A STUDY OF "CHINESE-NESS" IN EILEEN CHANG'S ENGLISH NOVEL, *THE FALL OF THE PAGODA*

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A STUDY OF "CHINESE-NESS" IN EILEEN CHANG'S ENGLISH NOVEL,

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ABSTRACT

A distinct feature in Eileen Chang's authorship is her incorporation of "Chinese-ness" into her English literary works. This is a style she clearly adopts to showcase the traditional Chinese family during the 1930s in Shanghai's International Settlement. The main aim of this study is to identify the types of "Chinese-ness" that occur in one of Chang's English novels, *The Fall of the Pagoda*. Additionally, it is also the purpose of this study to look into the effects of "Chinese-ness" on the comprehensibility of readers. A survey was carried out on two different groups of respondents: that is Chinese literates and non-Chinese literates, in order to look into the effects of the incorporation of "Chinese-ness" on the comprehensibility of these two groups of readers. The survey was conducted by using a questionnaire, and the answers gathered were analysed and quantified in percentages to rank the responses of the respondents. It is important to discover how the incorporation of "Chinese-ness" affects the comprehensibility of readers as this has implications for overcoming challenges faced in reading literary writings. This study was carried out with a close textual analysis of the novel, using both quantitative and qualitative approaches.

Keywords: Eileen Chang, *The Fall of the Pagoda*, incorporation of "Chinese-ness", comprehensibility of readers, stylistic approach

KAJIAN UNSUR-UNSUR CINA DALAM KARYA NOVEL EILEEN CHANG

BAHASA INGGERIS, *THE FALL OF THE PAGODA*

ABSTRAK

Satu ciri yang unik dalam penulisan Eileen Chang adalah penggabungan unsur-unsur Cina ke dalam karya sastranya yang dikarang dalam Bahasa Inggeris. Ini adalah gaya yang amat jelas digunakannya untuk mempamerkan kehidupan sebuah keluarga Cina tradisional pada tahun 1930-an di Penempatan Antarabangsa Shanghai. Tujuan utama kajian ini adalah untuk mengenal pasti jenis-jenis unsur "Cina" yang digabungkan dalam novel bahasa Inggeris Chang yang bertajuk *The Fall of the Pagoda*. Di samping itu, tujuan kedua kajian ini adalah untuk mengkaji tentang kesan unsur-unsur Cina yang digabungkan dalam karya novelnya terhadap pemahaman para pembaca. Satu kajian selidik telah dijalankan ke atas dua kumpulan responden yang berlainan, iaitu sekumpulan penutur bahasa Cina dan sekumpulan penutur bukan bahasa Cina, untuk menyelidik tentang kesan penggabungan unsur-unsur Cina dalam novel bahasa Inggeris ini ke atas pemahaman kedua-dua kumpulan pembaca ini. Kajian ini dilakukan dengan menggunakan soal selidik, dan jawapan yang dikumpulkan dianalisis dan dikira dalam peratusan untuk menilai tindak balas para responden. Adalah pentingnya untuk mengetahui bagaimana penggabungan unsur-unsur Cina memberi kesan terhadap pemahaman para pembaca kerana ini mempunyai implikasi untuk mengatasi cabaran yang mungkin akan dihadapi dalam pembacaan karya-karya sastera. Kajian ini dijalankan dengan menggunakan kaedah analisis teks novel dengan pendekatan kedua-duanya penyelidikan kuantitatif dan kualitatif.

Kata Kunci: Eileen Chang, *The Fall of the Pagoda*, penggabungan unsur-unsur Cina, pemahaman pembaca, pendekatan stilistik

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CHAPTER 1: INTRODUCTION

1.1 Background of the Study

All literary writings are the fruit of the labour of authors who undergo a long process of mulling over words and ideas to best express their thoughts. The choice of including a specific word or linguistic element in the writing, by forgoing another, has its own purpose and meaning. The beauty of the implicit meanings in the selected words and expressions can be discovered through a stylistic analysis.

Eileen Chang (1920-1995) is undoubtedly one of the major Chinese writers of the 20th century. She is a popular novelist and short story writer, who won her acclaim as a giant of modern Chinese literature, through her precise language and realistic insight of life. She gained her popularity at the young age of 23 in Shanghai in 1943, with her two Chinese short stories namely *Jin Suo Ji* (published in 1981 and translated into English as *The Golden Cangue*) and *Qing Cheng Zhi Lian* (published in 1986 and translated into English as *Love in a Fallen City*). Although her Chinese literature works are well known to the public, her English novels are little known in the literary world.

Chang studied and professed a high level of proficiency in English. She studied English Literature in the University of Hong Kong. In 1963, as an attempt to offer an alternative writing style to mainstream America, she finished writing her two English semi-biographical novels, namely *The Fall of the Pagoda* and *The Book of Change*. However, due to unforeseen reasons, the books were not published until the year 2010, 15 years after her death. As these are the only two English novels written by Chang, they are the only source of data for one who intends to explore her English writing style.

Throughout the years, many scholars have done research on Chang's writings but mainly on her famous Chinese literary works. These included thematic studies, character studies, metaphor studies, linguistic features etc. Bian (2012) studied Chang's Chinese

novel entitled *Ban Sheng Yuan* (published in 1948 and translated into English as *Half a Lifelong Romance* in 2014) from a psychological perspective. Lin (2000) studied the same novel on the story theme, while Wei (2012) studied it from the perspective of female images found in the novel. In the past decade, there has been an increase in the stylistics analysis on Chang's novels. Zhao (2004) carried out a study on the Europeanized Chinese Constructions in two of Chang's famous novels, namely *Ba Wang Bie Ji* and *Jin Suo Ji*. Lan (2005) carried out a more in depth study on the various kinds of linguistic features, in comparison with Zhao, on the same novel. While there are many studies that have been carried out on Chang's Chinese novels on various aspects and from different perspectives, there has not been any similar research done on her English novels.

This is a study carried out on one of her English novels, *The Fall of the Pagoda* by using a stylistic approach. The reason for selecting this specific English novel, over the other one, is that this is Chang's first semi-biographical novel of the two. Since this was her first attempt at writing an English semi-biographical novel, which was intended to be introduced into the English world where she was a stranger, hence this first trial novel carries a great significance and value. This particular novel is based on her most original and authentic motive for writing to an unfamiliar audience. By studying this English novel, one would be able to understand how she constructed her messages to the English world and in what ways she distinctly stood out as a Chinese writer in that world.

This study looks into linguistics stylistics, by specifically analysing the novel at the lexical level. It is found that the English language used in this novel is greatly influenced by the Chinese language, which is Chang's native language. There are many occurrences of "Chinese-ness" in her use of the English language, including direct translations of Chinese idioms or metaphors, Chinese names given to the characters, and direct usages of Chinese lexemes in the English novel. The use of a high frequency of "Chinese-ness" in an English novel can be considered as a deviation from the norm, as the author has

chosen to bring in the Chinese element, even though the English readers' level of comprehensibility might be somewhat affected. The extent to which the level of comprehensibility of the English readers is influenced by "Chinese-ness" in the novel will therefore investigated in this study. The researcher hypothesizes that the English readers who are not familiar with the Chinese culture and language might face some challenges in comprehending the text.

1.2   Research Objectives

There are two main purposes of this study. Firstly, to discover the influence of the Chinese language in one of Chang's English novels, i.e., *The Fall of Pagoda*. It is noted that this English novel has various elements of "Chinese-ness" have been incorporated within its narrative. Hence, this study intents to explore in what ways the elements or features of "Chinese-ness" are incorporated into the novel.

Secondly is to look into the effects of "Chinese-ness" used in the English novel on the comprehensibility of the readers. Besides looking into the elements of "Chinese-ness" in the novel, this study also examines the effects of the "Chinese-ness" on two groups of readers that is Chinese literate readers and non-Chinese literate readers of English.

The aim of this present study focuses on not only the stylistics aspect, i.e., the incorporation of the "Chinese-ness" in the novel, but also the practical aspect of the writing style, i.e., the effects on the readers' comprehensibility. It is believed that through the combination of these two objectives, this study will be a more comprehensive and practical research study on Chang's writing style in her first English semi-biography novel.

1.3   Research Questions

This study attempts to answer the following two research questions:

i. What are the types of "Chinese-ness" that occur in Chang's English novel, *The Fall of the Pagoda*?

ii. To what extent does the "Chinese-ness" in the English novel affect the comprehensibility of the readers?

1.4   Significance of the Study

The findings of this study will contribute to the already existing body of research on stylistics as Chang's style in her English novels is yet to be studied with specific regard to her use of "Chinese-ness". Besides, to the best of my knowledge*, The Fall of the Pagoda* selected for this study has not been analysed using a stylistics approach in any earlier studies. Earlier studies on this selected book mostly focused on the narration and image portraits in the novels, but not from a stylistic perspective. Chang (2011) has studied this novel through a perspective of the family narration and repetitive creative motivation of the author while Chen (2011) has studied the literary creation of the author in this selected book. Thus, this study will serve to fill a research gap.

Furthermore, Chang's unique writing style of adding "Chinese-ness" into an English novel will definitely evoke an interest in scholars dealing with writing styles in the literary context. This present study can serve as a reference to future studies on the incorporation of foreign language elements in English literary works.

1.5   Limitations of the Study

This study is limited to the stylistic analysis of only one aspect (i.e., "Chinese-ness) in only one English novel, i.e., *The Fall of the Pagoda.* Chang wrote two semi-autobiographical English novels, but owing to time constraints and the word limit allowed for this research, this study only focuses on the first of the two semi-autobiographical

English novels. For future research, it would be recommended that both English novels be compared, in order to describe in greater detail Chang's writing style in English.

Furthermore, another limitation of this present study is the respondents of the survey. The respondents are only limited to students who are currently university undergraduates. This is due to the limited accessibility to the larger public. However, university students are suitable for this present study for they are more exposed to reading novels as they are students from the English department. Hence, their reading comprehensibility will be of great help to this present study. It must be acknowledged that due to the limited number of respondents, this present study might not able to make a more general conclusion based on how the incorporation of "Chinese-ness" in English literary writings can affect the comprehensibility of readers from all walks of life.

Next, the sample size of this present study was limited to 20 respondents in total. Due to time constraints, the study only examines responses obtained from 20 respondents through a survey questionnaire. This small sample size will only allow for a conclusion that represents a small, specific group of students. Nevertheless, the results gained from the survey are still able to show how the incorporation of "Chinese-ness" might affect readers' comprehensibility.

Another limitation is, only a controlled context was provided in the questionnaire due to time constraints. Owing to the limited duration of time given to the respondents in answering the questionnaire, only a few lines of controlled context was provided in the questions. Nevertheless, a summary of the whole story was provided in the questionnaire as an overall context.

1.6 Concluding Remarks

This study comprises 5 chapters including this introductory chapter. Chapter 2 will review the materials related to this study while Chapter 3 will outline the research process and design. Chapter 4 will discuss the data analysis and the research findings and Chapter 5 will provide a summary of the main implications of this study.

CHAPTER 2: LITERATURE REVIEW

2.1   Introduction

This chapter presents a review of materials based on five main topics related to this study. They are: (i) stylistics, (ii) post-colonial writings, (iii) Chang's biography and writing styles, (iv) "Chinese-ness" in English writings and, (v) readers' comprehensibility.

As the present study focuses on style in Chang's literary work, an understanding of stylistics in literary works is essential to lay a good foundation for this research. The study, in particular, considers the incorporation of a particular language into another language, in this context, Chinese into English. Therefore, a thorough reading on similar writing styles in post-colonial writings is important as well. It is also needful to review past studies on post-colonial writings as post-colonial writers are often motivated to include expressions and terminology from their native tongue into the coloniser's language in their literary works with the aim of preserving the living essence of their native language. This is similar to what has been discovered in Chang's literary works in this present study.

Literature on Chang's biography and writing styles is pertinent as it is directly related to the present study which focuses on Chang's writing style of incorporating "Chinese-ness" in her English novel, *The Fall of the Pagoda*. Review on studies related to the incorporation of "Chinese-ness" in English literary writings by other Chinese authors is also crucial in understanding the situations which motivated these Chinese writers to embed their native tongue into other foreign languages. Lastly, as the second part of this study is related to readers' comprehensibility on Chang's writings, literature review on the topic of readers' comprehensibility is essential.

2.2　Stylistics

Bally (1909), who is the founding father of modern stylistics, states that stylistics concerns itself with how a language makes possible the communication of thought. Bally focuses on the affective function of language. He posits that the relations between the elements of a language should be examined to discover their potential in communicating the affective values of thought.

Riffaterre (1960) argues that literary communication differs from 'mere communication' in terms of the goals to be achieved. Connotations play a major role in literary communication as they allow the writer to convey his message more effectively to readers. Thus, extraordinary language features are often used to capture the readers' attention. Unexpected linguistic elements are encoded in literary works in order to overcome the 'natural behaviour' of the reader, to allow them to focus on the intended message by the writer.

Pardoe (1965) in his book entitled *Communication in Writing*, has highlighted that the style of language is dependable on the purpose and destination of a writing when a writer starts to turn his carefully planned thoughts into words. An experienced writer at times may include certain colloquial or slang phrases into a formal writing/written piece with a specific reason of creating a particular impact on the readers.

Hough (1969) states that style relates to choice where the writer can choose varied lexical and syntactic resources from a particular language. When a primary choice has been made, which is the subject-matter or theme in a larger sense, then the following choices to be made are the kind of language or stylistic devices appropriate to express the pre-determined subject-matter. In other words, what is unique in the written language is what deviates from the norm and this becomes one of the foci in a stylistic analysis. In style-study, attention is paid to the expression of the writer's psychological thoughts

through idiosyncratic language. Therefore, only via a close examination of the language used in a piece of literary writing, can the true meaning or underlying messages be fully understood.

According to Galperin (1971), the term "individual style" deals with the unusual features of a writer's individual manner of using language, in order to evoke the desired effects. In short, individual style refers to a unique combination of how one uses the language units, as well as ways of expressing thoughts and ideas via specific stylistic devices, which then allows an author's writing to be uniquely different from others and thus easily recognizable.

Chapman (1973) points out that at times a literary writer may encounter a situation whereby he/she has to create a style which requires a certain register to be accepted. Writers might claim to have incorporated their register into a new literary style according to varying factors in the situation.

Widdowson (1975) states that stylistics study involves both literary criticism and linguistics aspects. In his book, he also mentions that stylistic analysis is very important as it provides a way for a learner to relate his/her own experience of language to a particular piece of literature, and that expands the learner's experience even further.

Leech and Short (2007), in their book *Style in Fiction 2ⁿᵈ Edition*, have argued that the style of a writer is defined in terms of a domain of the writer's language use, that is to say, the particular choices s/he makes in a certain genre or text. Stylistics or the study of style, in general terms, is interested in the study of literary language. Literary stylistics is a study to explain or to relate the relation between style and literary or aesthetic function in a specific context.

Jeffries and McIntyre (2010), in their publication *Cambridge Textbook on Linguistics: Stylistics,* maintain that the precision and detail in the description on the textual effects of literature is the most essential value of a stylistic approach. The focus of the stylistic description can be the text itself, the reader's contribution or even the authorial meaning. The authors state that a common principle in stylistics is that the meaning of the language used is made known through the linguistic choices that a writer makes. Whether the writer makes the choices consciously or unconsciously, the choices made will have a direct effect on the meaning embedded in the literary writings.

Simpson (2014) has pointed out that linguistic possibility has its very own freedom to construct language in any creative way. As such, there is no presence of a fixed set of linguistic guidelines for the writers to follow and work within. Therefore, stylistics concerns itself with what writers do with and through a language. In Simpson's book, *Stylistics, A Resource Book for Students*, there is a compilation of articles written by other linguists. One of them is by Ronald Carter, a Professor of Modern English Language. In his article, Carter posits that stylistic interpretation involves a process of making inferences about linguistics forms and its function or operation in a literary context. In short, a stylistics approach provides a way to interpret linguistics forms and their functions in the context that goes beyond the mere surface understanding of the text.

One of the stylistics features that is a focus of this present study is foregrounding. According to Jeffries and McIntyre (2010), the foregrounding theory refers to features of the text which in some sense "stand out" from their surroundings. That is to say, the deviation from some perceived "norm" in a language is essentially the occurrence of unexpected irregularity in language and results in foregrounding on the basis that the irregularity is surprising to the reader. Simpson (2014) refers to foregrounding as a form of textual patterning which is motivated specifically for literary-aesthetic purposes.

Foregrounding typically involves a stylistic distortion of an aspect of the text which deviates from a linguistic norm. This is a technique of "making strange" or "de-automatizing" the language, which results in "de-familiarisation" of the readers' understanding of the textual composition. In the present study, the foregrounding elements are evident in the frequent occurrence of different forms of "Chinese-ness" in a novel written for an advanced English-literate audience.

2.3   Post-colonial Writings

As this study will be looking into the cultural influences, where the writer brings her own culture into the language of another culture, it necessitates a background study on post-colonial writings. Post-colonial writings mostly reflect linguistic and cultural interference, where two or more languages and cultures are brought into contact. In African literature written in English for example, it is necessary for important social habits and cultural traits to be expressed in the foreign language, and thus it is unavoidable that the writers have to search for appropriate ways to reconstitute the English language in their writings. This is a logical consequence of colonialism.

Likibi (2008) in his discourse analysis on Emecheta's *The Slave Girl* studies the author's writing style. Linguistic interference was discovered in Emechetha's novel as word for word translation of the author's mother tongue was used in the text. In addition, Olutayo and Ilechukwu (2015) conducted a study on Emecheta's *Second Class Citizen*, by adopting a stylistic approach. They studied the stylistic devices in the literary work and discovered that the writer has used indigenous language and coined or invented words in her writing.

