
- ④ Feelings and thought about the paintings



The Mourning of Christ



Lady with an ermine by Leonardo da Vinci



Sunrise by Monet



Piano and Guitar by Picasso

(2) Read for thinking

Work in groups and discuss the reasons why there are so many western paintings styles.

Cooperative inquiry is mainly to create problem situations, encourage to question and construct knowledge networks (Zhang Lanting, 2018). Teachers should actively create a pleasant and harmonious atmosphere of cooperative learning, encourage students to think actively and ask questions enthusiastically, guide students to dare to ask, and express their own opinions, so as to stimulate students' interest in inquiry and improve students' ability of inquiry. In the first cooperative activity, after students understand some Western painting knowledge through reading the article, they need to have a real experience to use what they have learned. Students can be Museum commentators and introduce a famous Western painting together with their companions. They can actively explore, actively cooperate and apply what they have learned. The second group activity is to ask students to understand the article in depth, combined what they have learned with the information about western painting consulted before class, and explore the reasons for the diversity of

Western painting by group cooperation (Yang Jiaping,2017). Through this kind of cooperation, we can construct knowledge network, cultivate thinking ability, and make students learn to analyze and solve problems in communication.

Step 4 Students' presentation

(1) Role play

Students present the dialogue in groups.

Possible version (take the first painting for example):

Student A (the tour guide): Welcome to our museum. The painting you are looking at is The Mourning of Christ by the famous Italian painter Giotto di Bondone.

Student B (a visitor): The man lying on the ground is Christ, right?

Student A: Yes. He is dead, so many his believers feel sad. Look at their facial expressions. There are three kinds of Christ's believers, can you see?

Student C (a visitor): I know. Angels, gods and goddess, and humans. Humans have no halo over their heads.

Student A: You are right. This painting belongs to the Middle Ages, during which the main aims of painters was to represent religious theme to show respect and love for God.

Student D (a visitor): Well. In this picture, I can feel the sadness of every Christ's believer, who is drawn wonderfully and vividly.

Student A: I quite agree. Giotto di Bondone painted religious scenes in a more realistic way.

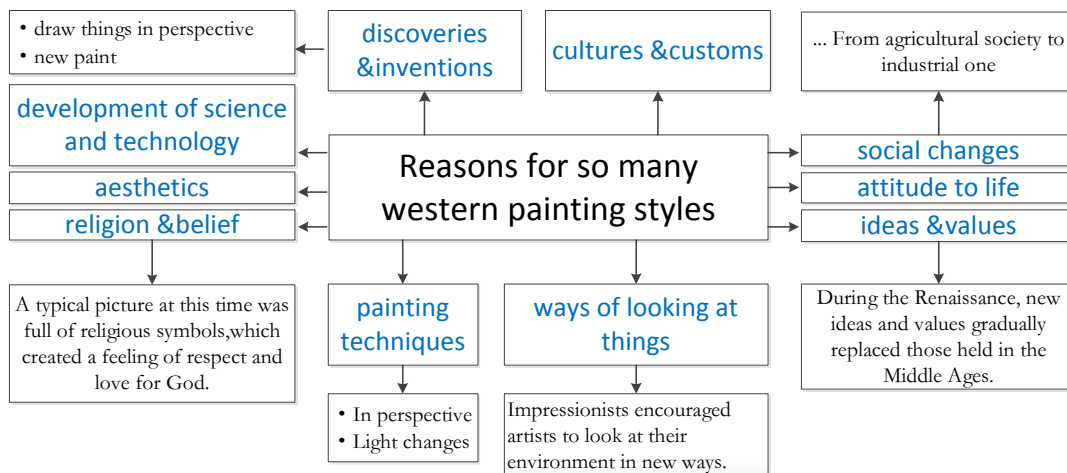
Student B (a visitor): I think this painting is also beautiful and colorful.

Student A: Ok! Now let's go and enjoy other paintings.

(2) Presentation

One representative of each group shares their opinions by the mind map.

Collect and summarize the students' ideas, as follows:



Students' presentation is to build a display platform, exchange and share results, and improve students' learning ability. It is a basic idea of the new curriculum to return the classroom to the students and let them become the main role of the classroom. The students' presentation based on cooperative inquiry is an important platform to show students' talent and personality, and an important measure to enhance students' learning confidence and promote their learning ability. Students explore and use the display platform to show and challenge themselves through self-study and group cooperation. The performance of dialogue gives each member of the group a chance to show themselves with clear division of labor and strong creativity and operability. The group representatives share the collective wisdom in the group, exchange and discuss, collide with the sparks of ideas, broaden their mind and improve their thinking ability (Wu Chen, Hao Qing, Xu Yunhao, Jiang Nan, Huo Hao,2017). The application of mind map enables students to sort out and summarize the fragmented information and form a logical network map, which is helpful to train students' logical thinking and divergent thinking.

Step 5 Summary and evaluation

(1) Students' evaluation

Students make comments on the presentation of each group.

(2) Teachers' evaluation

① The teacher evaluates the students' performance.

② The teacher summarizes the whole class.

Western paintings have changed many times, and we have mainly learned about paintings in the Middle Ages, paintings in the Renaissance, Impressionist paintings and paintings of Modern Art, which shows us different social changes, people's ideas and values, various painting techniques and so on. No one knows what painting styles there will be in the future.

Art is for everyone and it exists everywhere. When it comes to appreciating an art painting, there is no right or wrong way. It is not how much you understand it but what you have gained from it that matters.

Summary and evaluation is mainly to sort out the context of knowledge, feedback teaching effect and promote teaching reflection. Classroom summary is also a process of teaching evaluation, which can trigger self-reflection of teachers and students, and then make an objective and real teaching evaluation of classroom teaching. Students' evaluation of students is a kind of affirmation and encouragement to the learning participation and performance of their peers, which can be make each other closer. Teachers' comments are more instructive. The teacher's summary about this lesson is also a review of the whole teaching process and an evaluation of the whole teaching.