Kehinde (2009) studied the literary work entitled *My 'Older' Father and Other Stories* by Feimi Fatoba, a Nigerian writer, and examined how the postcolonial writer was able

to bridge the gap between the local cultural variety and the foreign language diction in his writings.

Uzoma (2012) in his stylistics study on Ngugi Wa Thiong' O's *Wizard of the Crow* and Okri's *The Famished Road*, also discovered that the writer has grafted the exotic flavours of his mother tongue into the English language. Furthermore, his native Swahili language was employed in the English novel to register the character's social class and discontentment in the conversation.

2.3.1 Transcultural or Translanguaging

Dagnino (2012) in her article expounds on the process of 'dispatriation', i.e. the transcultural process that may be triggered by moving outside one's cultural and homeland borders. She explores how the identity and cultural metamorphosis caused by this process allows writers to adopt new creative modes in their writings through a transcultural lens, whereby all cultures look decentered in relation to the other cultures, even including one's own culture. In the process of moving oneself out from one's cultural and homeland borders, one has to undergo the process of adaptation to the new environment, change in accordance to the language and the customs of the place, as well as metamorphose oneself until one blends into the new culture of that particular place. Dagnino further discusses that the transcultural path is highly personalized and inventive, depending on the specific individual capabilities and backgrounds, and thus there is an absence of a common pattern or way of being transcultural. This then is what leads to unique writing styles in transcultural writers like Chang who is the focus of this study.

Sun (2014) in his study states that the cultural transnationality features prominently in Chinese American literature. Sun's study covers several literary works by Chinese American writers. He points out that the Chinese American literary texts often reveal

linguistic and cultural traces of the "original" with cultural Chinese-ness being reproduced in parallel with the interaction of literary American-ness. The diaspora of Chinese culture has led to cultural translation that has enriched the original host culture in the literary texts. Chinese raw material is translated into English and integrated into American literature. As such, Chinese culture is de-familiarised and its creative assimilation into American literature is achieved. This reflects what Chang was very possibly attempting to achieve in *The Fall of the Pagoda*.

Kasula (2016) studied an online multilingual literary magazine entitled *Olowalu Review* that aimed at providing English language learners with a space to translanguage. This online magazine provides a platform for the language learners to develop and express their multilingual identities. It was found in the study that all article submissions to this online magazine did translanguage, that is, by using more than one language to express the author's idea, story or emotion. The authors fully utilized the resources in their full linguistic repertoire to convey their thoughts and ideas in their literary writings. As a result, there are incorporations of various languages in the English writing pieces submitted to the magazine. This study has shown that translanguaging can be perceived as the most natural form of communication or expression, as it enables the freedom of linguistic expression for the writers to communicate their linguistic diversity, as well as to counteract linguistic dominance. This clearly relates to objectives of post-colonial writings.

2.4   Related past Studies on Eileen Chang's Biography and Writing Styles

2.4.1   General Research on Eileen Chang's Literary Writings

Since Chang was a legendary writer in her era, the study into the stylistics of her writings is significant. Much research has been conducted on Chang's writings, but

mostly from the perspective of psychological studies on metaphors used in the novels or the character portrayals by Chang.

Lin (2000) studied Chang's novel entitled *Ban Sheng Yuan* (published in 1948 and translated into English as *Half a Lifelong Romance*) on the love story theme; Bian (2012) studied it from the psychological perspective, while Wei (2012) studied it from the perspective of female portrayals found in the novel.

2.4.2 General Stylistics Research on Eileen Chang's Literary Writings in Mandarin

In recent times, there has been a gradual shift to studying the linguistics features in Chang's novels and therefore studies concerning the stylistics of Chang's writings have become popular. Most of the research studies done on Chang, whether on the metaphoric aspect or linguistics studies are, however, written in Mandarin.

Lan (2005) provides an in-depth analysis on Chang's Chinese novel *Jin Suo Ji* (published in 1943 and translated into English as *The Golden Cangue*). Lan had studied the novel from four aspects of the writer's language, i.e., characteristic description language, the traditional mould language, imagination language freed from vulgarity and the vivid parable language. In this paper, Lan has shown how Chang was able to portray the characters' personal story and history of that era through these four types of languages found in her novel.

Hao (2006) studied the language art of Chang's fictional works. This study thoroughly explored Chang's language achievement via a linguistic analysis aimed at discovering the author's unique writing style through her selection of lexical words and semantic structures. By studying Chang's diction of colours and sounds, Hao has proven that

musical effect is achieved in her novels. In addition, Hao also analysed the humorous language used in Chang's fictions by looking at her rhetoric and cultural linguistics.

Zhou's (2014) research is on the language characteristics of Chang's Chinese novels. Zhou discusses specifically the language features of the novels from four aspects. These include the sound, colour, metaphor and synaesthesia in Chang's novels. The paper points out that in order to portray the special psychological feelings or experience of the writer, as well as the characters in the stories, the author has to deviate from the general grammatical or lexical collocation occasionally in her writings. In his paper, Zhou concludes by providing reasons for the language features in Chang's novel. He says Chang's style is influenced by her disposition and aesthetic accomplishments.

Tan (2016) explores the application of sound and colours in Chang's novels, with the aim of discovering the aesthetic connotation behind them. Additionally, to discover the aesthetic value in Chang's novels, this paper also studied the relationship between the colourful narrative language used and the desolation theme manifest themselves in Chang's novels.

2.4.3   Europeanized Chinese Language in Eileen Chang's Literary Writings

It is important to mention that Chang has not only included "Chinese-ness" into her English novel, but she has also brought in Europeanized Chinese language constructions into her Chinese novels. There are a number of studies on her adoption of Europeanized Chinese language in her literary works.

Zhao (2004) has carried out a study on Europeanized Chinese constructions in two of Chang's famous novels, namely *Ba Wang Bie Ji* (published in 1937 and translated into English as *Farewell, My Concubine*) and *Jin Suo Ji* (published in 1943 and translated into English as *The Golden Cangue*). In her paper, Zhao has concluded that the Europeanized

and naturalized Chinese constructions found in Chang's novels are able to enhance the writing theme, shape the characters' image in the story and at the same time, enrich the expressiveness of the Chinese language. Similarly, Mei and Gan (2010) have also found that there are massive Europeanized Chinese linguistic features in Chang's literary works. This study also concluded that the adopted Europeanized Chinese language elements have made her works both beautiful and meaningful.

Jia (2013) analysed the effects of Europeanized compositions in Chang's novel *Legend*. It is found that in this novel, Europeanized composition is widely used in both lexical and syntax levels, and it plays an important role in constructing the unique writing style of Chang.

In his dissertation, Gao (2016) discussed the co-existence of Europeanized language and traditional language in Chang's writing. This study has proven the existence of an integration of ancient and modern culture, as well as Chinese and Western literature, which are aesthetically united. Chang made an effort to blend in the essence of Chinese traditional culture by using the tonality of Western modern culture, which has resulted in the co-existence of Europeanized language and traditional Chinese language.

2.4.4   Stylistics Research on Eileen Chang's Literary Writings in English

In recent days, there has also been a rise in the research on Chang's literary works that are written in English. Leo (2010) has published a journal article that discusses Chang's attempt in blending Chinese elements into her English literary works. Leo has analysed the incorporation of Chinese elements into her English novel, *The Fall of the Pagoda* from the perspective of the characters' names, lexical items and syntax. In his article, Leo has pointed out that *The Fall of the Pagoda* can be considered as a publication that combines both creation and translation, as the writer is trying to seek for a dialogue and

balance in between the two cultures and language environments, i.e., Chinese and English. This article serves as a major reference for this present study, as it has the most direct relation to this research. However, this study has been expanded to include an investigation of the reader's comprehensibility that is absent in the above-mentioned research.

Xu (2015), in his master's dissertation, researched on the theory of Chang's writings in English. Xu states that although Chang tried to write in English during her days in America, most of her works still very much depended on the narrative framework of Chinese traditional novels. As her way of thinking and expressions were still restricted to the Chinese literary mental structure; consequently, obvious signs of Chinese thoughts are distinctly evident in her English literary works.

From the above studies, it is clear that Chang is a bilingual writer who writes fluently in both Chinese and the English language. It is also obvious that in her literary works, either in Chinese or in English, the language used was often influenced by the other. As such, there have also been studies which have been carried out on the influencing factors of Chang's unique writing style. Deng (2016) conducted a research on the theory of concession culture influence on Chang's early writings. The study pointed out that the life in the settlement environment where Chang grew up has greatly influenced her writings. The places where she had lived – Shanghai, Tianjin and Hong Kong – were concession areas, where the foreign concession culture was very different from the Chinese residential areas. Hence, the unique social environment and the western style that she was exposed to indeed had brought a great change in her lifestyle, and thereafter, to her writing style.

2.5   Studies on 'Chinese-ness' in Literary Writings

This section reviews some of the studies that are related to "Chinese-ness" in literary writings. As the present study focuses on the occurrences of "Chinese-ness" in an English novel written by a Chinese writer, it is necessary to include similar studies done in this area to look into how this phenomenon, i.e., incorporation of "Chinese-ness" in English writings, has been addressed in the research world.

Zuroski (2005) carried out an interesting research on the study of orientalism and the aesthetics of reason in English novels. The study shows that "chinoiserie", i.e., a decorative style in Western art, furniture, and architecture, characterized by the use of Chinese motifs and techniques, had become an important element of the well-appointed British house in the eighteenth century. The novels of numerous writers, including Richardson, Fielding and Austen, render the aesthetic of aristocratic decoration incompatible with English life, and at the same time, the Chinese objects simultaneously move between these aesthetic regimes. As such, it is known that the Chinese elements, in the physical, were brought into the English novels beginning from the 18th century.

Chong (2015) in his PhD study has examined the construction of Malaysian Chinese-ness through bio-metaphors in Malaysian Chinese literature in English. In his thesis, he has reviewed the works of a few Malaysian Chinese writers, namely Tan Twan Eng, Ho Thean Fook, Task Aw, Khoo Kheng Har and Chong Seck Chim. His findings indicate that the Malaysian Chinese-ness is bio-philic, which means pursuing a state of harmony and peace with the nature and the environment. Chong has looked into these English literary works from a biological perspective and has challenged the way man thinks about the interaction between human and non-human, specifically in relation to Malaysian Chinese and their cultures.

Fusco (2016), in his book *Incorporations of Chineseness: Hybridity, Bodies and Chinese American Literature,* has discussed in detail the incorporation of "Chinese-ness" in literary works, especially in Chinese American Literature within the discourse of Asian America. In his study, he views "Chinese-ness" as a transnational cultural category. Following that, he examines the controversial politics concerning the construction of the Chinese identity in this era of globalization and certain instabilities of Asian American discourse in its interaction with discourses on "Chinese-ness".

Qian (2019) has studied a few American and British-born Chinese novelists, by looking into the Chinese elements or "Chinese-ness" that are incorporated in their novels and writings. Qian analysed the multiculturalism shown in the English novels due to the incorporation of "Chinese-ness". Qian's study revealed that there are a few types of Chinese elements that can be found in most of these English novels, such as the Chinese customs and traditions, the traditional music and songs, the ritual or ghost imagery, the Chinese cuisine, the traditional family ethics, and etc. Qian is of the view that the inclusion of Chinese elements – regardless whether they are folktales or stories from classical literature that are brought into the English novels – is able to allow both national and international readers to experience emotional resonance during their reading process. In her paper, Qian gives positive affirmations on the effort of incorporating "Chinese-ness" in English novels, as this has brought richness to the meaning in the novel, and at the same time propagated Chinese traditional culture.

Among the American-born Chinese writers, Amy Tan is one of the most popular novelists in her era. Several studies have shown that her novels, specifically the English novel, *The Joy Luck Club* extensively include Chinese elements and cultures. In fact, its publication became one of the top four best-selling books in United States in 1989. This debut novel narrates the conflicts between Chinese mothers and Americanized daughters,

which reflect on the differences between Chinese and American culture. Luo (2005) in her journal article entitled *The Joy Luck Club: Collision and Compatibility between Chinese and American Culture,* discusses the differences and the conflicts between Chinese and American cultural worldviews. At the end of the study, it showed that the cultural compatibility of the two different cultures is accomplished through the love between the mother and daughter. Later on, in his thesis, Wu (2012) further analyses the novel from the perspective of conceptual culture which is predisposed towards intercultural communication theories. Besides looking into the conflicts and differences in the two cultures, Wu's thesis has also revealed how these two cultures, Chinese and American, are able to develop from conflict into fusion and harmony. On the other hand, Mi and Su (2017) have focused not only on the cultural conflicts portrayed in the novel, but more on the Chinese elements that are embedded in the novel's narrative description of the characteristics of the Chinese ethnicity. It was found that the words and phrases used in the novel portray the euphemistic nature of Chinese conversations. In the novel, there are many occasions where the author has brought in the polite expressions found in the Chinese conversational culture into an English context, which ultimately leads to the misunderstanding and confusions among the interlocutors.

2.5.1　A Related Study on Challenges Faced by Overseas Chinese Writers.

Wang Gungwu, a professor at the National University of Singapore, is an Australian historian of an overseas Chinese descent. He has done various studies on the topic related to Chinese diaspora and has many publications on it. In a journal essay entitled *With and Without: Chinese Writers Overseas*, Wang (2005) examined the self-identification problem of overseas Chinese writers. His journal essay has outlined the major questions and challenges faced by overseas Chinese writers and also suggested some ways on how scholars and the public can understand these writers. Over the years, overseas Chinese

writers have faced great limitations and struggles in defining their place in their respective communities and countries, as well as in the larger world of literature. Wang raises a question in his essay, asking the possibility of overseas Chinese writers to remain as "Chinese" while they are writing in other languages, be it in a local or national language, or even in English as an international language. Wang queries if it is possible to find Chinese-ness within oneself from one's own life and experiences?

Among all the other related research studies, Professor Wang's essay has had the greatest impact on the present researcher. It has made the researcher reflect on the difficulties and challenges that this group of people, i.e., overseas Chinese writers have faced in their writing journey. Some may have triumphed over difficult circumstances, but others have probably not been so lucky in overcoming the hindrances in their literary pathway. To write in a second language, the dominant language of a majority while seeking to preserve one's own self-identity in writing is indeed a herculean task.

2.6   Reader Comprehensibility

As reader's comprehensibility and textual comprehension also play an important role in this present study, theories and studies that are related to these two topics are essential here.

Kintsch's studies have been focusing on how people understand language. He has used both experimental methods and computational modelling techniques to study this. He formulated the first psychological process theory of discourse comprehension in 1978, in co-operation with a linguist named Teun van Djik. Later on, he revised and reformulated the theory as a constraint-satisfaction process in 1988. Kintsch (1988) proposed a construction-integration model in regards to the role of knowledge in discourse comprehension. In his paper, he proposed that knowledge provides part of the context

within which a discourse is interpreted. Context can be described as a filter through which people perceive the world. In the existence of an ambiguous word or phrase, the context lets through only the appropriate meaning of it and suppresses the inappropriate one. In other words, the understanding process can be more effective with the help of knowledge, as it keeps the readers on the right track to avoid or lessen the possibility of making misinterpretations. If readers are able to expect what is about to come, then they can understand a discourse in the correct manner.

Van den Broek (2000) likens reading comprehension to constructing a mental "picture" of the text, that is to represent the textual information and its interpretation in memory. A few factors might lead to the failure of such mental representations of a text, including the incapability of the reader, the not user-friendly properties of the text, and the existence of potentially distracting objects or tasks in reading a context. In his work, Van den Broek also discusses that the amount of background knowledge of content area influences the level of comprehension. An insufficient amount of related knowledge might lead to the failure of comprehending the discourse. Thus, the subject matter of the text greatly affects the readers' competencies. Even proficient readers may be less capable when they come across complex reading material on an unfamiliar topic. Hence, in a situation whereby there is a vast difference in the cultural and social backgrounds between the author and reader, reading difficulties or breakdowns could occur.

Bailin (2015) proposes three basic concepts which he sees as being important for textual comprehension. They are (i) linking of units of information, (ii) possibility of multiple meanings and complexity of words, phrases, sentences or discourse, and (iii) contextual knowledge and relevant general information to interpret a particular text. In order for a discourse to be comprehended, be it a phrase, a sentence, or a text, the reader has to be able to connect units of information at the word, phrase, sentence, or discourse

level. Linking is important in circumstances where a reader comes across an unfamiliar discourse; the ability to link the units of information contained in the discourse hence is essential for the reader to comprehend the discourse.

Bailin sees ambiguity as another factor that will affect the readability or comprehensibility of readers. Possibility of multiple lexical meanings or complexity of phrases and sentences, are the often ambiguities that can affect readers' comprehensibility. Next, readers often use any relevant information found from a text to make inferences or deduction of the conveyed meaning. This is known as contextual knowledge. However, contextual knowledge does not only include the information captured within the text itself, but also includes any prior knowledge and assumptions carried by the readers into the text. In his book, Bailin has argued that a text will be more difficult to read and comprehend, when readers lack contextual knowledge.

2.6.1   Past Studies on Readers' Comprehensibility

There have been many past studies carried out on the topic of cross-cultural reading difficulties and reading comprehension in literary texts. This section presents a review of some of the related past studies that provide insight and reference to this present study.