Step6 Homework after class

Prepare one of your favourite paintings or your favourite art form and share it with us next class.

Homework is still around the theme of art. Students prepare their favorite works of art and introduce them to the whole class in English next class. It can not only expand students' understanding of Art (music, painting, calligraphy, Thangka, paper cutting, carving, etc.), but also help students further understand each other, and at the same time help students practice oral English.

IV. CONCLUSION

In English teaching, the cooperative inquiry teaching mode gives full play to the students' subjectivity, pays attention to the cultivation of students' ability of independent thinking, encourages students to explore and learn from each other, so as to achieve the purpose of improving students' ability of comprehensive use of English. Therefore, in English teaching, teachers should continue to carry out the practice and exploration of teaching reform, improve and perfect the teaching mode of group cooperative inquiry, comprehensively stimulate students' interest in English learning, and improve students' English learning a ability more efficiently. For Tibetan college students, it can help them to learn English and Mandarin in the same way, which will greatly help their language ability.

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Personality Analysis in “A Question of Integrity” —We Are on the Journey to Integrity

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Abstract—Integrity is the foundation of one’s personality. Life is just a question of integrity, and we are on the journey to integrity. Family plays a very important role in the process of personality formation, and personality defects can be healed if you can recognize and accept them, understand the roots of family influence and believe something can be done to improve it until it is integrated. In the novel of “A Question of Integrity”, by analyzing personality defects, tracing family influence, and finding out how to be integrated of the main characters --Alice, Lewis and Nicholas, this paper highlights us to realize that the best way to integrity is to be true to yourself, facing the reality courageously and fighting the difficulties. So we need to guard our integrity as a sacred thing.

Index Terms—personality, personality defects, family influence, integrity

I. INTRODUCTION

A. Definition of Integrity

Integrity is the wholeness. It is a real-time genuine value, like persistence, courage and intensity. And it is this central, dominant value that guarantees all the other values. Integrity is one of the great aspect of personality which has drastic impact on mind and has a direct effect on personality traits.

To be integrated means to be true to yourself, and face the reality courageously and fighting the difficulties.

B. Family Influence upon Personality

“Psychological problems, which can be traced back to childhood, are probably the most serious and hardest to be cured, because the character qualities of adults have already been determined in his early life.”(Forward, 2011, p. 8-9) Children who grow up in healthy family environments, which help them feel worthy and valuable, are likely to form healthy personality and good relationships with others, and vice versa. And “What an adult suffered especially mental wound in his childhood would be branded deep down, and would be kept subconsciously. It seems that they have forgotten that, yet once the more frustration or stress he meets, the more symptoms will appear unconsciously. But he has no idea what triggers it.” (Forward, 2011, p. 27). So it's hard for the main characters --Alice, Lewis and Nicholas to realize that the truth can be traced back to children experiences, and even difficult for them to admit and accept the hurt caused just by their own family.

C. Introduction to the Main Characters in “A Question of Integrity”

“A Question of Integrity” is written by Susan Howatch, about the healing priests in the healing center based at the St. Benet's Church in modern London, and the people drawn in it.

The story opens with Alice, a shy, lonely, insecure woman, whose parents' abandonment and Aunt Beatrice' toxic rules make her be on the verge of emotional collapse and feel worthless in the world, stumbling into St. Benet's Church. There, she discovers a modern but mysterious healing center, where she witnesses a group of gifted healers led by a young charismatic minister Nicholas. Helped by Nicholas, Alice and her aunt finally clear up the misunderstanding between them. That receiving love and acceptance she desperately needs revolutionize her life.

As the story unravels, it shows us not only Alice but also the healers themselves have their own problems, and are in need of healing. Lewis is an irascible traditionalist who has problems dealing with women, which can be traced back to childhood experience. Mother's disgrace behavior and his uncle's toxic rules make him irascible, eccentric and have anti-women fever. With the help of Nicholas and proactively offering healing to an alcoholic woman just like his late wife who addicted to drinking but died on the street, he finds the right tool, i.e. to build a new attitude to women and life. He finally becomes integrated, genuinely forgiving his mother, and his uncle Cuthbert who brainwashes and manipulates him. Nicholas seems to be perfect, excellent, warm-hearted, hardworking, and ready to help, but his perfectionism, work holism and abusing his psychic power to save his collapsing marriage can be traced back to his parents' emotional abandonment and childhood insecurity. With the help of his spiritual directors and Alice, Nicholas finally realizes that he was self-centered and arrogant, and accepts his collapsed marriage.

II. ANALYSIS OF PERSONALITY DEFECTS AND FAMILY INFLUENCE OF THE MAIN CHARACTERS

A. *Alice's Personality Defects*

Alice was a kind and well-behaved woman with a talent for cooking, but she was shy and humble. Being over-weight, she always thought she was in an unequal position and no real relationship was possible, which made her bath in the dark and retreat into isolation. But she couldn't stop binging to suppress her loneliness, emptiness and hopelessness about her future life.

Feeling like the ugliest person on the earth and completely isolated, worse more, failing to get a permanent job to pay for mass nursing fee for her dying aunt, who brought her up and was suffering from strokes, she was on the verge of desperation. Once she stumbled into the church, she was actually deeply moved by the touching healing service---laying-on of hands offered there, but she thought she did not belong to such a warm atmosphere. The hidden anger burst out: "I hate what was now going on in the church—I didn't know why I hated it so violently, but I did hate everyone and everything. I wanted to grab a machine-gun and mow down everyone in sight, then I'd shoot myself too because life was so vile, so awful, and even when Aunt died I'd still have no hope of happiness because there'd be no money and no one would want to employ me..."(Howatch, 1998, p.10) However, following the healing service, she had even been trying to touch Nicholas' cassock in the belief that she might be able to draw off some of his power to pass it on to her aunt, as if she would be cured. Struggling against the situation over which she had no control, Alice was so desperate that she collapsed in the church.