Wang (2004) in a study on cross-cultural barriers in reading of English texts concluded that the understanding of cultural content in a text is a crucial factor in successful reading comprehension. Wang's study revealed that many Chinese students have mastered the linguistic knowledge of phonetics, vocabulary and grammar that is useful in decoding the word symbols; however, they still face difficulties in comprehending a text completely. This proved that without sufficient background knowledge of a social culture, the deep meaning of a discourse will fail to be understood completely. Therefore, Wang analysed

the role of cultural knowledge in reading comprehension and the internal causes of the barriers.

Fashina (2008) carried out a research study on the post-colonial reading strategies that deals with the problem of cultural meaning in African/Black literary discourse. Fashina, in his paper, argues that the use of African names, flora and fauna in African literary and cultural discourses are ritualistic and sacred. However, this is often misinterpreted with regard to emotions and thus leads to the failure to fully understand the "Africanness" and blackness in the literary works. Fashina has pinpointed the shallow application of Western induced meanings on the cultural meanings of African writings. Therefore, he has concluded that only active bearers of the tradition are able to decode the cultural meaning, which the non-active bearers of the tradition (and the outsiders of the tradition) have taken it lightly, or even worse, misinterpreted it.

As many studies have shown that the cultural elements in a text may affect reading at the content and textual levels, Uysal (2012) studied and explored the effects of the cross-cultural pragmatics of discourse on readers. By comparing the reactions of American and Turkish readers to a Turkish editorial, he explored the role of cultural factors in cross-cultural reading comprehension. His research has revealed that American readers face more difficulties in comprehending the Turkish editorial compared to Turkish readers. The result is in line with the expectation that stored textual assumptions in the readers' schemata and the cultural expectations of the text will have a direct effect on the reactions of both the American and Turkish readers. This study has therefore, proven that the existing knowledge in one's mind, and the cultural familiarity in an individual, hold an important role in cross-cultural reading comprehension.

Kendeou (2014) discussed the implications for reading difficulties through a cognitive view of reading comprehension. In her paper, she has mentioned that in order for a reader

to comprehend a text as a whole, he/she needs to undergo a process of connecting individual idea units, to construct a coherent mental representation of the text. This idea is no different from the one that has been proposed by Van den Broek (2000), as mentioned earlier. Kendeou has suggested the importance of inference-making in comprehension. The ability of constructing meaningful connections between text elements and relevant background knowledge is essential in comprehending a discourse. Hence, readers who face difficulties in inferring essential connections, fail to apply the proper standard of coherence. Consequently, lacking background knowledge, they are more likely to fail in grasping the meaning embodied in a discourse.

2.7   Concluding Remarks

Various related topics have been reviewed in this chapter and thus laid a good foundation for this present study. From the above review, it is clear that the incorporation of one's native language into another language is a common scenario, especially during the post-colonial era where the writers try their best to preserve the unique flavour of their native language, by blending in their native language into the colonised language. It is similar to the overseas Chinese writers who have also striven to preserve their own culture and language, even when they write in other languages besides Mandarin. Chang, being an overseas Chinese writer who wrote the novel *The Fall of the* Pagoda when she was in the United States, has incorporated "Chinese-ness" into her English novel, as a way of self-identification – like most Chinese writers in foreign countries. However, although Chang has her own intention and purpose in incorporating "Chinese-ness" into her English novel, the comprehensibility of the readers remains uncertain. Some past studies show that the readers' comprehensibility very much depends on their familiarity to the related topic and background knowledge, thus, unfamiliarity towards the Chinese culture might affect the readers' comprehensibility of Chang's English novel. This is, therefore,

one of the research questions to be answered in this present study. This then brings us to the next chapter, on the detailed explanation of the methodology used in this present study.

CHAPTER 3: METHODOLOGY

3.1   Introduction

The nature of this study is descriptive and interpretive. Kothari (2004) in his book entitled *Research Methodology Methods and Techniques*, states that descriptive research is used for the purpose of describing the state of affairs in its current existence. A descriptive research involves the description of particular characteristics of a selected population or data sample being understudied. In this present study, a detailed descriptive analysis on the types of "Chinese-ness" in Chang's *The Fall of the Pagoda* will be carried out to answer research question 1.

On the other hand, interpretive research focuses on the disclosure of meaning-making practices through analytical study into the configuration of those practices in order to generate observable outcomes. Alvermann and Mallozzi (2010) state that the purpose of adopting an interpretive approach is to uncover the underlying meaning in order to get a better understanding of the issues involved. In this study, the elements of "Chinese-ness" identified in the English novel are interpreted in order to discover the writer's intention or meaning behind her unique writing style of incorporating Chinese elements into an English novel. Following this, as a means to achieve the second objective of this present study, i.e., to look into the effects of "Chinese-ness" used in the English novel on the comprehensibility of readers, a questionnaire survey was carried out. The feedback from the questionnaire is used in the interpretation of the effects of Chang's writing style on the comprehensibility of the readers.

This study adopts both qualitative and quantitative approaches. Qualitative research is primarily exploratory research that is used in obtaining an understanding of underlying reasons, opinions and motivations (Kothari, 2004). It is also used in the disclosure of underlying trends in thoughts and opinions, followed by a deeper probe into the problem.

The first research question in this present study is studied using a qualitative approach. In order to uncover the influence of Chinese elements in the selected English novel, excerpts that include "Chinese-ness" were extracted and categorised accordingly. The results obtained are described to explain the unique phenomena of incorporating Chinese language into an English novel, and to understand the underlying reasons of this unique writing style adopted by Chang.

On the other hand, quantitative research is used to quantify attitudes, opinions, behaviours and other defined variables through generating numerical data or data that can be transformed into usable statistics. In other words, quantitative approach uses measurable data to formulate facts and uncover patterns in research. In this present study, the second research question, i.e., the comprehensibility of readers is measured by using a quantitative approach. A survey was carried out on two groups of readers. The answers gathered from the survey are analysed quantitatively, in order to examine the readers' comprehensibility of the "Chinese-ness" in Chang's novel.

3.2 Research Process

Selection of data	• Reading Chang's English literary works to select source of data. • Of the only two novels written in English by Chang, the book entitled *The Fall of the Pagoda* was selected.
Data Collection	• Reading closely and extracting the samples of "Chinese-ness" from Chang's *The Fall of the Pagoda*. • All samples were categorised accordingly to distinct types. • RQ1 is answered at this stage of data collection.
Design of Questionnaire	• Questionnaire was divided into a few sections to survey the readers' understanding of "Chines-ness" in all the identified categories. • 10 words or phrases were chosen from each category of "Chinese-ness" to be included in the questionnaire.
Pilot Study	• A pilot study was carried out to examine the feasibility of the questionnaire on a small scale of respondents before adopting it to the present study. • The results obtained in the pilot study were examined and the questionnaire was refined.
Questionnaire Survey	• The revised questionnaire was distributed to a total of 20 respondents. • The respondents comprised two groups: Chinese literates and non-Chinese literates.
Data Analysis	• The questionnaire was collected and analysed accordingly. • RQ2 was answered at this stage. • The results obtained for both research questions is explained in detail in Chapter 4 and concluded in Chapter 5.

3.2.1 Data Collection

For the purpose of data collection, this study uses two different methods, i.e., the text analysis method and questionnaire method to suit the two different research questions. Text analysis was used for data collection at the first stage, i.e., identifying the types of "Chinese-ness" in the English novel. For the second stage, the questionnaire method was used to collect responses from the targeted respondents.

In order to look into the types of "Chinese-ness" found in this English novel, firstly, the English novel was studied thoroughly, to mark out the use of "Chinese-ness" in the

novel. Any words/phrases that expressed "Chinese-ness" or that are transliterations or direct translations of the words/phrases from the Chinese language were extracted from the novel. The extraction of the words/phrases that express "Chinese-ness" is based on the foregrounding theory that is discussed by Jefferies & Mclntyre (2010). Foregrounding relates to any sounds, words, phrases and/or clauses that are so different from what surrounds them, or from some perceived "norm" in the language generally, that they are set into relief by this difference and made more prominent as a result. What immediately catches the attention of the readers of Chang's English novel is the "Chinese-ness". As such, the linguistic elements that are incorporated in the "Chinese-ness" are identified as the foregrounded elements that "stand out" from their surroundings, which in this study constitutes an English literary textual composition.

In total, there were 168 extractions of "Chinese-ness" which included words/phrases from the English novel. All the extractions were categorised and tabulated accordingly. As a result, four types of "Chinese-ness" were identified in the novel, namely lexical words, names/address forms of characters, interjections and figures of speech. Here is a brief introduction of the four categories. Firstly, the lexical words include items from the lexical classes, mainly verbs and nouns that are directly translated into English from its original Chinese lexical words. Secondly, the names/address forms of characters, inclusive of the characters' given names that are mostly transliterations from the Chinese language. Thirdly, the interjections include the Chinese word or expression that occurs in the conversation between characters in the novel that demonstrates the characters' feelings and emotions. Lastly is the category of figures of speech that includes direct English translations of idioms, metaphors and proverbs from the Chinese language.

It must be mentioned at this juncture that the third category of interjections is omitted in the discussion on the reader comprehensibility which relates to the second research

question. The rationale for omitting this category is that, Chinese interjections like Aiyo, Pung, Hai-ye etc. do not affect readers' comprehensibility as much as the other categories do, as the interjections do not carry specific and significant meanings like the other three categories. Therefore, the omission is permissible in the study for the second research question on the reader comprehensibility.

3.2.2 Questionnaire

For the data collection at the second stage, i.e., to discover the effects on the readers' comprehensibility, a survey is carried out. Bailin's (2015) discussion on readers' comprehensibility has provided a good foundation for this present study to discuss the readers' comprehensibility of the "Chinese-ness" incorporated in Chang's novel. The second research question is therefore answered with references to Bailin's theory of readability. How did Chang present and incorporate Chinese-ness in her English novel? Did the units of information link up coherently to allow the readers to be able to interpret the meaning? Is there any ambiguity in the words or sentences that hinder the readers' comprehensibility? Is there the existence of contextual meaning or background knowledge that is able to help the readers to interpret the text? The above questions which relate to reader comprehensibility are answered using a questionnaire. The answers gathered from 20 respondents were analysed and quantified in percentages to rank the responses of the respondents.

The questionnaire (Appendix A) consists of 10 excerpts from *The Fall of the Pagoda* for each type of "Chinese-ness" found in the novel. 3 out of the 4 types of "Chinese-ness" identified in the first stage are used in this questionnaire. Interjections are omitted for the reason explained on page 30. The categories that are included in the questionnaire are (i) lexical words, (ii) names/address forms of the characters, and (iii) figures of speech

(idioms, metaphors and proverbs). In total, there are 60 questions in the questionnaire, which are made up of 10 questions under each of the 3 categories under 2 sections.

There are 3 main sections in this questionnaire. Part A pertain to the demographic profile of the respondent. The next two sections are on reader comprehensibility. The first section on reader comprehensibility (Part B) is made up of words/phrases depicting "Chinese-ness" which were identified at the first stage. These are given without any context. In the second section (Part C), the same words/phrases listed in the first section are repeated in the second section, but each item now is provided with context.

A sample of the questionnaire is shown below. The purpose of designing the questionnaire in such a way is to also see how a lack of context or otherwise affects reader comprehensibility.

PART B: COMPREHENSIBILITY (WITHOUT CONTEXT)

This section contains open-ended questions that aims to look into respondents' understanding of Chinese-ness. Below are some statements extracted from the English novel, *The Fall of the Pagoda* that contain Chinese-ness, with no context given.

Category I: Lexical Words

Briefly write down what you understand by the lexical words listed below.

(E.g. dee = the descendants from the first wife)

   i.   amahs

_____

Figure 3.1: Sample of question without context given

This section contains open-ended questions that aim to find out the extent of the respondents' understanding of Chinese-ness. Below are some excerpts extracted from the English novel, *The Fall of the Pagoda* that contain Chinese-ness.

Category I: Lexical Words

Briefly write down what you understand by the **bolded** lexical words in the excerpts below.

i.

> They had brought their won servants but they were short of hands for the housewarming party. The **amahs** had to pitch in and help. It was unheard-of to have singsong girls in the house but the **amahs** were determined to be tactful without seeming eager to ingratiate themselves with the concubine in case some of their colleagues should tattletale to the mistress some day. Fortunately they were not to serve at the table. (pg.1)

_____

_____

Figure 3.2: Sample of question with a context given

Figure 3.1 shows a question in the questionnaire. The sample given above is a lexical word that is a transliteration of the Chinese word "阿嬤" (*amahs*, which means house chores helper in context used in the English novel). There is no context given in the first section. Respondents have to answer the question based on their own prior knowledge and understanding of the given words/phrases. However, as Figure 3.2 shows, some context for the same lexical word is given in the question. Respondents are supposed to deduce the meaning of the lexical word with the help of the context.

The questionnaire is designed in this way to look into the differences in the answers provided by the respondents, with and without the help of a context, in order to understand the effects of the incorporation of "Chinese-ness" on the readers' comprehensibility. For this purpose, in the survey, the respondents are strictly required to answer the questionnaire according to the given sequence, i.e., starting from the first section (Part B) and then moving on to the last section (Part C), without skipping or jumping questions in this survey. This is to ensure that the respondents are able to first complete the questions without the help of the context, and then only move on to answer the same set of questions

with the help of some context. The strict adherence to the sequence of the questionnaire was duly reminded to the respondents in order to prevent them from looking at the given contexts in the second section to make guesses to the questions in the first section, i.e., the questions without any context given. With this restriction (which was carefully supervised by the researcher for all 20 respondents), the respondents had to rely solely on their own prior knowledge to provide answers to all the questions listed in the questionnaire. This ensured that the answers collected were authentic.

3.2.3   Pilot Study

In order to validate the effectiveness of the questionnaire, a pilot study was conducted. The fundamental purpose of conducting this small-scale test is to ensure that the designed questionnaire is feasible in examining the readers' comprehensibility, before conducting the present study.

The designated questionnaire was administered to 10 respondents, with 5 respondents in each group. There are two groups of target respondents in this study. One group is made up of all Chinese literates, and another group is made up of non-Chinese literates. Both groups of respondents were required to possess a satisfactory level of proficiency in the English language.

The respondents were given 30 minutes to answer the questionnaire. The respondents were not allowed to use any electronic devices or manual references during the survey. They are monitored closely during the survey, in order to ensure that the answers provided are solely based on their own understanding. The questionnaire was collected immediately after the respondents had finished answering all the questions, to avoid any corrections being made by the respondents after the survey.

The answers collected from the survey were analysed to review the feasibility of the questions. The results obtained from the pilot study showed that the questions were straightforward and comprehensible to the respondents. They were able to understand the requirement of the questions and answered accordingly. This showed that the given instructions were clear and easy to understand. Furthermore, the pilot study revealed that the words/phrases selected to be included in the questionnaire were suitable and appropriate in assessing the readers' comprehensibility. This could be clearly seen from the range of answers collected from the respondents. There were occasions where different answers were provided for the same question. There were also answers that were different before and after the context was given. All these results showed that the list of questions was suitable for the assessment of reader comprehensibility.

However, there were minor changes to be made in the second section (Part C) of the questionnaire. It was found that the degree of specificity of the given context was insufficient. The answers provided by the respondents to a few questions showed that the context given was not detailed enough for the comprehension of meaning. Hence, minor amendments were made to a few of the question items by providing a more detailed context. For example, an earlier provision of only 2 sentences around the lexical item tested was provided with a few more sentences to establish a clearer context. These adjustments were done following the researcher's discussion with her supervisor.

3.2.4 Survey

The survey was carried out on two groups of respondents, with 10 respondents in each group. One of the groups comprised Chinese students with high proficiency in the Chinese language, and the other group comprised Malay and Indian students who are non-Chinese literates. Both groups were made up of students that have good command of English. The former group is referred to as Group 1: Chinese literates in this present study,

while the latter group is referred to as Group 2: Non-Chinese literates. All 20 respondents are university students from the Department of English Language at the Faculty of Languages and Linguistic, University of Malaya.

The English and Chinese language ability of the respondents was determined by their exam results obtained in the Malaysian University English Test (MUET) and Sijil Peperiksaan Malaysia (SPM) / Malaysian Examination Certificate respectively. For the English proficiency, only respondents with MUET results Band 4 and above were selected to participate in the survey; whereas for the Chinese proficiency, only respondents with Grade B and above for the SPM Chinese subject were chosen. The rationale for setting the benchmark as such is because Band 4 and above for MUET is above average to excellent proficiency and a Grade B for SPM Chinese is commonly regarded as a good grade as the level of the SPM Chinese is high or advanced. It was ensured that the respondents in both groups have good fluency especially in English to understand the excerpts in the novel.

The questionnaire survey (refer to Appendix A) was administered to the respondents in a classroom. They were given 30 minutes to answer all the questions, and had to hand them back immediately to the researcher at the end of the 30 minutes. This was to avoid any corrections or review of the answers after the respondents had answered the questionnaire.

3.2.5 Data Analysis

This section will provide a detailed explanation on the data analysis procedure for the second stage, i.e., the data collected from the respondents in the survey. First, the answers provided by the respondents were collected and tabulated. The answers were scaled accordingly as shown in the Table 3.1. The rationale for the scaling of the answer is to

understand the level of comprehensibility of the readers in a more in-depth way via a thorough analysis, with all possibilities taken into consideration before making a conclusion.

Table 3.1: Scaling System

Score	Scale	Rationale
1	Absolutely correct	The answer is the same as the meaning expressed in the novel.
2	Partially correct	The answer given is quite similar with the meaning expressed in the novel, however it is not 100% identical to the expected answer. E.g., Some words might carry two meanings, but only one meaning is correct according to the context of the novel.
3	Not sure/No answer	No answer is given or the respondents are not sure of the answer. The respondents might have thought of a certain answer which MIGHT BE correct, however due to uncertainty, they chose not to write down their thoughts.
4	Absolutely wrong	The answer is completely wrong. The meanings conveyed are completely different from what they are supposed to mean.

Table 3.2 shows the analysis of an example taken from the questionnaire results, by using the scaling method discussed above. As shown in the table, all the answers provided by the respondents are tabulated and according to the accuracy of the given answers, they are given a score of 1 to 4.

Lexical item: "amahs"

Table 3.2: Example of Analysis

Group No.	No.	Most Accurate Answer	Without Context	Score	With Context	Score
1 (Chinese literate)	1	The maids/helpers of the house (of old age)	mothers	2	neighbour mothers	2
	2		grandmother	2	grandmother	2
	3		grandmother	2	Possibly prostitutes?	4
	4		grandmothers/mothers	2	the higher status (maybe the son's mother) mistress	4
	5		grandmother	2	old maid servants (female)	1
	6		grandmother/granny, could be domestic servants that are like nannies	1	Domestic servants. Usually elderly/middle-aged	1
	7		grandmother	2	older women	2
	8		maids	1	singsong girls (no idea what it means though)	4
	9		no idea what is it	3	housekeeper, maid, servant	1
	10		domestic maids of older age	1	domestic maids/servants of older age	1

(Table 3.2 continued)

2 (Non-Chinese literate)	1		mothers and aunties	2	the amahs are women and are servants	1
	2		mother	2	the amahs is the woman in the family	2
	3		mother	2	young ladies	4
	4		upper level than the servants	1	I think amahs have upper standard than the servants. Something like "dayang" I guess.	1
	5	The maids/helpers of the house (of old age)	maid who does the house work	1	the maids	1
	6		mother	2	female helpers	1
	7		middle-aged or elderly Chinese ladies	2	older ladies who help with chores in a household	1
	8		maid	1	maids	1
	9		servants/maids	1	maybe someone who serve/help. Perhaps their level is higher than servants	1
	10		servants/helper doing house chores	1	servants	1

Next, is the demonstration of how the tabulated data shown in Table 3.2 can be used in the analysis of the lexical item, "amahs". The comprehensibility of the readers of the lexical word "amahs" can be analysed as shown below in Table 3.3 and Table 3.4. The percentages will be interpreted accordingly and conclusions will be drawn based on these raw statistics to answer research question 2.

Table 3.3: Scoring for Group 1

Score	1	2	3	4
Without Context	30%	60%	10%	0
With Context	40%	30%	0	30%

Table 3.4: Scoring for Group 2

Score	1	2	3	4
Without Context	50%	50%	0	0
With Context	80%	10%	0	10%

3.3 Concluding Remarks

This chapter explains the methodology adopted in this present study. Text analysis was carried out to identify the types of "Chinese-ness" incorporated in the English novel, *The Fall of the Pagoda*. As for the inquiry on the readers' comprehensibility, a survey was administered to collect raw data from the respondents. This was subjected to a detailed analysis to understand the effects of the incorporation of "Chinese-ness" on the readers' comprehensibility. A quantitative analysis of the feedback provided in the questionnaire, allowed for a relatively objective measurement of the effects of "Chinese-ness" on the readers. A detailed discussion on the findings will be presented in the next chapter.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION OF FINDINGS

In this chapter, the findings of the research are discussed to answer the two research questions: i) What are the types of "Chinese-ness" that occur in the novel, *Fall of the Pagoda*? and, ii) How does the "Chinese-ness" in the novel affect the comprehensibility of the readers?

4.1 Types of "Chinese-ness"

Four major categories of linguistic elements that express "Chinese-ness" were identified in Chang's *The Fall of the Pagoda*; namely lexical words/phrases, characters' names/address forms, interjections and figures of speech which included idioms, proverbs, metaphors, etc. From the 166 items identified to be expressing "Chinese-ness", 28 items were in the lexical word category; 58 items were characters' names/address forms; 29 items were interjections; and 51 items were in the category of figures of speech. A detailed discussion of these categories is put forth in the following sub-sections.

All extracted examples that express "Chinese-ness" in the novel are italicized for easy reference.

4.1.1 "Chinese-ness" in Lexical Words/Phrases

In the table below, the 28 items which portray "Chinese-ness" at the lexical (word/phrase) level are listed.

Table 4.1: "Chinese-ness" in Lexical Words/Phrases

No.	Lexical Word/Phrases	Word Class/ Phrase Type	Equivalent Chinese Word and Hanyu Pinyin	Page No. (In the novel)
1.	Amahs	Common Noun	阿嬤 (*a ma*)	1

2.	Taitai	Common Noun	太太 (*tai tai*)	6
3.	old ghost	Noun Phrase	老鬼 (*lao gui*)	12
4.	Tangtze	Common Noun	堂子 (*tang tze*)	18
5.	one-house village	Noun Phrase	独家村 (*du jia cun*)	21
6.	huang-lien	Common Noun	黄连 (*huang lian*)	22
7.	wash amah	Noun Phrase	浆洗老妈子 (*jiang xi lao ma zi*)	30
8.	Kowtowed kowtow kowtowing	Main Verb	叩头 (*kou tou*)	53, 61 78 204
9.	bang-tze	Common Noun	棒子 (*bang zi*)	60
10.	Ching	Common Noun	磬 (*qing*)	86
11.	hwa-hwei	Common Noun	花会（*hua hui*）	91
12.	tung shing lieng-ai	Noun Phrase	同性恋爱（*tong xing lian an*）	122
13.	Baba	Common Noun	爸爸 （*baba*）	148
14.	Sheng	Common Noun	升 (*sheng*)	141
15.	tu-tze	Common Noun	秃子 (*tu zi*)	144
16.	rheb bi	Common Noun	润笔 (*run bi*)	151
17.	nao shing fang	Verb Phrase	闹新房 (*nao xin fang*)	158
18.	niang	Common Noun	娘 (*niang*)	159
19.	dee	Common Noun	嫡 (*di*)	164
20.	shu	Common Noun	庶 (*shu*)	164
21.	jih jiu	Common Noun	集句 (*ji ju*)	168

(Table 4.1 continued)

22.	chu la sheh	Verb Phrase	出了事 (*chu le shi*)	201
23.	Bridge of the Eight Immortals	Proper Noun	八仙桥 (*ba xian qiao*)	233
24.	jhong	Common Noun	伥 (*chang*)	247
25.	Keh la	Verb Phrase	开啦 (*kai la*)	277
26.	Ta Tao City Government, City Government of Great Doctrine	Proper Noun	大道市政府 (*da dao shi zheng fu*)	278
27.	Ih Ching, Book of Change	Proper Noun	易经 (*yi jing*)	278
28.	Yellow Plum Rain	Proper Noun	黄梅雨 (*huang mei yu*)	281

From the list above, it is clear that Chang has purposefully incorporated these lexical items into her English novel mostly through the method of transliteration, that is, Mandarin words spelt out in the English script. However, there are also some lexical words/phrases that are directly or literally translated into English. The 28 lexical items are of different lexical categories, 4 are proper nouns, 16 common nouns, 1 main verb, 4 noun phrases, and 3 verb phrases.

4.1.1.1 Proper Nouns

In the novel, there are 4 proper nouns which are "Bridge of the Eight Immortals", "Ta Tao City Government, City Government of Great Doctrine", "Ih Ching, Book of Change" and "Yellow Plum Rain". "Bridge of the Eight Immortals" and "Yellow Plum Rain" have been directly or literally translated into English, thus, they might not sound familiar to non-Chinese readers. The literal English translation of "Ta Tao City Government" and

"Ih Ching", into "City Government of Great Doctrine" and "Book of Change" respectively, are done after the transliteration of "Ta Tao" and "Ih Ching". By doing so, the readers are able to decipher the meaning of these two proper nouns. Below are two excerpts that are extracted from the novel to show how these two proper nouns are presented in the novel.

> "… A vertical signboard on one of the stucco gateposts read, *Ta Tao* City Government, City Government of the Great Doctrine…" (Page 278)

> "… The flat-topped visored cap had short yellow strips on it arranged according to the mystical Eight Diagrams of *Ih Ching*, the Book of Change, like Taoists priests' hats…" (Page 278)

4.1.1.2 Common Nouns

Four out of the 16 common nouns, which portray "Chinese-ness" have been selected for detailed discussion here.

Below are four excerpts which serve as examples of transliteration of common nouns to showcase "Chinese-ness" in the novel.

> "…Lute took it that *tangtze* was a bad place but it could not be really bad if Mr. Wong went there…" (Page 18)

> "… 'Give him pine nuts mixed with *huang-lien*, that will stop him,' Dry Chin finally suggested…" (Page 22)

> "… 'All's well now. Teacher will take control. Teacher has a *bang-tze*. Don't do what you're told, and the *bang-tze* will strike…'" (Page 60)

> "… I took the children with me to their uncle's house to borrow half a *sheng* of rice, and their uncle scolded…" (Page 141)

The italicized words in the excerpts above express "Chinese-ness" via transliteration, as mentioned earlier, when original Mandarin words are spelt using Romanized English

based on the phonetic similarity. Transliteration might be useful for Chinese literates but might pose a challenge for the non-Chinese because the words might not make any sense to them.

Nevertheless, the meanings of these transliterated words could be deduced by looking at the context of the sentence. For example, the word "tangtze" can be deduced to be a place, from the word "place" mentioned after "tangtze". "Tangtze" in Mandarin is "堂子" (*tang zi*) which means the workplace of prostitutes. In the second example, the word "huang-lien" could mean something edible, since it is mentioned that it can be mixed with pine nuts for consumption. In Mandarin, "huang-lien" is actually "黄连" (*huang lian*), a type of herb used in traditional Chinese medicine, scientifically referred to as Coptis Chinensis. As for the third example, the meaning of the lexical word "bang-tze" can be deciphered easily from the context that "bang-tze" is something used to strike with, and that a teacher owns it. Thus, it is easy to conclude that the "bang-tze" is a cane used by a teacher for disciplinary purpose. In Mandarin, "bang-tze" is 棒子 (*bang zi*) actually refers to a kind of rod. Finally, the meaning of "sheng" in the fourth example can be arrived at by looking at the object it refers to, in this case it is rice with the word "half" just before it. In Mandarin, "sheng" "升" (*sheng*) is a unit of measurement for rice or water; one unit of it is equivalent to approximately 2kg.

4.1.1.3 Main Verb

In this novel, there is only one main verb which is a transliteration from Chinese, as shown below:

"…When the children *kowtowed* he leaned forward in his armchair beckoning for them to rise…" (Page 53)

The word "kowtow" is a transliteration from the Chinese word, 叩头 (*kou tou*) which refers to the action of bowing or kneeling before someone.

4.1.1.4 Noun Phrase

There are 4 noun phrases in this novel which show "Chinese-ness", but only 2 noun phrases will be discussed.

The excerpt below shows one of the examples of a direct translation of a Chinese noun phrase into English:

> "… 'Not my *old ghost*,' Dry Tung said half laughing embarrassedly…"
> (Page 12)

The expression in italics is written as 老鬼 (*lao gui*) in Mandarin. In this example, the word has been translated directly into English, where 老 (*lao*) means "old" and 鬼 (*gui*) means "ghost". In Mandarin, "老鬼" is used to address one's long-time spouse. In the novel, instead of using a proper English word or terminology such as "husband", the author has opted for a direct translation of the Mandarin word into English as an effort to maintain its "Chinese-ness".

The other example is "wash amah". Look at the following excerpt.

> "'Cook says ducks are cheap just now,' the *wash amah* suddenly said…"
> (Page 30)

The noun phrase "wash amah" refers to house helper, specifically pointing out the main job scope which is to do laundry. In Chinese, the original noun phrase is written as "浆洗

老妈子" (*jiang xi lao ma zi*), where "jiang xi" refers to washing, and "lao ma zi" refers to house helpers.

4.1.1.5 Verb Phrase

Two out of the three verb phrases that express "Chinese-ness" in the novel will be discussed here. The first verb phrase appears in the excerpt below:

"… The Maquise went with them to take part in the *nao shing fang*, tumult in the wedding chamber…" (Page 158)

In the above excerpt, "nao shing fang" is transliterated from the Chinese verb phrase "闹新房" (*nao xin fang*) which means a traditional Chinese bridal chamber party in which the guests and relatives of the newlyweds can play tricks and games on the couple. This is a Chinese traditional wedding custom. In this phrase, the verb, "nao" means to play, and the noun, "shing fang" means the bridal chamber.

The other example will be "*chu la sheh*". Look at the excerpt below.

".. She had not been much fun ever since the Marquise *chu la sheh*. Today she was almost her old self…" (Page 201)

In the above excerpt, "*chu la sheh*" is again the transliteration of the Chinese verb phrase "出了事" (*chu le shi*) which means something bad had happened. In this verb phrase, "chu" means happen, "la" is a particle which follows a verb that indicates completion, and "sheh" is a noun which means matter or incident.

4.1.1.6 Eileen Chang's Ways of Presenting "Chinese-ness"

Chang has adopted three types of methods in presenting "Chinese-ness" in her English writings, which are (i) direct borrowing, (ii) transliteration with English grammatical modification, and (iii) transliteration with explanation.

(a) Direct Borrowing

Direct borrowing refers to the method in which the author has directly borrowed the Chinese lexical words/phrases into the English writings. This is because there is usually an absence of the Chinese reference in the English language system. Also, some of these direct borrowings come without explanations in Chang's novels. The examples are "old ghost", "one-house village" and "yellow plum rain". The example of "old ghost" was discussed earlier in section 4.1.1.4.

Below is an excerpt of the direct borrowing of "yellow plum rain" which is a proper noun.

> "… The season of *Yellow Plum Rain* had begun. Walking to her lesson halfway…" (Page 281)

The noun "Yellow Plum Rain" refers to the rainy season in mainland China that generally begins in mid-June and ends in mid-July. This particular season is named after the fruit plum because it comes when plums ripen. Things get mouldy easily during the long wet spell. Since this rainy season is a weather peculiar to the regions in mainland China, there is no such concepts or equivalent noun for this specific rainy season in English. Therefore, Chang chose to borrow the Chinese proper noun directly into her English novel.

(b) ***Transliteration with English grammatical modification***

There are some transliterations of Chinese lexical words/phrases found in the novel, which have equivalent English terms. For example, "madam" for *taitai*, "husband" for *old ghost*, etc. In fact, the author can choose to omit the transliteration part, and directly use the equivalent English words in her novel. Instead, she has resorted to using the transliteration method to retain the Mandarin words.

Among all the lexical items, there are two interesting examples of transliteration, with English grammatical modifications that occur in Chang's incorporation of "Chinese-ness". The two examples are "amahs" and "kowtowed/kowtowing".

> "…The *amahs* had to pitch in and help…. but the *amahs* were determined to be tactful without seeming eager to ingratiate themselves with the concubine…" (Page 1)

> "…When the children *kowtowed* he leaned forward in his armchair beckoning for them to rise…" (Page 53)

> "…But it was to his spirit tablet on the sacrificial table that she had to *kowtow*…" (Page 61)

> "…Sometimes it started with the bride and groom *kowtowing* to heaven and earth…" (Page 204)

From the excerpts above, it is clear that both the lexical words, "amahs" and "kowtow", are inserted into the novel via transliteration. Furthermore, these two words are modified according to the English grammatical rules. For example, in the word "amahs", '-s' is added to indicate plurality. There is no such indicator used in Chinese for plurality, but Chang has purposefully added the English grammatical item '-s' into the Chinese borrowed word.

In the same vein, for the word "kowtow", '-ed' and '-ing' are added into the lexical item "kowtow" to indicate past tense and continuous tense respectively. This has violated the Chinese grammatical rules, as there is no suffix added in Chinese to indicate tenses as in the English language. Hence, it is clear that Chang is not only incorporating the "Chinese-ness" into the English novel by borrowing words from Chinese but has also transformed or modified the borrowed words by violating the Chinese grammatical rules, and obeying the English grammatical rules. This was done to allow the borrowed words to sound more "localised" or natural in the English novel.

(c)   ***Transliteration with Explanation***

From the previous discussion, it is evident that in many situations, Chang uses Chinese lexical words/phrases via transliteration. And, in some of these examples, she has added explanations in order to allow the readers to comprehend the transliterated words/phrases.

The following excerpts show the transliterated Chinese words with explanation:

> "'Your own brother says it,' Coral snorted. '*Tung shing lieng-ai*, love among same sex.'…" (Page 122)

> "… lawyers and various other people he had seen, among them his *baba*, father. He spoke…" (Page 148)

> "… He rumpled Lute's hair as he passed by saying '*Tu-tze*, bald head.'…" (Page 144)

> "… he gave away paintings instead of taking payments courteously called *rhen bi*, to wet the brush. He had …" (Page 151)

From the excerpts above, it can be noted that the equivalent meaning or explanation is added into the sentence after the word or phrase which expresses "Chinese-ness". In doing so, Chang shows her awareness of the difficulty in comprehending some of these transliterated Chinese words/phrases. Therefore, taking into consideration the

comprehensibility of non-Chinese readers, she has chosen to include the equivalent English words or a short explanation after the transliterated words to guide the readers' understanding. Otherwise, the reading process will break down and affect the readability of the text. Thus, transliteration with explanation is a clever way to enhance comprehensibility while introducing "Chinese-ness" to the readers.