B. *Family Influence on Alice*

Abandoned by her parents, Alice was brought up by Aunt Beatrice who was a strict spinster devoted to rationalism. Aunt Beatrice talked a lot about moral duty and about a woman of integrity in her sense. Such as churchgoing was a waste of time, but Christian education was important, plain woman never married, etc. She always said that you're devoid of charm, when Alice let her down. Therefore, Alice always thought she wasn't the sort of child aunt wanted and as a failure woman who wasn't clever and pretty. And she believed that it was all her fault for being such a disappointment to her aunt.

"Any child, who is completely dependent on adults can't face the imperfections of adults. He will idealize the adults and owe all mistakes and defects to himself, thus he will feel psychological security, with which he survives."(Bradshaw, 2018, p.19) Gradually, Alice viewed herself was actually worthless.

C. *Lewis' Personality Defects*

Lewis was an old irascible traditionalist. He was capable of finding out the unvarnished truth for his clients to heal them, but for himself, he had trouble in perceiving and dealing with women accurately.

He thought, "All women priests are as good as lunatics."(Howatch, 1998, p.124) He was worried that Alice's entering the Rectory would represent danger, and he was irritated about the church's change, especially, women priests. Even worse, he never helped his ex-wife who addicted to alcohol and died on the street. Although, failing as a priest and a husband, the guilt often drove him nearly against the wall in despair.

Meanwhile, he faced his deep-seated desire for companionship, which he had denied for so long, hiding behind a dodgy hip rather than replaced it. "I could only face life with my arthritis as a chastity belt, so that I can rely on God's grace to keep me in order, happy and productive, I'm hiding behind my arthritis in a blue funk."(Howatch, 1998, p.130) Therefore, he dared not face up to his desires when he was in a physical state he was certain that would be an immediate turn-off to prospective companions. Not because he thought that as an Anglo-catholic, a divorced priest shouldn't remarry, but because he avoided a new commitment, and deep down he felt unworthy of love.

In order to get rid of upsetting thoughts, he often locked himself in his room, drinking or begging God to relieve his anxiety. However, he knew that it definitely wasn't his hip, and it's got nothing to do with women priests or Alice either. He still failed to identify what triggered his continuous anti-women fever.

D. *Family Influence on Lewis*

Lewis' mother was a disgrace, and abandoned him when he was in mid-teens. His Uncle Cuthbert who was an eccentric traditionalist brought him up. In his mind, Uncle Cuthbert was faultless Christian, and was an extremely perfect and holy man. Lewis often tore up his mother's letters in front of his uncle in order to impress him, and his mother was forfeited to visit him before she died. He thought, "Uncle Cuthbert was right, my mother was a disaster, no use to me at all, I was well rid of her!"(Howatch, 1998, p.217)

"Children always assumed adults are right, and they have no proofs that they shouldn't believe this. The more they accept the irrational assumption, the more deeply they will trust what adults say."(Bradshaw,1999, p.20) Gradually, he reduced all the women to a disposable facility, and took his revenge unconsciously on the women to avoid emotional involvement. And deluded himself that he didn't want a decent woman because he thought he was only capable of being sexually satisfied by tarts. And like many people with psychological blocks he was crucially blind about the basic problem: he yearned for love and security yet deep down he felt so unworthy of them.

E. *Nicholas' Personality Defects*

Nicholas was a handsome clergyman with a gift of psychic ability. He seemed to be perfect in everyone's eyes and was adored very much by his parishioners, especially women parishioners.

However, as a perfectionist, he was self-centered to keep busy working, leaving little space for his wife and none for the children. He cautiously wrapped himself in the cassock, concealing his loneliness, emptiness and defects. He thought that the only way to achieve approval and self-value was through solving others' problems and easing their pains. But he faced a moral dilemma involving pride and the misuse of his gifts. Success breeds pride, pride distorts one's vision of reality. Arrogance drove him to think there's no situation he couldn't handle. He's over-confident that within his influence, Stacy, a young assistant, would change his homosexual tendency, Francie, a befriend in the ministry of healing would not be deranged by her collapsed family and her over-worship to him, and he was deeply convinced that, his wife Rosalind, was still love and loyal to him.

Once destabilized by his collapsing marriage, he fell into a wonder worker, believing his power to be God-like rather than God-given, allowing his arrogance and self-centeredness to gain the upper hand. He raped his wife through hypnosis in order to prove that she still love him and induce her to believe that divorce was mad. Just as he proclaimed "I'd be able to prove that I know Rosalind still loves me, and her desire for divorce was madness. I figured hypnotherapy was a valid tool to strip away her self-centeredness." (Howatch, 1998, p.399)

F. Family Influence on Nicholas

"Emotional abandonment of his parents made him feel shame and unable to establish healthy relationship with others, because he learned not to trust others. This self-doubt urged him to avoid pain and console himself by means of illusion or compulsive behavior." (Bradshaw, 2018, p.432) When he was young, he didn't see much of his parents who were preoccupied with their own career. But he consoled himself for their absence by savoring the fact that he was unquestionably wonderful. "I was the only surviving child of my parents' marriage and all the adults I knew treated me as if I were immensely special." (Howatch, 1998, p.475)

"The mid-life crisis is characterized by the desire to cling to a lost youth, the refusal to move on to the next stage of life. The symptoms include not just the tendency to have a love affair with someone much younger, but the clinging to a symbol of youth--a sports car, perhaps some other much-loved significant object which should have been set aside long ago." (Howatch, 1998, p.420) He had no friends except a toy bear, which he was taking for company and keeping him feel secure all the time. He was lonely but pretended not to be. In the kindergarten, he was hostile to the other children, until he met Rosalind, who was shy, quite and non-threatening, with whom he felt normal, strong and safe.