4.1.2 "Chinese-ness" in Characters' Names/Address Forms

There are 58 items found in the English novel that express "Chinese-ness" in the names/address forms. The examples are listed below.

Table 4.2: "Chinese-ness" in Characters' Names/Address Forms

No.	Names/Address Forms	Equivalent in Chinese Address Form and Hanyu Pinyin	Page No. (In the novel)
1.	Prosper Wong	王发 (*wang fa*)	2
2.	Dry Ho Old Ho Big Mother Ho	何干 (*he gan*) 老何 (*lao he*) 何大妈 (*he da ma*)	2 29 182
3.	Dry Chin	秦干 (*qin gan*)	7
4.	Aim Far Chu	楚志远 (*chu zhi yuan*)	11
5.	Lute Big Sister	琵琶 (*pi pa*) 大姐 (*da jie*)	1 34
6.	Sunflower	葵花 (*kui hua*)	11
7.	Dew	露 (*lu*)	6
8.	Coral Aunt Coral	珊瑚 (*shan hu*) 姑姑 (*gu gu*)	6 99
9.	Cook Wu	厨子老吴 (*chu zi lao wu*)	17
10.	Dry Tung	佟干 (*tong gan*)	30

11.	Elm Brook Brother Elm Cousin Elm	榆溪 (*yu xi*) 榆溪兄弟 (*yu xi xiong di*)	35 100 158
12.	Miss Seven	老七 (*lao qi*)	41
13.	Second Big Uncle	二大爷 (*er da ye*)	49
14.	Second Old Master	二大爷 (*er da ye*)	50
15.	Little Aunt	小姑 (*xiao gu*)	51
16.	Old Li	老李 (*lao li*)	52
17.	Ox Demon King	牛魔王 (*niu mo wang*)	64
18.	Princess Iron Fan	铁扇公主 (*tie shan gong zhu*)	64
19.	Auspicious	吉祥 (*ji xiang*)	78
20.	Prudent Pool	谨池 (*jin chi*)	79
21.	Pillar of Nation/ Pillar Yang Uncle Pillar	国柱 (*guo zhu*) 国柱舅舅 (*guo zhu jiu jiu*)	82 171
22.	Chang Fu	张福 (*zhang fu*)	82
23.	Fat One	胖子 (*pang zi*)	82
24.	Second Miss	二小姐 (*er xiao jie*)	86
25.	Third Miss	三小姐 (*san xiao jie*)	86
26.	Big Miss	大小姐 (*da xiao jie*)	86
27.	Second Cousin	二表姐 (*er biao jie*)	88
28.	Third Cousin	三表姐 (*san biao jie*)	88
29.	Mistress Concubine	姨奶奶 (*yi nai nai*)	89
30.	Aunt Pillar	国柱舅母 (*guo zhu jiu mu*)	89
31.	Dry Tao	陶干 (*tao gan*)	91
32.	Tall One	长子 (*chang zi*)	95

(Table 4.2 continued)

33.	Brother Prudent Uncle Prudent Big Master Prudent Pool	池大伯 (*chi da bo*) 池大爷 (*chi da ye*) 池大爷 (*chi da ye*)	100 177 186
34.	Third Master Wong	王三爷 (*wang san ye*)	105
35.	Eighth Master	八爷 (*ba ye*)	109
36.	Number Four	老四 (*lao si*)	118
37.	Third Liu	刘三 (*liu san*)	118
38.	Number Seven/Seven	老七 (*lao qi*)	118
39.	Marquise Lo	罗侯爷 (*luo hou ye*)	120
40.	Fisher-in-Snow Uncle Fisher	雪渔 (*xue yu*) 雪渔表舅爷 (*xue yu biao jiu ye*)	121 147
41.	Rich	富臣 (*fu chen*)	142
42.	Cousin Bright/Bright Bright Lo	明哥哥 (*ming ge ge*) 罗明 (*luo ming*)	147 157
43.	Fifth Miss Tang	唐五小姐 (*tang wu xiao jie*)	149
44.	Autumn Crane Autumn Crane Shen Cousin Crane Master Crane	秋鹤 (*qiu he*) 沈秋鹤 (*shen qiu he*) 秋鹤伯伯 (*qiu he bo bo*) 秋鹤爷 (*qiu he ye*)	150 151 199 200
45.	Hill	陵 (*ling*)	154
46.	Pussywillow	柳絮 (*liu xu*)	155
47.	Aunt Honor Honor Pearl	荣姑姑 (*rong gu gu*) 荣珠 (*rong zhu*)	156 160
48.	Pan Ma	潘妈 (*pan ma*)	160
49.	Old Chang	老张 (*lao zhang*)	171

(Table 4.2 continued)

50.	Old Fung	老冯 (*lao feng*)	
51.	Little Chang	小张 (*xiao zhang*)	171
52.	Old Chiang	老蒋 (*lao jiang*)	
53.	Aunt Prudent	池大妈 (*chi da ma*)	177
54.	Lawyer Chen	陈律师 (*chen lv shi*)	185
55.	Cousin Fragrance	芳姐姐 (*fang jie jie*)	189
56.	Cousin Stallion	骏哥哥 (*jun ge ge*)	191
57.	Pony	驹 (*ju*)	191
58.	Cousin Chu	褚表哥 (*zhu biao ge*)	196

Although *The Fall of the Pagoda* is an English novel, the story is about a Chinese family which means the characters' names are mostly direct/literal translations from common Chinese names. Chang has used two different ways of incorporating "Chinese-ness" into the characters' names and/or address forms in her novel. First, the meaning of the Chinese common names is literally translated into English, which makes most of the names sound unnatural in English. Second, the unique address forms in Mandarin are transliterated in the English novel. Out of the 58 address forms/names listed in the table above, the researcher will discuss 24 address forms/names in detail in the following sections.

4.1.2.1 Address Forms with Specific Meaning

Chang has incorporated "Chinese-ness" into some of the characters' names in terms of providing the meaning of their names. For example, the name of the butler in the protagonist's family, Prosper Wong, is presented as below:

> "…The man servant *Prosper Wong* came over to close the heavy oak sliding doors, gripping a door each time and walking backward…" (Page 2)

This name is written as "王发" in Chinese, "王" is the surname Wong, and "发" literally means prosperity or wealth. This is a commonly given name in a Chinese family. The giver of the name hopes the named person will gain wealth and prosperity in his/her life. By using this common Chinese name, Chang has translated this Chinese name into an English name by following the grammatical sequence of an English name, that is, instead of naming the character "Wong Prosper" (which is commonly how Chinese names are written in present times), she writes it as "Prosper Wong".

There is another interesting example, "Aim Far Chu", who is the other male servant in the protagonist's family, as seen in the excerpt below:

"…*Aim Far Chu* did not live with the other men servants but in a cabin by himself in the backyard…" (Page 11)

The word "Chu" is the surname of the man, and "Aim Far" is his given name. As discussed earlier, this Chinese name is modified according to the sequence of the English name. The given names clearly indicate that Chinese parents hoped that their children would be far-sighted and achieve high goals in life.

It is important to note that in the Chinese naming system, most people focus on meanings expressed by the names. This means parents name children with the hope that their children's future reflects their names. Similarly, in this novel, Chang opted to bring in this special Mandarin naming system into her English novel to expose readers from other cultures and/or languages to this aspect.

However, in a few occasions, the Chinese names in the novel do not carry meanings but carry a certain degree of indication or representation. Despite being written in English, they sound very Chinese, thus bringing in the "Chinese-ness" of the novel. Look at the excerpt below:

"…Prosper Wong had gone to see *Elm Brook* at the small house upon his return but was given no work to do…" (Page 35)

"… *Fisher-in-Snow* was the Marquis' given name. His wife came giggling and sat hunched forward round-shouldered, hands folded in her lap against the grey silk pillow of her belly…" (Page 121)

"… 'What's your name?' '*Pussy willow.*' She was named in memory of the poetess who had won immortality with a single line comparing snowflakes to pussy willows…" (Page 155)

In the excerpts above, the names "Elm Brook", "Fisher-in-Snow" and "Pussy willow" are obviously literal translations of Chinese names because they do not sound English. However, unlike the earlier examples such as "Prosper Wong" and "Aim Far Chu" where the specific meanings of the names are clearly shown in the names, the meanings of these names are vague. Even though the names are literal back translations from Mandarin, the names do not carry any specific meanings. It is a norm in the Mandarin naming system to use beautiful words related to nature like snow, autumn, plants, brook, river, etc. Furthermore, in the Mandarin naming system, there is a common understanding within the Chinese community that the Chinese characters related to nature sound more elegant, cultured, and gentle. Thus, in the olden days, educated families used words related to nature in naming their descendants to show that they are more refined, highly educated and knowledgeable.

4.1.2.2 Relational Address Forms

Next, Chang also introduced another Chinese form of address in this English novel, which the researcher will refer to as relational address forms. This type of address form shows how two people are connected, in other words, the relationship between the interlocutors.

Look at the excerpts below:

"…"Our Old Taitai didn't believe in bound feet," Dry Ho said. "She said '*Old Ho*, two things I hate, opium and bound feet.'" …" (Page 29)

"…"Sit down, Mrs. Ho. *Old Li*, bring tea. Here, sit down."…" (Page 52)

"…He stalked the room arguing his views, telling jokes about the warlords familiarly referred to as *Old Chang*, Little Chang, *Old Fung*, *Old Chiang…*" (Page 171)

Most people would know that "Ho", "Li", "Chang", "Fung" and "Chiang" are family names of a person, but only a few would know the lexical meaning of "Old" in these address forms. In Chinese, the lexical item "老" (*lao*) which means 'old', is always used when addressing someone who has a close relationship with the addresser, or someone who has a lower social status than the addresser. Therefore, it is common for Chinese speakers to address one another as "Old + Surname" in their daily conversations. Once again, Chang has succeeded in introducing another aspect of naming in Chinese to English readers.

4.1.2.3 Address Forms with Occupation Titles

Another example of address forms involve occupation titles as can be seen below:

"… all the hands mixing them up. *Cook Wu* was loudly indignant at the way luck turned out…" (Page 17)

"… 'We were winning. *Lawyer Chen* says we were winning.'" (Page 185)

In the excerpts above, "Cook Wu" and "Lawyer Chen" are address forms used in the novel to address the occupation of the characters. While "Cook Wu was the chef, "Lawyer Chen" was the lawyer of the family. "Wu" is the surname of the chef, and "Cook" is the

occupation of the person. Likewise, with "Lawyer Chen" "Chen" was the surname of the lawyer. This address form is similar to the English way of addressing people such as "Chef Gordon Ramsay", "President Barack Obama", "Singer Adele", etc., where the occupation is inserted before the name of the person.

4.1.2.4 Number Address Forms

Besides, there is also another interesting address form in the Chinese culture, i.e., addressing someone in terms of numbers. Look at the excerpts below:

"…The concubine was called *Miss Seven*, having been the seventh make-believe daughter of the madam of the singsong house…" (Page 41)

"…Lute called him *Second Big Uncle*. He was her grandfather's nephew once removed but older than her grandfather…" (Page 49)

"… 'We have to be going, *Second Old Master*,' Dry Ho spoke up…" (Page 50)

"… 'Please show me, *Second Miss, Third Miss*…'" (Page 86)

"… 'Ayee-ee-ee! *Third Master Wong*!'…" (Page 105)

"… Even if *Eighth Master* got him the job he wouldn't have it any more." (Page 109)

"… 'It couldn't be that *Number Four*?' Pillar said instantly. 'They met at the *Third Liu*'s party. Among the singsong girls there was this *Number Four* and it turned out she used to know his *Number Seven*…. she made out she had been bosom friends with *Seven*…'" (Page 118)

"… 'To whom?'…. 'The *Fifth Miss Tang*. You know the Tangs of Honan.'" (Page 149)

In the excerpts above, the italicized words are address forms in which people use numbers to address someone else. In traditional Chinese families of the olden days, especially among rich families, having many children was the norm. As such, numbers are often used to address one another to differentiate their ranks, meaning according to

his/her birth order. This is a unique address form in Chinese culture and, the author has opted to bring it into her English novel as a means of introducing this to readers from other cultures.

4.1.2.5 Physique-related Address Forms

Chinese people also often address one another according to the body shape. Look at the excerpt below:

> "… Pillar Yang got for himself were the chauffeur and the junior chauffeur who cranked the car, and a bodyguard whom everybody called the *Fat One*…" (Page 82)

> "… 'What does the *Tall One* say?'..." (Page 95)

As seen in the excerpts above, "Fat One" is used to address a person who is physically well-endowed, while "Tall One" refers to a person of more than average height, making it obvious that Chinese people like to address people according to their physical appearance. However, this is only used in colloquial speech and among people within the same social status. People from lower social status are not allowed to address those from a higher social status in this manner, as this will sound rude and impolite to them. In the novel, this type of address form is used only in conversations among the servants of the protagonist's house, and the addressees are of a similar social status as the addresser.

4.1.3 "Chinese-ness" in Figures of Speech

There are 51 items found in the category figures of speech, which include idioms, metaphors, proverbs, etc., which are listed below. Due to limited space in this section, a more detailed table with the Chinese script, the equivalent Hanyu Pinyin, as well as the meanings, have been inserted in Appendix C.

Table 4.3: "Chinese-ness" in Figures of Speech

No.	Figures of Speech	Page No. (In the novel)
1.	A tiger's head and a snake's tail	7
2.	Big thunder, small raindrops	7
3.	Age never spares one	10
4.	Eating other's people rice	12
5.	A scholar knows what happens in the world without going out of his door	15
6.	Break the pot to get to the bottom	16
7.	Bite tongue, greed; Bit cheek, hunger	19
8.	A boy should eat rice like a tiger that feeds; A girl should eat rice like counting the seeds.	19
9.	Chopsticks held far up, marry far off; Chopsticks held way down, marry in town	19
10.	Chopsticks held high, marry nearby; Chopsticks held low, away you go	20
11.	Fish generates fever, meat generates phlegm, Cabbage and bean curd keep you sound with them	20
12.	Bean curd is soft as bamboo strips Once it gets in the belly turns as hard as iron chips	20
13.	When chopsticks fall on the ground, You'll buy fields from all around	20
14.	When chopsticks drop on the floor, You're disgraced and beaten sore	20
15.	Leave rice in the bowl and marry a pockmarked soul	21
16.	Not afraid of heaven, not afraid of earth	23
17.	Children happy and gay--- Disaster on the way	24
18.	When you take off your shoes and stockings tonight, How d'you know you'll ever put them on again?	27
19.	In life just don't be born a woman, To the end of her days her joys depend on others	27
20.	Sons and grandsons have their own blessings in course, So dont slave for them like a buffalo or a horse	28

(Table 4.3 continued)

21.	A talk as long and stinking as Mrs. Wong's foot bandage	28
22.	Front door opens very wide, Silver money rolls inside	46
23.	A cold for sale, A cold for sale, Once seen you'll get it without fail	48
24.	Short men have more kinks in their bowels	57
25.	His eyebrows flew and his colour danced	67
26.	Luring the tiger away from the mountain	69
27.	Heaven has eyes	71
28.	Thank heaven, thank earth	71
29.	Opened shop	62
30.	Keep face	63
31.	There's a thunder god pulling his mah-jong table	74
32.	It was as if a hand had parted the clouds to show the sky and sun	104
33.	Dukes and marquises walk all over the street, More barons than dogs you meet	117
34.	Pick among a thousand, pick among ten thousand, pick the biggest pockmarks of the land.	122
35.	Clear as ice and clean as snow	123
36.	What to do with the bellyful of ink he had drunk?	139
37.	The reformed spendthrift is worth more than gold	144
38.	The mouth of the green bamboo snake, the needle on the yellow bee's dart, neither of these is poisonous, the most poisonous is woman's heart	150
39.	Heaven -made Match	154
40.	Talented man, beautiful girl	154
41.	Flowers blooming, moon full	154
42.	Passing under someone's eave How dare you not bow your head?	162
43.	Elbows don't bend outward	186
44.	A girl changes eighteen times before she's full grown	199
45.	Draw a cake to satisfy your hunger	205

46.	White sun on blue sky	226
47.	His forehead is high or his ancestors were moral	233
48.	Burrow into the tip of the buffalo horn	236
49.	Round up the wind	253
50.	Treated rough, grow up tough	276
51.	One extra person only means another pair of chopsticks	277

As shown in the Table 4.3, Chang brought these Chinese figures of speech into the English novel by directly translating the idioms/proverbs/metaphors, etc. Amongst the main three categories of "Chinese-ness" identified as samples for this study, Chang's use of "Chinese-ness" is most evident in this category. Since all the examples shown in the table are Chinese figures of speech translated literally into English, they might seem awkward and unnatural in English texts, with a high possibility for readers who do not know the Chinese language, to not understand fully or even partially what they mean. Despite that, Chang has taken a bold move to weave them into her very first English novel.

It was indeed a risky move that Chang took when she decided to lavish her English novel with directly translated figures of speech/proverbs/metaphors from Chinese. This is reflected by Professor Leo Ou-fan in his article entitled 'Kua Yu Jing Kua Wen Hua de Zhang Ailing' (The Bilingualism and Biculturalism of Eileen Chang), wherein he observed that Chang faced great challenges and difficulties in terms of bilingualism and biculturalism in her English writings. According to Leo, his reading experience of *The Fall of Pagoda* was rather difficult and unpleasant because some translated characters' names sound very awkward in English. Leo found that although some parts are written very well, there are parts that are rather difficult to comprehend, especially for American readers who only read in English. He concluded that Chang needed to transform her

personal memories in Shanghai from Chinese into English writing and this need brought about challenges involving both bilingualism and biculturalism.

However, the researcher believes that Chang might have found that these Chinese idioms/proverbs/metaphors, etc. are difficult to replace with equally impactful figures of speech in English, and even if she could, the actual meaning/s of these Chinese figures of speech would be lost. Therefore, she translated them directly into English.

The researcher will discuss 9 out of the 51 examples listed in the table. The first example presented below is the Chinese idiom, "Big thunder, small raindrops".

> "… "Just like him," Prosper Wong muttered. "A tiger's head and a snake's tail. *Big thunder, small raindrops*."…" (Page 7)

The original Chinese idiom goes as follows: "雷声大雨点小" (*lei sheng da yu dian xiao*). This Chinese idiom describes a person who only boasts or gloats, but without any credibility or actions. There is an equivalent in the English language, i.e., "All talk but no action", but why does Chang choose to translate literally such Chinese idioms into English? In order for one to answer this question, s/he must be familiar with Chang and her style of writing. Scholars who have studied her Chinese novels know that she is a writer who pays extraordinary attention to details. She pays much attention to describing smells, sounds and colours in her literary works. The extent of Chang's sensitivity to style is revealed in her use of several distinctive terms when describing a similar scene, to indicate even the slightest degree of difference between such scenes.

Hence, an extremely detailed and descriptive writer like Chang, views the original Chinese idiom "Big thunder, small raindrops" as irreplaceable because the degree of contrast between "big" and "small" and the dramatic loudness of thunderclaps against the

relatively quieter fall of the raindrops is definitely more vivid than that of the English equivalent, "All talk but no action". The adjectival elements expressing contrasting sizes and the specific images evoked by the nouns, "thunder" and "raindrops", add to the visual aesthetics of the Chinese idiom. This is clearly missing from the plainer English equivalent idiom. In other words, readers are able to conjure concrete mental images of sound, colour, movement etc. which would enhance readers' enjoyment of the text. That is most possibly why Chang has opted to translate the Chinese idioms literally into English.

Apart from that, there are also several Chinese traditional beliefs which are alien to the Western culture, and so there are no equivalent proverbs or idioms in the English language to replace the Chinese proverbs. In the Chinese culture, there are many folk beliefs passed down from generations to generations, and often without concrete evidence or support. However, in the olden days, the Chinese firmly believed in these traditions. The examples given below are some of the folk beliefs which the author has incorporated into her novel, with the intention of introducing these "strange" beliefs of the Chinese to the non-Chinese readers.

Look at the excerpts below:

"… Chopsticks held far up, marry far off; Chopsticks held way down, marry in town…" (Page 19)

"… Chopsticks held high, marry nearby; Chopsticks held low, away you go! ..." (Page 20)

The two phrases above are contradictory to one another. In fact, these two phrases are used in the novel in an incident in which the maidservant was teaching the young lady of the house (i.e., the protagonist of the novel) how to use a pair of chopsticks. How one uses the chopsticks was obviously related to the belief of how far or near one would marry. At

first, the maidservant recited the first manner to teach the right way of using the chopsticks but when the protagonist did as she was told, the maidservant said the opposite to poke fun at the young lady.

Next, consider the two phrases below:

> "…When chopsticks fall on the ground, you'll buy fields from all around…" (Page 20)

> "…When chopsticks drop on the floor, you're disgraced and beaten sore…" (Page 20)

In another incident, the maidservant was comforting the young master of the household (i.e., the protagonist's younger brother) by saying that the young master would be rich someday because he had dropped his chopsticks onto the ground. However, the maidservant twists the phrase to mean the opposite when the female protagonist dropped her chopsticks onto the ground. She was merely making fun of the protagonist by doing so. However, it tends to imply a belief that the fate for the male would probably be different compared to the female for the same action.

There are similarly other folk beliefs. Look at the example below:

> "… Lute finished her rice and set the bowl down. There were a few grains left. '*Leave rice in the bowl and marry a pockmarked soul*,' Dry Chin got in the last word…" (Page 21)

Chinese people frequently use this phrase to teach children not to waste food, meaning there should not be any leftover food on their plates. The adults instil fear in the children by stating they will marry an ugly person when they grow up if they waste food.

Another interesting example is:

"… At a roll of thunder someone would say, '*There's the thunder god pulling his mah-jong table.*'…" (Page 74)

Chinese folk beliefs are always associated with gods and goddesses. For example, whenever there is a heavy downpour with lightning and thunder, the old people will joke around by saying that the thunder god is playing mah-jong thus making such loud and heavy thunderous sounds. Chang chooses to incorporate these Chinese traditional folk beliefs into the English novel, regardless of how strange or unfamiliar they are to the non-Chinese readers.

Other than folk beliefs which do not exist in the English language, the author has also brought in some of the famous Chinese proverbs/idioms filled with imaginary illusions by providing literal translations of them in her English novel. Below is an example:

"… His voice was as slight as his build, his youthful looks were pinched and on the mousy side but once he launched into the Scheme of the Empty Town … '*his eyebrows flew and his color danced.*' He acted out all the parts with masterly timing and restraint." (Page 67)

The original idiom is "眉飞色舞" (*mei fei se wu*) which is used to describe a person who is very excited. In the original idiom, the person's eyebrows and countenance are used to describe the person's joy and excitement. It can be said that the description in the original Chinese idiom is tangible as it uses the physical body parts, i.e., eyebrows and facial expression to describe the degree of one's elation. In order to keep this very visible physical description in the idiom, the author has chosen to translate it directly into English regardless of the awkwardness it might present.

Besides Chang's intention to recreate the tangibility and visual sense of the figures of speech, the literal translations of the Chinese idioms/proverbs/metaphors emphatically introduce the Chinese culture to the non-Chinese readers. Consider the example below:

"… Come any time, come for dinner, Uncle's house is the same as home
as *one extra person only means another pair of chopsticks…*" (Page 277)

Rice is the essential source of energy for the Chinese, and chopsticks are the most basic eating utensils in the Chinese culture. It is no wonder that, in the Chinese culture, chopsticks are used as metaphors to refer to people. Another pair of chopsticks means welcoming another person at the dining table and in the story, this is a welcomed gesture at the protagonist's Uncle's house.

The identified linguistic elements that express "Chinese-ness" in Chang's English novel, *The Fall of the Pagoda* have been discussed at length in the section above. These examples of "Chinese-ness" clearly indicate that they deviate from a linguistic norm, causing "defamiliarization" in the textual composition, as pointed out by Simpson (2004) in his foregrounding theory. The element of "defamiliarization" expressed in Chang's trademark employment of "Chinese-ness" may possibly cause reading difficulties especially to readers who are unfamiliar with the Chinese culture. This, therefore, brings the study to its second inquiry which is the extent to which reader comprehensibility is affected by the foregrounding of "Chinese-ness" in Chang's English novel. The next section will focus on answering this inquiry.

4.2   Comprehensibility of the Readers

This section discusses the comprehensibility of readers through the analysis of the questionnaire administered to the 20 student respondents of this study. The extent of reader comprehensibility of both groups of reader respondents, i.e., those who are Chinese

literate (Group 1: 10 respondents) and non-Chinese literate (Group 2: 10 respondents) will be measured through a detailed analysis of each respondent's answers to elements of "Chinese-ness" (i.e., 10 lexical items, 10 names/address forms and 10 figures of speech) listed in the questionnaire (Part B: Comprehensibility Without Context & Part C: Comprehensibility With Context. Refer to Appendix A).

4.2.1 Lexical Items

This section discusses the results obtained from the analysis of the comprehensibility of both groups of respondents by using a scoring method. The tables below show the results of the scoring.

Table 4.4: Scoring for Group 1: Chinese Literates (Lexical Items)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	30%	60%	10%	0		40%	30%	0	30%
2	40%	50%	0	10%		80%	10%	0	10%
3	10%	40%	20%	30%		70%	10%	0	20%
4	80%	10%	0	10%		100%	0	0	0
5	0	40%	40%	20%		10%	10%	80%	0
6	100%	0	0	0		100%	0	0	0
7	40%	10%	40%	10%		90%	0	0	10%
8	80%	10%	10%	0		100%	0	0	0
9	20%	20%	60%	0		50%	0	50%	0
10	30%	0	70%	0		30%	0	50%	20%

Table 4.5: Scoring for Group 2: Non-Chinese Literates (Lexical Items)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	50%	50%	0	0		80%	10%	0	10%
2	10%	40%	40%	10%		10%	50%	30%	10%
3	0	50%	30%	20%		10%	10%	10%	70%
4	20%	0	60%	20%		40%	0	40%	20%
5	0	0	80%	20%		40%	0	40%	20%
6	80%	0	20%	0		80%	0	10%	10%
7	0	0	100%	0		20%	0	60%	20%
8	0	0	90%	10%		100%	0	0	0
9	20%	10%	60%	10%		50%	0	40%	10%
10	0	0	80%	20%		20%	0	20%	60%

Firstly, it can be inferred from the scoring that in the situation where the context is not given, respondents from Group 1 (Chinese literates) performed much better than Group 2 (Non-Chinese literates). The percentage of Group 1 respondents giving the most accurate answer (score 1), even before the context is provided, is much higher than that of Group 2. This is because Group 1 respondents are Chinese-literates (Chinese being their mother tongue), so it is presumed that they are very familiar with the words found in the novel that are incorporated with "Chinese-ness".

In addition, it is clear that for Chinese literates, context is not a significant element in affecting their comprehensibility. As shown in Table 4.4 above, their performance was quite similar to before and after the context was given. The consistency in providing accurate answers shows that the incorporation of "Chinese-ness" in this English novel does not affect the comprehensibility of the Group 1 respondents.

On the other hand, context is a key factor for Group 2 respondents to decipher the correct meaning behind the lexical words which are incorporated with "Chinese-ness".

From Table 4.5 above, it can be clearly seen that in most of the lexical items, the percentage of giving the most accurate answer (score 1) increased significantly (to be specific, increased by 20% and above) after the context was given. From Table 4.5, it is obvious that all the respondents were clueless about the meaning of the lexical word "niang" before the context was given (0%). However, after the context was given, 100% of the respondents answered it correctly. This is a significant rise in comprehensibility of the meaning of the words when it was given in context.

Secondly, more respondents from Group 1 gave partially correct answers (score 2). When the two tables are compared, the percentage of score 2 in Group 1 is higher than that of Group 2. For both categories, with and without context, the occurrence of 0 (the absence of partially correct answer) is higher in Group 2 than that of Group 1. This is due to the lack of understanding of lexical words with "Chinese-ness" among the respondents from Group 2.

As the respondents from Group 1 are Chinese literates, there is a greater possibility that they know several meanings of the same word. Hence, at times they might have provided other meanings of the lexical item other than the most accurate ones. This was evidently not the case for respondents from Group 2. Either they had given an accurate answer or a wrong answer. Thus, there was a much lesser possibility for the occurrence of partially correct answers among the respondents of Group 2. For example, for item no. 5, 40% of respondents in Group 1 gave a partially correct answer, (score 2), while 0 respondents in Group 2 gave a partially correct answer.

The lexical item no. 5 is "*hwa-hwei*", its Chinese word is written as "花会" (*hua hui*) which is a type of lottery game. However, this Chinese word has a similar sound as another Chinese word that is "花卉" (*hua hui*) which means flowers. As such, 40% of the

respondents of Group 1 who gave a partially correct answer had answered it as "flowers" due to the similar pronunciation of the words.

Thirdly, the scores also revealed that the percentage of uncertainty (i.e., score 3) in Group 1 is much lesser than that of Group 2. Especially after the context was given, the uncertainty of the answers in Group 1 decreased significantly. This is shown by the 0 percent for score 3 in Table 4.4 for Group 1. On the other hand, the percentage of uncertain answers remained high in Group 2, with a decrease in percentage only for individual lexical items. Out of 10 items, only one item had none of the respondents giving an uncertain response. However, in all the other 9 questions, at least 20% of the respondents of Group 2 gave an uncertain response. More than 60% of the respondents in Group 2 were uncertain of the answer for 6 items out of 10 items. As such, we can see that the respondents from Group 2 tended to go for the option of uncertain answers when they came across unfamiliar lexical words. The high percentage of uncertainty shows that comprehensibility was greatly affected among the respondents from Group 2. This has important implications as it suggests that readers who are Chinese-non-literates though proficient in English might face challenges with comprehensibility when elements of a foreign language like Chinese is heavily embedded into English literary works. And, this could possibly extend to other post-colonial writings of migrant authors like Chang.

Fourthly, from the discussions above it can be understood that context is important for respondents of Group 2, for them to get the most accurate answer. However, this depends on the content of the context as well. Take a look at Table 4.5, focusing on the column for score 4 for both with and without context. The table surprisingly shows that the percentage of wrong answers increased after the context was given. The reasonable expectation would have been that the percentage decreases after the context is provided. For example, for item no. 3 in Table 4.5, the percentage for a wrong answer (score 4) was

20% before the context was given, but it increased to 70% after the context was provided. Respondents answering the meaning of the lexical word "old ghost" might have been misled by the context provided, thus answering the question wrongly. The context provided is as below:

> "That *old ghost* of mine," Dry Tung cursed, "he's better dead."
>
> "You just say that because you're angry," Dry Ho said. "After all, old husband, old wife."
>
> "Companion in old age," Sunflower said.
>
> "Not my *old ghost*," Dry Tung said half laughing embarrassedly. "The more you wish him to die the more he lives on, he'll plague you to death first." (Page 12)

Many of the respondents focused only on the anger of Dry Tung, and thus gave answers like "someone you wish to die faster", "someone Dry Tung really wanted to defeat", etc. Although the context was presented, the readers were misled by the storyline and the emotions of the characters, and thus provided an inaccurate understanding of the meaning of the lexical word. This could have been the possible reason for the unusual phenomenon of the percentage increase in the incorrect answers given by respondents of Group 2 after the context was provided.

4.2.2 Names/Address Forms

This sub-section shows the results obtained from the second category, i.e., names/address forms of the characters in the novel.

Table 4.6: Scoring for Group 1: Chinese Literates (Name/Address Forms)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	10%	60%	30%	0		20%	40%	20%	20%
2	0	40%	60%	0		20%	30%	40%	10%
3	10%	30%	60%	0		20%	30%	40%	10%
4	100%	0	0	0		80%	10%	0	10%
5	60%	30%	10%	0		70%	30%	0	0
6	0	20%	60%	20%		0	30%	70%	0
7	60%	10%	30%	0		70%	20%	10%	0
8	70%	0	30%	0		70%	20%	10%	0
9	20%	50%	30%	0		30%	40%	30%	0
10	30%	20%	30%	20%		30%	30%	30%	10%

Table 4.7: Scoring for Group 2: Non-Chinese Literates (Names/Address Forms)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	0	20%	30%	50%		0	40%	40%	20%
2	0	40%	60%	0		0	20%	60%	20%
3	10%	20%	70%	0		0	10%	60%	30%
4	80%	0	0	20%		60%	0	0	40%
5	40%	60%	0	0		20%	80%	0	0
6	0	30%	60%	10%		0	10%	60%	30%
7	30%	50%	10%	10%		50%	20%	30%	0
8	50%	20%	20%	10%		40%	30%	30%	0
9	10%	10%	60%	20%		0	40%	40%	20%
10	30%	10%	30%	30%		10%	50%	40%	0

Firstly, the results from the table show that the respondents from Group 1, once again, performed better than the respondents from Group 2 in both situations, i.e., with or without context. This is shown by the high occurrence of '0' for score 4 in Table 4.6

which means there were lesser respondents with a completely wrong answer in Group 1. Since this is a novel portraying a Chinese family background, thus the names of the characters in the novel are mostly direct translations of Mandarin names. Hence, respondents from Group 1, who are Chinese literates, have better understanding of the meaning of the Chinese names than respondents of Group 2.

However, unlike the phenomenon with the first list of lexical items, the percentage of giving a wrong answer increased after the context was given for Group 1. This can be seen in Table 4.6 in the column for score 4. Logically, the outcome should have been vice versa. Before the context was given, there were 8 questions with no wrong answers from the respondents. However, after the context was given, the number of items with no wrong answers dropped to 5. This shows that with the context given, the respondents of Group 1 were actually confused and hence, they provided the wrong answer. For example, for item no. 1, which is 'Prosper Wong', the following context was provided:

"The man servant *Prosper Wong* came over to close the heavy oak sliding doors, gripping a door each time and walking backward." (Page 2)

After the context was given, some of the respondents answered that the meaning of the name is "term to refer to someone who is in-charge of the household money", "a title", etc. This shows that the respondents were misled by the context, when they answered using the job as their reference instead of the meaning of the name. Another example is item no. 4, i.e., 'Big Sister'. This address form is literally translated from the Chinese address form, '大小姐 (*da xiao jie*)' which refers to the eldest sister in the family, or the eldest daughter of the master in the family. Referring to Table 4.6 above, before the context was given, all the respondents of Group 1 gave the most accurate answer, and

hence, 100% for score 1. However, after the context was given, the percentage for score 1 dropped to 80%. The given context is as below.

> "When I grow up I will buy Mr. Wong a fur-lined gown," she suddenly said. They both seemed very pleased. Dry Ho said, "*Big Sister* is good. She knows good from bad."
> "She knows," Prosper said.
> "Don't I get anything, *Big Sister*?" Dry Ho said.
> "You already have a sheepskin-lined jacket. I'll buy you a fox-lined jacket."
> "Thank you. And remember, once you have been thanked you can't take back your word."
> "I'll get it for you as soon as I grow up." (Page 34)

Based on the above context, some of the respondents changed their answer to "an older female", "addressing someone who is elder and respected" etc. They were misled by the conversation centred around 'Big Sister' planning to buy things for various people, and thus they assumed that 'Big Sister' should either be an adult or an elderly person.