He valued himself only on the basis of other people's approval. And only making him special that could draw others' attention. So he acted as a workaholic and abused his psychic power to save his collapsing marriage. His off-beat upbringing made him have little idea what a normal family life was like, which was doomed to the marriage crisis.

III. ANALYSIS OF THE MAIN CHARACTERS HOW TO FIND THE WAY TO INTEGRITY

A. Alice's Personality Integrity

In the healing center, Alice found that she was accepted and welcomed. She fancied Nicholas, the only man she thought who treated her as a real person, listening to her and respecting her decision to stay with her aunt, despite financial and personal costs. Nicholas didn't rebuke her when her focus was backwards-recovery rather than forwards-towards-death. He just told her "Even if no cure is possible a healing can still take place. A cure is that the disabled person who gets up from his bed and walks. A healing is that same disabled person coming to terms with his lack of mobility, transcending his anger and grief and becoming an inspiration to all those who visit him." (Howatch, 1998, p.15)

In Alice's house, he took the time and cared to notice his surroundings, asked for some more information from Alice: her aunt's name, age, marital status, the whereabouts of Alice's parents. He figured out "I believe you love your aunt, but your relationship with her has unhappy aspects." (Howatch, 1998, p.31) Shortly after they moved to Aunt Beatrice's bedroom, although Aunt was unable to communicate with him, he gave respect and dignity to her aunt as well as to Alice. He assured her who he was, what he would do, and that Alice asked him to come because she loved her.

Nicholas didn't claim the healing power for himself, but shared it with Alice. And he encouraged her to realize her part in the venture to summon up her hidden love for her aunt. With the help of Nicholas, Alice had the courage to burst out with a stream of apologies for all the times she had let her aunt down. But Aunt Beatrice managed to ask 'forgive' from Alice as a burden and disappointment to Alice. At this Alice burst into tears, "Of course I forgive you, I forgive you because I love you. It's all right. Everything's all right, and you don't have to worry any more" (Howatch, 1998, p.41) This released her aunt to whisper clearly, "best of girls, such a blessing. How lucky I was."

Healing finally came when both Aunt Beatrice and Alice gave forgiveness to each other. Aunt Beatrice was able to die with peace, knowing that she was forgiven, knowing that what she had devoted he life to had not been a waste but had been appreciated, and knowing that she was loved by her niece. Alice was able to let go of her aunt knowing that she herself had done what her aunt had done for her, knowing that in the end she loved her aunt so much and had told her so. They completed the unfinished business, and both of them were healed, indeed, by each other.

Alice was surprised to find that she was remarkably calm, and wrapped in a deep peace. "My voice said 'Alice is healed.' I hadn't understood before, "I was the patient, wasn't I." (Howatch, 1998, p.42)

Later, she worked as a cook at the Rectory, she loved to be part of this new "family" where she felt concern, respect and love, she soon made progress, conquered her eating, and developed her personality. Meanwhile, she sensed the

priests themselves had their own problems and needed to be healed. She carefully looked after the three men, Lewis, Stacy and Nicholas with her kindness and consideration. She was particularly clever with irascible Lewis, who had previously terrorized all the domestic help and had at first opposed the idea of her living in at the Rectory. She cooked him his favorite English dishes. She admired the photographs of his grandchildren. She looked after him in hospital. But she never gushed over him. She was equally successful with immature Stacy, who had soon become confident in her presence. She taught him how to use the washing machine without breaking it. She baked him his favorite biscuits, she showed him the best way of mending his cassock. Stacy was willing to talk about football and his own family with her, but never with Nick or Lewis. She loved Nicholas, but she quite understood that distance had to be kept, because she knew that real love should be non-controlling and non-possessive one. As Lewis said: "She was well-informed, splendidly accomplished woman! We're lucky to have her." (Howatch, 1998, p.179)

At last, she lost the weight. Because she had finally gotten into an environment that allowed her to regain self-value, developed her personality, and moved towards integrity and wholeness.

B. Lewis' Personality Integrity

One day at a party he met Venetia, a drunken woman like his wife, she's wasted her life just as her wife did. But he suddenly realized that Venetia seemed to be offering him the chance to assuage the guilt, redeem the tragedy, put things right, in another place and in another time, all that went wrong with his marriage.

"Anyone who has gone through great suffering is bound to have a greater sympathy and understanding of the problems of others." (Forward, 2011, p.46). He was surprised to learn that her miserable marriage with a priest also damaged her, which aroused him the time when he messed up his wife. Then he advised and accompanied her to pussyfoot, help her fight binging on alcohol. And restored her self-esteem by encouraging her to believe she can triumph over the past disasters. Venetia was finally on her way to live a new life she's designed. She told Lewis: "You've given back what he took away: my self-respect, my hope for the future, my belief that life has value and meaning. It was you who finally rewrote the past and enabled me to believe in a future where everything was made now." (Howatch, 1998, p.211). These words as a reward like sunlight shattering his inner regret and guilt for his wife, and brought him courage to replace his hip and face up to his future life. He healed Venetia, and in return, Venetia had enlightened him how to beat his hang-ups.

He had founded the right tool to help himself, i.e. to develop and build a new attitude to women and life. And finally with his partner Nicholas' help, he realized that he was always controlled by his uncle, and found security by hating his mother and revering his uncle. He figured out that s no more seeing women as evil temptresses, no more refusing women priests, it depended on whether he could achieve a genuine forgiveness of his mother, and depended on whether he could forgive Great-uncle Cuthbert for brainwashing and manipulating him. But we know that it just needs time to take him to be integrity.

C. Nicholas' Personality Integrity

He was upset to realize what serious mistake he had made. He knew that he had to turn for help to regain his emotional equilibrium. With the help of his spiritual directors and his partner Lewis, he realized that what he'd done had nothing to do with healing, but behaved as a wonder-worker and manipulated his wife in the worst way of hypnosis to take away her will and made her do what she didn't want to –have sex. He also realized that it's all his fault that the marriage was in a mess, and not Rosalind, but himself needed to be healed. However, he still couldn't accept that Rosalind, never loved him and would go away.

He just wanted to make the marriage come right to ensure Rosalind would still stand by him. However, Rosalind tried to seduce Stacy, which drove him towards the brink of emotional collapse. Meanwhile, he was entranced by Alice's warmth, compassion and understanding. Although he knew Alice loved him, he realized that her love, non-possessive and utterly unselfish lit up the landscape where he had lived so long in isolation and in the end understood what his spiritual director said: "the best kind of love is always unselfish, not consumed with the ego's demands but with the desire to help the beloved." (Howatch, 1998, p.677) He understood what Rosalind had done was only trying to get him to see the truth that she wanted to get rid of his control. He regretted that he controlled and deprived Rosalind of her will so long that it caused her so much pains. He understood that now, the marriage was over, and all he and Rosalind really had in common were the shared memories of their childhood. She merely replaced his teddy bear, which made him feel safe and secure. It was very hard to let her go but it's got to be done. Because he could never provide the new life she needed and deserved as a priest. It was better to face the truth to let her go i.e. divorce.

"I may be wiped out at the moment. I may be battered and shattered and thoroughly wrecked, but I've still got my faith and I'm gong on in the belief that the best years of my life are still to come---I'm going to go on in the hope that in the end everything will be redeemed, healed and made new." (Howatch, 1998, p.679)

We know Nicholas will realized his weak points, and try to respect everyone including his wife. In the end it was all a question of health and wholeness. In the end it was all a question of integrity.

IV. CONCLUSION

Life is pilgrimage. It is a pilgrimage to health, but on the journey, always partially, always imperfectly, always with

an admixture of that illness which is its apposite or the mark of its imperfections. Family plays a very important role in the process of personality formation. Unless we know the family which we came, we can't understand our true self and the society we live in. Life is just a question of integrity. Be true to yourself and live in truth with each person in your life. Guard your integrity as a sacred thing.

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A Preliminary Study of Culture Shock and Adaptation Tactics for Overseas Chinese Students—from the Perspective of "American Dreams in China"

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Abstract—Culture shock is a common phenomenon in the life of studying abroad. Universally, due to cultural differences in living habits, thinking mode, language level and other fields, Overseas Chinese students may experience four stages of cultural shock, namely euphoria, frustration, adjustment and adaptation, and reverse cultural shock. Each stage will have an impact on their physical and mental health. Therefore, it is necessary for overseas students who want to go abroad to master some countermeasures to adapt to cultural shock, so as to help them spend their overseas study life more smoothly and experience the least negative impact of cultural shock. Based on the cultural shock phenomenon reflected in the film "American dreams in China", this paper discusses the causes of cultural shock for Chinese overseas students and cultural adaptation tactics in intercultural communication.

Index Terms—overseas Chinese students, "American dreams in China", culture shock, adaptation tactics

I. INTRODUCTION

Directed by Hong Kong director Peter Chan, "American dreams in China" is a successful and inspiring film of 2013 that tells the story of three young people named Cheng Dongqing, Meng Xiaojun and Wang Yang, who met in college in 1980s and later co-founded an English training school, and finally realized their dreams. This film conveys multiple themes, such as enterprising spirit, warm brotherhood and overseas study heat prevalent in 1980s. The role of Meng Xiaojun who wants to realize his ambition in the US reflects the phenomenon of cultural shock in different stages of intercultural communication. Meng Xiaojun is a figure with typical American character and thinking mind which prefers to express his ideas and thoughts directly. However, due to his poor understanding of the actual American culture, he experienced different stages of cultural shock and even frustration in the United States. Based on the analysis of the cultural shock phenomenon embodied in the role of Meng Xiaojun in the film, this paper discusses the cultural shock of overseas Chinese students and their adaptation tactics. This paper discusses the phenomenon of cultural shock experienced by Chinese overseas students on the basis of comparative research method and summary method, and puts forward corresponding adaptation tactics. This paper is divided into three parts. The first part analyzes the phenomenon and causes of culture shock in this film; the second part discusses the countermeasures, and the last part is a summary.

II. CULTURE SHOCK

Commonly the culture shock can be divided into intercultural shock and intracultural shock. Intercultural shock stresses on the influence of different cultures or different countries, while intracultural shock refers to the influence of cultural differences between different regions or different nationalities in the same country. The culture shock experienced by overseas Chinese students mainly focuses on intercultural shock.

A. Definition

Culture shock refers to "the transition period and the accompanying feelings of stress and anxiety a person experiences during the early period upon entering a new culture (Carley, 2006, p. 159)." American anthropologist Oberg (1960) proposed the concept of culture shock and regarded that "cultural shock is caused by the anxiety resulting from losing all our familiar signs and symbols when we move to a new environment in advance (p. 14)." Kalvero Oberg explained the concept of culture shock from the perspective of anthropology and attributed it to the deep psychological anxiety caused by the unfamiliarity with the new social communication signs in the new cultural context. When one comes to a strange culture, he will gradually produce various reactions of culture shock and even more serious physical and psychological rejection, because he is not familiar with social communication symbols and does not adapt to social communication means. Intercultural language is one of the most important symbols of social communication. Language is regarded as the most important communication tool and thinking tool in human social life, as well as the stepping stone of cross-cultural communication. If foreigners fail to learn and use the language of different cultures in a timely

manner, communication barriers will occur. These setbacks will lead to a sense of cultural deficiency, which may aggravate the negative effects of culture shock.