For Group 2, Table 4.6 shows the results to be rather similar for both situations, i.e., with or without context given. Unlike the lexical items in the first category, the level of difficulty in understanding Chinese names is indeed higher among non-Chinese literates. They clearly made guesses at the meanings of the Chinese names. For example, question no. 1, "Prosper Wong", the word "prosper" is difficult for non-Chinese literates to relate with a person's name. There is no such naming pattern in other languages. Thus, many of the respondents gave answers such as "maybe he is a God named Prosper Wong", "Wong is a name, Prosper is an address form used for a servant", etc. In Chinese traditional beliefs, there is a God of prosperity, and hence, the respondents might have related the word 'prosper' in the character's name to the particular God of prosperity.

However, there is one item which was answered correctly or partially correct by most of the respondents from Group 2. This is item no. 5, which is 'Cook Wu'. In Table 4.7, it can be clearly seen that all the respondents answered correctly or partially correct. In my

opinion, it is because there is a similar structure for names in English as we can see in 'Chef Gordon Ramsay' who is well-known for his profession as a master chef. The name 'Cook Wu' shows a similar syntactical pattern in which the occupation, cook is inserted in front of the individual's surname 'Wu'.

For the same question mentioned above, i.e., 'Cook Wu', one respondent in Group 1 who was not sure of the answer before the context was given, provided the correct answer after context was given. It was of course rather surprising that context was needed for this Chinese-literate student respondent to get it right. While context can sometimes throw off the reader, it also shows that at other times, context can serve as an important crutch for individual readers and in this present study, it seems to hold true for both groups for different items of "Chinese-ness".

By comparing the two tables above, it is noted that context did not have any significant effect on the readers' comprehensibility, especially on the non-Chinese literates. This study's hypothesis was that the context would be able to guide readers to understand unfamiliar or difficult words in the novel. However, from the scores, it can be observed that for more than half of the items, the percentage of accurate answers (that is, score 1) decreased after the context was given. To be specific, the decrease in percentage occurred in questions no. 3, 4, 5, 8, 9, and 10. In most of the occasions, the percentage drop was as high as 20%. It can be concluded that context might not be useful for this category, i.e., characters' name/address forms. Unlike the previous lexical category where context was helpful for readers to decipher the meaning of Chinese-incorporated words, here in this category of names/address forms, context appears to not have been as useful. This is understandable as names or address forms are indeed difficult to be interpreted, especially when the Chinese names are translated literally. For lexical words, the meaning can be deduced with the help of the surrounding words in the context, but for names which are

unique to the Chinese traditional culture, in terms of its morphological and semantic construction, the context does not help as much. This reason probably explains the phenomenon of the percentage decrease in correct answers even with context given.

From the tables above, we can see that for item no. 6, there was not even one respondent from both groups who answered correctly, with or without context given. Item no.6 is one of the character's name, "Elm Brook". In Mandarin, "Elm Brook" is written as "榆溪" (*yu xi*), where "榆" means "elm" and "溪" means "brook". Obviously, this is another example of literal translation of a Mandarin name. This name sounds perfectly gentle and cultured in Mandarin, but when translated literally into English, it sounds very awkward and unnatural. Who would know what the meaning of "Elm Brook" is? It might mean a type of tree and a small stream of river in English. Therefore, even the Chinese literates, will not understand the meaning of the name even after the context is given. Thus, most of the respondents from both groups, responded "not sure" for this question, an example of uncertain answer. It could be said that this name is the most difficult name among all the characters' names in Chang's novel. She might have wanted to make the name sound as elegant as it was in Mandarin, and so translated the name literally. However, the effect of such an attempt did not allow for an easy understanding of the significance of the character's name.

4.2.3   Figures of Speech

Below is the table which presents the scores for both Chinese literate students and Chinese non-literate students on their understanding of Chinese figures of speech.

Table 4.8: Scoring for Group 1: Chinese Literates (Figures of Speech)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	30%	10%	10%	50%		20%	10%	20%	50%
2	60%	0	30%	10%		60%	0	30%	10%
3	10%	0	20%	70%		30%	0	10%	60%
4	80%	20%	0	0		90%	10%	0	0
5	40%	0	50%	10%		50%	0	40%	10%
6	100%	0	0	0		100%	0	0	0
7	30%	0	70%	0		60%	0	40%	0
8	70%	0	30%	0		80%	10%	10%	0
9	70%	0	30%	0		100%	0	0	0
10	60%	0	30%	10%		80%	10%	10%	0

Table 4.9: Scoring for Group 2: Non-Chinese Literates (Figures of Speech)

No.	Without Context					With Context			
	1	2	3	4		1	2	3	4
1	0	0	50%	50%		10%	0	40%	50%
2	30%	10%	40%	20%		30%	0	50%	20%
3	0	0	10%	90%		30%	0	0	70%
4	0	40%	30%	30%		30%	30%	30%	10%
5	0	10%	60%	30%		40%	10%	30%	20%
6	60%	20%	10%	10%		50%	40%	0	10%
7	0	0	80%	20%		0	0	50%	50%
8	10%	0	60%	30%		40%	0	60%	0
9	10%	20%	60%	10%		50%	10%	10%	30%
10	0	0	30%	70%		0	20%	20%	60%

As shown in Table 4.8 and Table 4.9, again the performance of respondents from Group 1 is better than that of Group 2. This is proven by the high percentage of scoring 1 (the most accurate answer) for each item by respondents in Group 1. Among all the three categories namely: lexical items, characters' names/address forms and figures of speech,

the figures of speech category is the most difficult to understand for the non-Chinese literates. This is not surprising as figures of speech like idioms/metaphors/proverbs are very culture bound. In Table 4.9, we can see 6 out of 10 questions are not answered accurately by the respondents from Group 2. Thus, there are six zeros recorded in score 1. For example, for item no. 7, even with the context given, there was no respondent who could make a correct guess or provide even a partially correct answer. This is proven by the two zeros for both score 1 and 2 in Table 4.9. This shows that the non-Chinese literates' comprehensibility was completely nil for item no. 7. Look at the excerpt below:

> "… Once the short one had managed to outs the tall one but he was taken back again a few months later. The amahs were inclined to bet on Shorty. '*Short men have more kinks in their bowels*,' Sunflower said…" (Page 57)

The idiom above is "short men have more kinks in their bowels", which in Chinese is written as "矮子肚里疙瘩多" （*ai zi du li ge da duo)*. This idiom means that people who are short are craftier or have bad ideas in their heads. This folk adage originated from the misconception in olden Chinese society that short people were normally crafty people, and hence there are many other figures of speech in Mandarin that associate short/small with bad/evil. However, this association of small with bad or evil does not exist in English, resulting in readers from other languages not being able to understand this particular concept. This can be proven by the answers given by the respondents from Group 2, the non-Chinese literates who do not know the Mandarin language at all. Some of the wrong answers they provided are, "short men are better of sex", "some things are unexpected", "short people are stronger than tall people", "short men have their good qualities too", etc. The respondents might have been misled by the context which showed that Shorty had won against the tall one. This gave the readers the notion that the idiom was about positive qualities.

Next, the figures in Table 4.8 and 4.9 also show that context might not be the most essential tool for Chinese literates to unravel the meaning of the Chinese-based idioms/metaphors/proverbs. This is proven by the high percentage of scoring 1 (i.e., accurate answer) in more than half of the questions in Table 4.8 where the context was not given. Hence, it is proven that the Chinese-literate readers in this study did not rely solely on context to understand English words which are unnatural and unfamiliar. It was their prior knowledge of Mandarin language or Chinese culture which helped them respond correctly. On the other hand, Table 4.9 proves that context is essential for the non-Chinese literates in deducing the meaning of these items. For most of the items, the percentage for scoring 1 increased to 40% after the context was given. Hence, this shows that the context was indeed helpful for the non-Chinese literates to make correct guesses to the items given. For example, for item no. 5, the percentage of a correct answer increased to 40% in Group 2. Look at the excerpt below:

> "… 'My name is Shen! Shen! Shen!'
> 'Annh?' Dry Ho grunted.
> 'Not so loud. Young ladies don't shout.'
> 'With a temper like this she can only live in a one-house village,' Dry Chin said.
> 'I won't talk to you any more.' Lute finished her rice and set the bowl down. There were a few grains left.
> '*Leave rice in the bowl and marry a pockmarked soul*,' Dry Chin got in the last word…" (Page 21)

The above excerpt is the context given for item no. 5 in the questionnaire. From the conversation above, the readers are able to understand that the Chinese idiom (italicized) actually means that if one does not finish eating the rice served, he/she will marry an ugly spouse in the future. This is an old folk saying that is used to encourage children not to have any leftover food, and thus promoting no wastage of food. Before the context was given, no respondents could give an accurate answer, but after the context was given, the

percentage increased to 40%. In short, 4 respondents fully understood the meaning of the phrase, with the help of the context.

Significantly, among all three categories, respondents from Group 1 performed the best in this category of figures of speech, regardless of the context. Even without any context given, most of the respondents were able to give the most accurate answers for most of the items. This is proven by the high percentage of scoring 1 as presented in Table 4.8. 6 out of 10 items had the most accurate answers provided by more than 60% of the respondents. Besides, score 2 (i.e., give partially correct answer) in this category is the lowest compared to the other 2 categories. That is to say, most of the respondents in Group 1 understood fully the meaning of the idioms/proverbs/metaphors given, and in cases that they were not able to, they were either not sure of the answer, or they made a wrong guess. Hence, it can be concluded that the direct translations of the Chinese idioms/proverbs/metaphors are rather clear-cut in meaning and not as ambiguous as the other two categories where there were partially correct answers.

4.3   Concluding Remarks

From the detailed analysis and discussions presented above, it can be safely concluded that the comprehensibility of readers may not be greatly affected by incorporating "Chinese-ness" in the novel. For the Chinese literates, they were able to provide the most accurate answers for most of the items even before the context was given, with some exceptional cases discussed in Section 4.2.2. It is clear that the respondents relied not only on the context but more importantly on their prior knowledge of the Chinese language and culture to help them understand the items expressing "Chinese-ness".

As for the non-Chinese literates who do not have any prior knowledge of the Chinese language and culture, the incorporation of "Chinese-ness" in this English novel certainly

poses some challenge to them. However, from the findings, it can be concluded that their comprehensibility was not as greatly affected as expected. This is because the Chinese lexical/names/figures of speech do not stand in isolation. The context and the brief summary of the storyline provided in the questionnaire offer the help needed for the non-Chinese readers to work out the meanings of the unfamiliar words or phrases. The discussion above reflects that context is important for non-Chinese literates for easy comprehension of foreign linguistic elements.

Overall, the results obtained from this study are in agreement with the Kintsch's (1988) proposal that one's prior knowledge or schema provides part of the context within which a discourse is interpreted. With the help of prior knowledge, the comprehending process can be more effective as it reduces the possibility of misinterpretations. However, in the event of the absence of prior knowledge, the context acts as a filter that lets through only the appropriate or possible meaning, while suppressing the inappropriate ones.

Bailin (2015) states that there is the possibility of multiple meanings and discusses complexity of words, phrases, sentences or discourse as one of the three basic concepts for textual comprehension. In this study, as discussed in Section 4.2.1, there are certain words/phrases in this novel which have more than one meaning, or the same/similar pronunciation with other words/phrases. This has caused the respondents to mistake a particular word/phrase to be another word, thus leading them to an inappropriate answer. Therefore, it is proven that multiple meanings of words/phrases pose a struggle for readers to comprehend or deduce their intended meanings in a text. In such circumstances, the readers have to rely on other information given not just in the immediate context but in other parts of the larger text, or they will have to depend on their own background knowledge of topics related to the text, in order to comprehend words/phrases with multiple meanings.

CHAPTER 5: CONCLUSION

5.1   Conclusion

Eileen Chang, a Chinese female writer who was born in Shanghai, left for the United States in 1955, and there after never returned to China. She died in 1995. Although she was born and raised in China, she chose to spend her remaining years in a foreign country. Chang felt grief and despair towards China to such an extent that she decided to remain in a foreign country where she lived like a stranger. The painful occurrences in China, which included a complicated family background and unpleasant childhood memories, the lies and betrayal from her loved ones, the failure in marriage etc., had left her with much sorrow and disappointment.

Being a new comer to a new land had not been easy. Although she was a well-known writer back in China, she was a complete stranger to the public in the United States. In order for her to survive in a foreign country, she knew she had to start writing in the local national language. This is aptly pointed out by Wang (2005) who talks about how overseas Chinese writers often face challenges and difficulties in self-identification. Over the years, they had to struggle and fight to make a living and define their identity in a new place they had come to call home. But as they strove towards creating this new identity, the sense of belonging to the cultural roots of China was never severed. It is therefore common to see some elements of "Chinese-ness" or a Chinese style of writing in their literary works.

Chang, being a new Chinese writer who wished to make herself known among the English readers, succeeded in incorporating "Chinese-ness" in her English writings as a way of keeping her native culture and her true identity alive. She had her own unique persistence in incorporating "Chinese-ness" into her English novel which allowed readers from other cultures to be educated and exposed to the Chinese culture and discourse. Her writings testify to the fact that she was proud of her own identity and culture, and clearly

wished that the beautiful virtues of her native culture could be made known to people around the world, besides her own community. This was how she wanted to portray herself: a Chinese female writer living in an English-speaking country.

This present study shows similar results to a recent study carried out by Qian (2019) that has discovered various types of Chinese elements or "Chinese-ness" that are incorporated in the literary works of American and British-born Chinese novelists. The current research has discovered four types of "Chinese-ness" that are incorporated in Chang's English novel entitled *The Fall of the Pagoda*. The discovery concurs with Qian's findings which asserts that the incorporation of "Chinese-ness" in English novels adds semantic richness to the novel. Additionally, important elements of the Chinese culture are introduced to the English readers' through the four types of "Chinese-ness" found in the Chang's novel. This has aided in the propagation of Chinese culture to the Westerners.

The incorporation of "Chinese-ness" into other languages is commonly seen in many Chinese writers' literary works. American-born Chinese writer, Amy Tan and Malaysian-born Chinese writers like Tan Twan Eng, Ho Thean Fook, Task Aw, Khoo Kheng Har and Chong Seck Chim, have all brought in Chinese elements into their literary writings. It is believed that language interference does help in the mutual learning of culture. This present study and other previous studies prove that language transfer is a way of propagation of one's culture and, at the same time a declaration of self-identification to the public.

However, there is a possibility that language interference might affect readers' comprehensibility of the literary writings, especially when a particular culture or language is totally new and unknown to the readers. Van de Broek (2000) and Bailin (2015) point out that background knowledge and prior understanding of related topics are important to

readers' comprehensibility and text readability. This present study has proven that even the non-Chinese literates, who are not familiar with Chinese culture at all, are able to deduce most of the meanings of the given words and phrases flavoured with "Chinese-ness" with the help of the context and possibly due to some prior background knowledge of certain Chinese elements as Malaysia is multi-cultural and its people are daily exposed to other cultures. Therefore, the survey has showed that Chang's incorporation of "Chinese-ness" into an English novel has not greatly affected the readers' comprehensibility, especially the non-Chinese literates in this study. As long as the "Chinese-ness" is incorporated in a clear and understandable context, the text readability and readers' comprehensibility becomes manageable.

Overall, the aim of the present study is to relate Chang's distinctive writing style in her English novel to the author's purpose of adopting such a style. This present study also looked into the relation between Chang's unique writing style and its effect on reader comprehensibility. Therefore, the goal of this stylistic analysis is not simply to describe the unique features of Chang's writing style, but also to relate their literary effects to reader comprehensibility and text readability in terms of the interpretation of the text.

5.2   Recommendations for Future Studies

This present study has discovered the types of "Chinese-ness" in this English novel, *The Fall of the Pagoda* and its effects on readers' comprehensibility. However, this is merely a starting point for similar research in the future.

It is recommended that the one other English novel written by Chang, that is, *The Book of Change* (2010) be included in future research, in order to fully analyse and plot the consistency of her writing style in English. In addition, a broader perspective can be taken on in future research via a comparison of writers with similar writing styles, i.e.,

with language and cultural interference in literary writings. The comparison would possibly show up similarities and differences in their way of adopting such a writing style. This would be a significant contribution towards the study of Stylistics in post-colonial writings.

Finally, more extensive research can be conducted on how foreign languages and cultural interferences in English literary writings can be systematically constructed by authors to allow for greater sensibility to other cultures without impeding reader comprehensibility. Furthermore, research on how readers view such incorporations of foreign cultural elements in English literary texts can also be beneficial with regard to the reception of such writing styles.

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UNIVERSITY OF MALAYA

The Leader in Research & Innovation

This research study, which is in fulfilment of a Master Degree, is focused on studying the incorporations of Chinese-ness in Eileen Chang's English Novel *The Fall of the* Pagoda (2010). The aim of this survey is to look into the effects of "Chinese-ness" used in the English novel in relation to the comprehensibility of the readers. The reader's views on the usefulness of this type of writing style is also a part of this survey.

Please note that the responses you provide will be treated as confidential. The research outcome and report will not refer to any individuals. The compiler of the questionnaire will have sole ownership of the completed questionnaire.

You will need approximately 30 minutes to answer this questionnaire. Your cooperation is much appreciated. Thank you.