The above-mentioned scholars mainly attributed culture shock to a psychological disease. While Adler (1975) holds that “paradoxically the more one is capable of experiencing new and different dimensions of human diversity, the more one learns of oneself when a person transcends the boundaries of ego, culture, and thinking (p. 22).” That’s to say, we can’t explain cultural shock experienced by people outside homelands from a negative perspective solely. Bennett (1977) put forward the concept of “transitional shock”, summing it as “a state where the human organism no longer effectively adapts to the new and changing environment (p. 46).” Initially, transition shock occurs when an figure has experiences of death or divorce with the other half, fails to find relevant or similar reference category in a cross-cultural field, or suffers changes of value or concept caused by rapid social change, etc. Culture shock is exactly a type of transitional shock. To sum up the above points, both psychologically and physically, culture shock has the following major characteristics of impact, such as bitterness, resentment, homesickness, depression etc...

B. Phenomena of Culture Shock

Culture shock is a common phenomenon in real life. While one person moves to a different culture or stay in a foreign country, he will inevitably be separated from the social network of former life. When one’s life environment changes, troubles from the new field such as health-care, material conditions, daily travel or commodities price come one by one, all of that will lead to culture shock indirectly. Some people may adapt to the new environment and lifestyle after a short period of adjustment. Others maybe continue to consider their new environment as a nightmare, rejecting even avoiding contact with new ways of life. In such conditions, overseas people have difficulty integrating into the culture background and society of host countries.

1. Euphoria Stage

In the movie, Meng Xiaojun is full of all kinds of yearning for American life before he goes to America. He firmly believes in the American idea that "all people are created equal" and thinks that everything in America is beautiful. In daily life, he is keen on learning everything related to English, dares to show off his English level and ability, and firmly believes that he will study one day in the US. At the beginning of realizing his dream of studying abroad in the United States, he was still graceful and graceful, and found a job as a biology laboratory assistant. Although he was still in high mood and full of ambition, he was full of expectation and expectation for the life in the United States, and believed that coming to the United States was the most correct decision.

This period reflects the euphoria stage of culture shock, which is easily ignored by overseas Chinese students. They may feel fortunate for having the opportunity to move abroad and people overseas are very friendly. They will feel in control similar to pre-departure period. This period is typically characterized by a sense of novelty, excitement maybe last for 2-8 weeks.

2. Frustration Stage

After experiencing a period of satisfactory life, Meng Xiaojun's life gradually fell into the dark valley. He gradually lapsed into a period of culture shock. The lab professor recruited a student of biology major to take his place, and his girlfriend left him. Having been working hard, he suddenly felt lost. He could not understand why he was dismissed from such a simple job as feeding mice in the laboratory as a top student. He didn't expect to find a job in America so hard that he would end up working as a waiter in a restaurant. He became demoralized, deeply frustrated and homesick, unable to integrate into American society. All this is precisely because he has not been to the United States before, does not understand the American way of thinking, does not adapt to this fast-paced American life and work crisis.

At this stage, overseas Chinese students may suffer a series of physical problems such as over-caution on cleanliness or diet, strong reaction to not serious diseases. Mentally, students may found that daily frustrations can add up to build into disillusionment easily. Such most difficult phase may last 2-6 months for them.

3. Adjustment and Adaptation Stage

In the middle part of the film, Meng Xiaojun begins to understand why he failed, and learns to understand and accept all the difficulties and suffering in the life of studying abroad. He tries to integrate the new culture with his own beliefs. He has the occasional crisis, and develops a positive attitude towards it. Gradually he learned to adjust himself, although it took him a long time. In the later stage of the film, Meng Xiaojun adapted to American culture and American thinking mode, and dared to recall and face up to his own failure. He and his brothers were able to respond methodically, especially when ETS USA prince sued their English training school for copyright infringement. Meng xiaojun's changes in these two stages are the embodiment of adjustment and adaptation.

At this stage, one began to gradually change his behavior and thinking habits, further understand the culture of the other side, and try to adapt to it, so as to effectively cooperate with people in that culture. And he can begin to appreciate a new culture. The most important thing is to be familiar with mutual culture, to be able to identify with two-side culture and integrate into one consequently. Mentally one feels in control and positive again, and has more self-understanding and more tolerance of others and becomes more successful in communications with locals finally. This stage can be also said to have gone through two periods, generally speaking, about 6-12 months.

4. Re-entry Cultural Shock

After returning to homeland, he experienced re-entry cultural shock, which is the result from the “psychosomatic and

psychological consequences of the readjustment process to the primary culture Huff (2001, p. 246).” Deeply influenced by American culture, Meng Xiaojun has encountered various troubles when working with his friends after returning to China. At the beginning of his return to China, his behavior was absolutely different from that of his peers. He even denied his friends’ way of thinking and ideas confidently. Just as he could not understand the way of thinking of American local people when he was in the United States, he felt disconnected from life after returning to China. He even could not understand the cultural thinking mode of his native language, which reflected the typical reverse cultural shock. The process of cultural shock experienced by foreign students in different cultures is actually a process of self-change. When you change, your ability to adapt to your original culture will inevitably change. Moreover, when they are studying abroad, the environment of the target language and hometown are also changing to different degrees. Therefore, when they return home, they are surprised even shocked by the enormous changes of former environment, but still regard the experience of studying abroad as very noble. Even they deny the hardships & difficulties experienced abroad and the beauty of the changes at home. The re-entry period may last one week to three months. The influence is various because of the difference of one’s attitude, personality and so on.

C. Causes Analysis

Many people choose to study abroad or immigration, and their original intention is to study for further education and broaden their horizons. The behavior itself embodies the courage to take risks and explore new culture. The causes of culture shock are complex and multifaceted. Culture shock occurs not only in the group of international students, but also in the group of immigrants, tourists and business people. There are different opinions on the causes of culture shock in the academic world. Some people consider the conflict and uncertainty between one’s native values or rules and those of a new culture lead to one’s anxiety and escalate into culture shock later. When a person moves into a new cultural environment, he or she will often feel depressed at the beginning and gradually recover after fully adapting to the new cultural environment. From an individual perspective, the causes of culture shock include age, intrinsic motivation for learning, language ability for destination country, and psychological endurance etc... This paper mainly explains the causes of cultural shock in the following four aspects.

Language communication barrier is the primary cause of cultural shock among overseas Chinese students. Just as the US is a multicultural country full of ethnic groups from various cultural backgrounds. The same sentence or gesture may have completely different meanings among students of varied countries. The collision of different cultures will lead to students’ psychological depression over time, and evolve into cultural shock. Lifestyle differences can be said to be the second cause of culture shock. Many Chinese students abroad are not accustomed to the new diet, transportation pattern, law systems, timetable, health-care...etc. For example, some students think daily western food as terrible or traffic as complex. Some students fail to adapt to western culture habits of individualism contrast to former eastern collectivism, which intensifies their loneliness and depression.

Role switching may be the third cause. Many Chinese students are “favored children” or “the apple of parents’ eye” at home, but abroad they fail to attract much attention from surrounding people or get ideal grades as normal. As a result, the naturally outgoing and cheerful teenager gradually lives like a lone goose in the flock. On the contrary, many students who are introverted at home have become excellent students and become more popular with surroundings due to the difference between overseas and domestic education systems. Ethnocentrism may be the forth cause of culture shock which refers to comprehend and measure everything in other cultures according to the concepts and standards of their native culture, including people’s behaviors, social customs and conventions, management patterns and values and so on. Ethnocentrism as a subjective attitude may be the forth cause for some students, which emphasizes understand and measure everything of exotic cultures according to the concepts and standards of one’s own culture (Hu, 1999, p. 183).” In the era of economic globalization and cultural diversity, “each nation needs some emotion to praise the superiority of its own nation in order to unite its internal members, which is a kind of self-culture-centered consciousness or emotions to maintain the positive and creative image of home culture (Hu, 1999, p. 154).” However, once such emotion is over-expressed, it may lead to negative consequences and even conflicts in host countries. Overseas students of each nation love their homelands deeply and are proud of their homelands. Once such emotion exceeds the proper degree will lead to negative effects even cultural conflicts. Without an objective and fair view for other countries and nationalities, the real purpose of studying abroad will not be achieved. Some Chinese students abroad often feel lonely and helpless, think the relationship between people is a little cold. Actually this is because the interpersonal relationship model in western countries is different from that in China. We should not deny such behavior model unilaterally, but objectively understand and accept this model. Ethnocentrism is a universal phenomenon which needs to be controlled to a reasonable degree.

The causes of “re-entry culture shock” can be also explained from three aspects. First, cross-cultural adaptation has been changing people. Long time of living, studying and working in a foreign country will change people’s living habits, eating habits, dressing styles, as well as many internal changes, such as values, career views, thinking patterns and so on. Once back in the home culture, these external and internal changes needing certain time to adapt shocked students. Secondly, the region where they live has changed. Living habits formed in a new cultural environment cannot be directly applied to native culture in a short time. People who work, study or live overseas are isolated from each other in space and time, although they have information and Internet to keep in touch with each other. Therefore, the sense of “disconnection” and strangeness will come to people who think domestic everything as normal after returning home. In

contrast to the enthusiasm and energy before returning home, they finally find that everything is not what they expected any more, and then have to suffer a re-entry cultural shock.

III. CULTURAL ADAPTATION TACTICS

Cultural adaptation is a dynamic and continuous transmission process opposite to culture shock. Adaptation can be divided into short-term acculturation (mainly individual-oriented) and long-term acculturation (mainly immigrants & ethnic groups-oriented). Many overseas students often experience different degrees of cultural shock due to their changing roles, differences in lifestyle, language communication barriers, etc. According to Yan (2008), people tend to regard their cross-cultural maladjustment experience as an illness and think that they can only fully devote themselves to other work after the cyclical illness fades away on the negative side. While from a positive perspective, we can find that the process of encountering cultural differences is meaningful and beneficial. People involved in such process can experience and comprehend the impact of cultural shock rather than fix it while getting in trouble. Therefore, it is necessary for overseas students to master certain adaptation tactics to deal with the potential cultural shock positively in overseas life.

A. *To Master Cross-cultural Communication Skills*

Paul (1988) considered communication and social-skills as the universal problems involved in the group of overseas students. Before going abroad, students should pay special attention to the knowledge accumulation of target language culture, and learn about foreign culture through various media, such as movie, television and Internet, which is partly an effective way to overcome culture shock. Through the accumulation of target language culture, international students can better distinguish cultural differences, so as to know how to deal with different occasions, time and target language cultural objects, effectively avoid cultural interference in cross-cultural contexts. Due to the communication and collaboration of different cultures content, cross-cultural communication can also help one to examine the advantages and weakness of their own culture.

One's cognitive competence and behavioral competence are the main categories of intercultural communication competence. The cognitive ability in cross-cultural perspective mainly refers to the comprehensive understanding and in-depth understanding of the complexity and diversity of different countries, ethnic cultures in the communication process. Behavioral competence refers to "the ability to deal with various communication problems, including the ability to establish and maintain bilateral relations and the ability to successfully complete communication tasks (Bradford, 2003, p. 125)." To improve cross-cultural communication ability, on the one hand, students can have cross-cultural training in physics before going abroad and simulate the field situation, so that students can improve their problem-solving ability in the real situation and feel the cultural difference of a foreign country. At the same time, psychological counseling should be given to international students so that they can have a clear understanding of the possible negative effects of cultural shock, and help them prepare for the psychological response in advance.

B. *To Cultivate and Strengthen Cultural Empathy Ability*

According to Young (1977), "the time a student spends living in a new culture is proportional to the extent of his or her cultural involvement." When entering the host culture country, international students should get familiar with the living environment around them as soon as possible and communicate with different types of students, especially local students. According to Young (1988), the communication between the students and members of the host culture is conducive to adaptation to a lesser extent. Overseas Chinese students should also participate in local activities and occasions actively to enhance their adaptability. Chen & Yuan (2008) summarizes cultural empathy as that "the communicative subject consciously changes the cultural standpoint and surpasses native cultural conventions and framework, get rid of the constraints of one's own culture and put himself in another culture mode, so as to truly feel, comprehend and understand another culture (p. 138)." Empathy ability stresses the inclusive degree of various uncertainties in the activities of both sides of cross-cultural communication in terms of emotional psychology. This requires international students to learn to think and express their feelings in the exotic people's standpoint, to empathize with each other through verbal and nonverbal behaviors, and to show that they have fully understood their thoughts and feelings. Students who are new to foreign countries have necessity to keep in touch with their families, exchange study and living conditions, and share local customs and traditions, so as to avoid homesickness. "A positive self-concept is beneficial for students to alleviate self-doubt and allow them to experience new things with less stress (Carley, 2006, p. 162)." In general, those who are optimistic tend to have an advantage in dealing with interpersonal problems and perform better in academic performance. International students should communicate with target language cultural groups such as teachers, classmates and host families in a positive and optimistic attitude, and deal with cultural shock even if they experience it unconsciously. A good state of mind is a prerequisite to avoid worsening the negative effects of culture shock. Jin (1980) stress that "deep involvement in interpreting the host culture in terms of the dominant concepts of the old cultural setting may deny him or her interaction with the first-hand materials of the host society (p. 159)." As much as possible students should try to avoid native cultural consciousness focusing on the national culture, ethics, and the value system of language and culture and so on various aspects superior to any other nation during the overseas life as if they initiate conversations with strangers to keep a certain distance. This kind of behavior will bring

serious adverse effects on one's life and even cause one to integrate into the target language culture toughly. Students should treat the cultural differences between different countries or ethnic groups in cross-cultural communication with an open inclusive mind and eliminate inner bias for a new culture. Overseas students and native speakers both should hold open, inclusive mind to identify, understand and respect mutual cultural ideas and differences. Cultural conflict and fusion is an objective inseparable fact like the diversity of world culture promoting exchange of various nations. What they need to do is to respect and adapt the differences in cross-cultural communication to minimize shock effects. So when in a different country, just do as the natives of that country. One should rationally cultivate our cultural literacy and adapt to the culture of the host country, and at the same time improve our ability and skills to communicate with each other in cross-cultural communication, so as to avoid culture shock.

C. To Learn and Integrate Differences of Different Cultures

Gao (2002) thinks that “eastern culture and western culture, as the two major cultural models of the world culture, basically follow their own unique logic and qualitative stipulations and develop, but they affect and interact with each other (p.118).” Accordingly, if international students want to lessen the shock period or minimize its impact, they have to pay much attention to cultural characteristics and cultural differences of the host country. Different cultures reflect different lifestyles and habits, and naturally there are things by outsiders more or less seen as strengths and weaknesses. Therefore, the evaluation of a culture by people from another field is often limited. For example, the evaluation of the culture of one country by the author in another country is far different from that of the native speakers. Different tourists from country A have different experiences when visiting country B. Therefore, international students should be objective and fair to understand the culture of the host country before going abroad, so as to avoid being affected by one-sided biased comments. When arriving at the host country, they should try best to avoid such stereotype in thinking, so as to take into account the thoughts, feelings, experiences and customs of foreign people in cross-cultural communication. That is to say, international students should master the ability to integrate differences of distinguished cultures. Faced with cultural differences, international students should adopt inclusive attitude and not interpret the language and non-language behaviors of foreign cultures from the perspective of native cultures. Only in this way can they overcome the adverse impacts of varied degrees originated from cultural shock. Only when they treat cultural differences rationally can they integrate into them as soon as possible.

IV. SUMMARY

Considering the possible impact of culture shock in the future life for overseas Chinese students, students who want to enrich their abroad life should attach great importance to it. Culture shock is not a disease, but a complex and slow process of learning and adaptation. To promote the success of cross-cultural communication, students should strengthen the knowledge accumulation of target language culture, improve cultural sensitivity, adopt an inclusive attitude towards cultural differences and strength cultural empathy. Students should learn about the new culture and integrate differences of exotic cultural filed, improve their linguistic fluency and appropriateness, understand and respect values & concepts linked to specific behaviors of the host country. As well they have necessity to make acquaintance with close friends to overcome identity stress and loneliness. While falling into culture shock they should keep patient and seek assistance in time so as to avoid experiencing the same severe culture shock as Meng Xiaojun of the movie “American dreams in China”. Culture shock may also lead to illness or adverse reactions under relevant circumstances. However, if students can overcome the difficulties and realize the adaptation to the new cultural environment, they will achieve greater self-worth. They can try their utmost to minimize the impact of culture shock although it’s unavoidable to suffer culture shock.

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Call for Papers and Special Issue Proposals

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Theory and Practice in Language Studies (TPLS) is a peer-reviewed international journal dedicated to promoting scholarly exchange among teachers and researchers in the field of language studies. The journal is published monthly.

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- Name, contact, position, affiliation, and biography of the Guest Editor(s)
- List of potential reviewers if available
- Potential authors to the issue if available
- Estimated number of papers to accept to the special issue
- Tentative time-table for the call for papers and reviews, including
 - Submission of extended version
 - Notification of acceptance
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If the proposal is for selected papers of a conference/workshop, the following information should be included as part of the proposal as well:

- The name of the conference/workshop, and the URL of the event.
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