PART A: DEMOGRAPHIC PROFILE (Please tick in the appropriate box)

1. Name: _____

2. Gender:
   ☐ Male   ☐ Female

3. Race:
   ☐ Malay ☐ Chinese ☐ Indian ☐ Others (Please specify: _____)

4. Age:
   ☐ 20-25   ☐ 26-30   ☐ 31-35

5. Academic Qualifications:
   ☐ Diploma   ☐ Bachelor   ☐ Master   ☐ PhD

6. What is your academic discipline?
   _____

7. Which faculty are you currently enrolled in?
   _____

8. Year of programme:
   ☐ 1st Year   ☐ 2nd Year   ☐ 3rd Year   ☐ 4th Year   ☐ 5th Year

9. MUET Result:
   ☐ Band 1   ☐ Band 2   ☐ Band 3   ☐ Band 4   ☐ Band 5   ☐ Band 6

10. IELTS Result (*fill in if applicable*): Band _____
    TOEFL Score (*fill in if applicable*): _____

11. SPM Result:
    i) English language: _____   ii) Chinese language: _____

*If you have not taken the Chinese subject in the SPM examination, please tick the
following statement/s that best describe/s your language ability. (*You can tick more
than one*)

☐ I can read moderately well in Chinese.   ☐ I can read very well in Chinese.

☐ I can write moderately well in Chinese.   ☐ I can write very well in Chinese

☐ I can speak moderately well in Chinese.   ☐ I can speak very well in Chinese.

☐ I do not know Chinese at all.

   ☐ If none of the above describes your ability, please explain in your own words for
e.g. 'I can speak just a little bit of Chinese like when ordering food or greeting people.'

_____

_____

_____

Summary of the novel *The Fall of the Pagoda*

The Fall of the Pagoda, the first of two semi-autobiographical novels written originally by Eileen Chang in English, depicts in gripping detail her childhood years in Tianjin and Shanghai, while *The Book of Change* revolves around her wartime student days in Hong Kong. *The Fall of the Pagoda* introduces a young girl (called Lute) growing up amid many family entanglements with her divorced mother and spinster aunt during the 1930s in Shanghai's International Settlement. Both novels shed light on the construction of selfhood in Chang's other novels, through lengthy discussions of Chang's difficult relationship with her selfishly demanding mother as well as of intricate dynamics in the extended families who emerged from aristocratic households of the late Qing Dynasty. While the main characters belong to the new Republican period, their worldviews and everyday life are still haunted by the shadows of the past.

The Fall of the Pagoda tells a narrative story about the childhood life of a girl, Lute, born in a noble family which is in a process of moral and financial decline. As a young girl, her mother followed her aunt to go abroad, and her father was addicted to opium, leaving her and her little brother to live with their servants, Dry Ho, Dry Chin, Dry Tung etc.

Her father presided over their family. Nevertheless, he did not work due to a negative attitude to life and the addiction to opium. Lute's mother, Dew, a woman in the vanguard of female self-reliance, decided to divorce with her father, the patriarch who was adrift in post-Qing China. Maybe due to her special family background, the little girl was different in some significant way from others of the same age. Her psychological age is much older than actual age.

Lute's sickly brother, Hill, as a boy, was the important child in this family because he would be the successor of his father, Elm Brook. The young boy was cosseted, over-supervised and beaten so that he was weak and morose. Lute was often ignored and had more freedom to do what she wanted. She was given to those of no consequence. Lute grew up around servants, the sprawling, extended family existed in a sea of gossip, scandal, jealousy and fear. They were bound together by their need for money, and the terror of destitution. They lived on the family's ever-diminishing wealth and tarnished prestige, pretending loyalty while pursuing their own survival and pleasure. Through young Lute's child clear eyes, those adults sometimes were hypocritical; even her parents were relentlessly selfish.

PART B: COMPREHENSIBILITY (WITHOUT CONTEXT)

This section contains open-ended questions that aims to look into respondents' understanding of Chinese-ness. Below are some statements extracted from the English novel, *The Fall of the Pagoda* that contain Chinese-ness, with no context given.

<u>Category I: Lexical Words</u>

Briefly write down what you understand by the lexical words listed below.

(E.g. dee = the descendants from the first wife)

   i.   amahs

     _____

   ii.   taitai

     _____

  iii.   old ghost

     _____

  iv.   kowtow

     _____

   v.   hwa-hwei

     _____

  vi.   baba

     _____

 vii.   tung shing lieng-ai

     _____

viii.   niang

     _____

ix.   Bridge of the Eight Immortals

_____

x.   Yellow Plum Rain

_____

Category II: Names/Address Forms

Briefly write down your understanding of the address forms/names listed below.

(E.g. Miss Nine = Perhaps she is the ninth daughter in the family)

i.   Prosper Wong

_____

ii.   Dry Ho

_____

iii.   Aim Far Chu

_____

iv.   Big Sister

_____

v.   Cook Wu

_____

vi.   Elm Brook

_____

vii.   Ox Demon King

_____

viii.   Princess Iron Fan

_____

ix.   Auspicious

_____

x.   Pillar of Nation

_____

Category III: Figures of Speech (Idioms/Metaphors/Proverbs etc.)

Briefly write down what you understand from the figures of speech listed below.

(E.g. Heaven has eyes = A Chinese saying. Meaning that everything a man do will eventually be judged by Heaven/God)

i.   A tiger's head and a snake's tail

_____

_____

ii.   Big thunder, small raindrops

_____

_____

iii.   Eating other's people rice

_____

_____

iv.   Break the pot to get to the bottom

_____

_____

v.   Leave rice in the bowl and marry a pockmarked soul

_____

_____

vi.   Not afraid of heaven, not afraid of earth

_____

_____

vii.   Short men have more kinks in their bowels

_____

_____

viii.   His eyebrows flew and his colour danced

_____

_____

ix.   Luring the tiger away from the mountain

_____

_____

x.   Elbows don't bend outward

_____

_____

PART C: COMPREHENSIBILITY (WITH CONTEXT)

This section contains open-ended questions that aim to find out the extent of the respondents' understanding of Chinese-ness. Below are some excerpts extracted from the English novel, *The Fall of the Pagoda* that contain Chinese-ness.

Category I: Lexical Words

Briefly write down what you understand by the **bolded** lexical words in the excerpts below.

i.

> They had brought their won servants but they were short of hands for the housewarming party. The **amahs** had to pitch in and help. It was unheard-of to have singsong girls in the house but the **amahs** were determined to be tactful without seeming eager to ingratiate themselves with the concubine in case some of their colleagues should tattletale to the mistress some day. Fortunately they were not to serve at the table. (pg.1)

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ii.

> "Coolies came and took them, we thought it was to the ship," the amahs said terrified.
> "Who let them in?"
> "Mr. Wong took the upstairs."
> Prosper Wong said, "Master told me over the phone that the coolies were coming. I thought *Taitai* and Miss Coral knew about it."
> They were furious knowing he must be in on the plot. Prosper generally disapproved of the Master but for once thought he was in the right. It was madness for two young women to go so far from home. The family honor was at stake. (pg.6)

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_____

iii.

> "That **old ghost** of mine," Dry Tung cursed, "he's better dead."
> "You just say that because you're angry," Dry Ho said. "After all, old husband, old wife."
> "Companion in old age," Sunflower said.
> "Not my **old ghost**," Dry Tung said half laughing embarrassedly. "The more you wish him to die the more he lives on, he'll plague you to death first."
> (pg.12)

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_____

iv.

> An amah rushed upstairs. "Here you are, Mrs. Ho, I've been looking everywhere." She dropped her voice. "Go see Sixth Master now?"
> Sixth Master sat in a room on the ground floor. When the children **kowtow**ed he leaned forward in his armchair beckoning for them to rise. He wore a full moustache.
> "How is Twelfth Master?" he asked Dry Ho. Elm Brook was number twelve in the clan. And, "Have you seen Old *Taitai*?" (pg.53)

_____

_____

v.

> These days she was turning more and more to the amahs, trying to sell them *hwa-hwei* lottery or get them to invest their savings in loans at high interest or join a "club" with monthly payments and drawing of lots. The Shens' amahs being new to the city were good prospects. Another good thing was they were the only women in the house and one did not have to worry what the mistress might say. (pg.91)

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_____

vi.

> Like a soldier in a comfort station he finally recovered enough to give an account of the day's happenings, lawyers and various other people he had seen, among them his **baba**, father. He spoke very low, sitting respectfully upright glass in hand but not looking at anyone. He dropped his voice still further at the word **baba** which came out like blowing off a bubble, carefully and he looked in front of him as though it hung iridescent in the air. (pg.148)

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_____

vii.

> "What's most maddening is what some of our relatives are saying: Miss Coral doesn't want to marry because she's too much with me," Dew said. "Your own brother says it," Coral snorted. "***Tung shing lieng-ai***, love among the same sex."
> "He's proud of knowing such a stylish phrase," Dew said. (pg.122)

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viii.

> "Well, you're going to get a face-to-face present tomorrow," she started again. "You haven't met, have you?"
> "No," Lute said.
> "What are they going to call her?" the Marquise turned to Coral.
> "They're to call her ***Niang***."
> "A good thing there're two words for mother. Confusing otherwise," the Marquise whispered tittering again. No such problem in the old days before divorce when there was a stepmother only when the mother was dead. (pg.159)

_____

_____

ix.

> "Sure, so many people in Shanghai, not likely you'd be the one to win first prize."
> "It's all fated. If your name is on the list there's no escape."
> "I was going to the **Bridge of the Eight Immortals** on business. I'd have been right in the midst of it if some people hadn't dropped in."
> "Talk of narrow escapes. A friend of mine was help up by traffic not two blocks away. Huh-ya! It must be his forehead is high or his ancestors were moral."
> (pg.233)

_____

_____

x.

> Her brother no longer existed. In the beginning they had been the only two people in the world. Now there was only she. She felt cold and lost somewhere in her middle.
> The season of **Yellow Plum Rain** had begun. Walking to her lesson halfway across town in the rain she thought, Hill is dead. (pg. 281)

_____

_____

Category II: Names/Address Forms

Briefly write down what you understand from the **bolded** names/address forms in the excerpts below.

i.

> The man servant **Prosper Wong** came over to close the heavy oak sliding doors, gripping a door each time and walking backward. (pg.2)

_____

_____

ii.

> What had happened to her voice? As a child when she shouted for **Dry Ho** from the top of the stairs the ringing blasts had deafened her own ears. The other servants had said laughing, "The way you yell **Dry Ho**, **Dry Ho**, even the river would dry up." River was also *ho*. But now she could not let go no matter how she tried. (pg.238)

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iii.

> "Write it out and show Aim Far," Dry Ho said. **Aim Far Chu** could read and write.
> "But I know the word." She wrote it in the air.
> "Show **Aim Far**. Once it's burned it can't be changed."
> **Aim Far Chu** did not live with the other men servants but in a cabin by himself in the backyard, a tiny stucco structure that might have been a coal bin or watchman's box. (pg.11)

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iv.

> "When I grow up I will buy Mr. Wong a fur-lined gown," she suddenly said. They both seemed very pleased. Dry Ho said, "**Big Sister** is good. She knows good from bad."
> "She knows," Prosper said.
> "Don't I get anything, **Big Sister**?" Dry Ho said.
> "You already have a sheepskin-lined jacket. I'll buy you a fox-lined jacket."
> "Thank you. And remember, once you have been thanked you can't take back your word."

_____

_____

v.

> William hung around the kitchen for scraps. **Cook Wu** swore and kicked, still it was underfoot all the time. Lute was ashamed of it and called for it to come out but it never came when she called. The only one it could not leave alone was **Cook Wu**, a big tall round-faced man with red-vined bulging eyes and the beginning of a paunch under his dirty white apron, more like a butcher than a cook. (pg. 135)

_____

_____

vi.

> Dew and Coral put off sailing. **Elm Brook** Shen had stayed away from the house ever since all the help he summoned to Tientsin from Peking and Shanghai had failed to stop his wife and sister. Lute never noticed it when her father was not in the house. (pg. 6)

> Lute recited shaking her body from side to side but not quite able to get into the swing of it. The tall opium cook sat high-shouldered on his tiny child's stool in front of the divan that he was using as a table, playing with his little shield and needle and burner at the feet of the two reclining figures, an ill-chosen actor in the role of a son that looked too old for his parents. A blue smoke fogged the thick air. The archway between the connecting rooms gave the, a cavernous look. A cave inhabited by half beasts, half gods, the **Ox Demon King** and **Princess Iron Fan**. When she learned English she was startled by the phrase "father's den". (pg. 64)

vii. Ox Demon King

---

viii. Princess Iron Fan

---

ix.

> "Not at all," he jerked his head again and blinked for emphasis. "She thought **Auspicious** married a furniture dealer. A widower and the chauffeur was matchmaker. They even produced the man to come and kowtow and thank *Taitai*."
> "Is that so. All we heard was Big Master had taken **Auspicious** for concubine, we didn't know the rest."
> "Don't talk wildly at the big house." He indicated the children with a glance.
> "I know. They won't say anything." (pg.78)

---

x.

> The next day Dry Ho took the two to see the Yangs, their mother's family. Their uncle **Pillar of Nation** was their mother's brother. Compared to the well-ordered domesticity of Prudent Pool's big and small house, the Yangs' was bedlam. (pg.82)

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Category III: Figures of Speech (Idioms/Metaphors/Proverbs etc.)

Briefly write down what you understand from the **bolded** figures of speech in the excerpts below. If your answer is the same as the answer previously provided in Part B, you may write the answer as "SAME" in this part. If not, kindly provide your answer here based on what you understand from the given context.

> "Yes, I'm holding your things," he said. "You'll get them back. In time."
>
> The amahs whisked the children out of hearing before they started to shout:
>
> "We're going with or without luggage."
>
> "Just the sort of thing you'd do."
>
> "The only way to treat you people. You won't listen to reason."
>
> All Lute heard was her father telling something going down the stairs and the front door slamming. It was nothing new. The amahs whispered together. Negotiations continued through relatives. The luggage came back just in time to go to the ship.
> "Just like him," Prosper Wong muttered. "**A tiger's head and a snake's tail**. **Big thunder, small raindrops**."
>
> Elm Brook stayed away the afternoon the ship sailed. Dew laid on a bamboo cot crying after she had got dressed to go. Coral had given up trying to talk to her and went to wait for her downstairs. She cried for hours facing the wall. (pg.7)

i.   A tiger's head and a snake's tail

_____

_____

ii.   Big thunder, small raindrops

_____

_____

iii.

> "Mrs. Chin is the luckiest," Sunflower said. "A son and grandsons and their own houe and land, no worries."
> "Yes, not like me," Dry Ho said. "At my age I still have a whole big family to support."
> "Really if I were you, Mrs. Chin, I'd go home and enjoy myself. What for, at this age, still out here **eating other people's rice**?" Sunflower said.
> "Yes, not like us who have to," Dry Ho said.
> "I was born with the fate to toil." Dry Chin said smiling. (pg.12)

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_____

iv.

> "Did they see the white snake?" Lute asked.
> "It must have got away," Sunflower said.
> "Nobody knows where she is now?"
> "She can be anywhere. Plenty like her around," Sunflower snickered.
> "That beautiful?"
> "Lots of snake women and fox women turning the world helter-skelter."
> "She still changes back into a snake sometimes?"
> "Keep asking," Dry Chin said. "**Break the pot to get to the bottom**."
> The light and noise from the men's quarters were irresistible. Lute went and stood at the floor. (pg.16)

_____

_____

v.

> "My name is Shen! Shen! Shen!"
> "Annh?" Dry Ho grunted. "Not so loud. Young ladies don't shout."
> "With a temper like this she can only live in a one-house village," Dry Chin said.
> "I won't talk to you any more." Lute finished her rice and set the bowl down. There were a few grains left.
> "**Leave rice in the bowl and marry a pockmarked soul**," Dry Chin got in the last word. (pg.21)

_____

_____

vi.

> "Brother and sister?"
> "Yes."
> "They're so quiet."
> "Yes, they're not as sprightly as your young masters and young ladies."
> "Ugh, then! **Not afraid of heaven, not afraid of earth**. Ugh, they're fierce. Tsk,tsk,tsk,tsk," she clucked with an European intonation she affected. "Not like yours, so sweet, so well-mannered."
> "That they are. Brother and sister never fight. Never quarrelled in all their lives." (pg.23)

_____

_____

vii.

> Their two opium cooks, one tall and thin and the other very short, looked like a comic team. Once the short one had managed to oust the tall one but he was taken back again a few months later. The amahs were inclined to bet on Shorty. "**Short men have more kinks in their bowels**," Sunflower said.

_____

_____

viii.
> He knew it backwards and forwards. His voice was as slight as his build, his youthful looks were pinched and on the mousy side but once he launched into the Scheme of the Empty Town, the War of Tongues, the Borrowing of Arrows by Thatched Boats the Scheme of Mortified Flesh, the Scheme in the Brocade Bag, "**his eyebrows flew and his color danced**." He acted out all the parts with masterly timing and restraint. (pg.67)

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_____

ix.
> Thereupon Eighth Master did stoop to request a scheme to drive Seven away and rid Master of her evil influence. Aim Far replied that nothing could be accomplished in Master's presence, so the first move had to be **luring the tiger away from the mountain**. Eighth Master suggested a trip to Shanghai but Aim Far pointed out that Seven being a southerner could easily pursue him there where she would be on homegrounds. The best way would be to detain him for a number of days at the New House, a fastness as a metal town with boiling moat. Measures could then be taken to ensure Seven's immediate departure from Tientsin and that her so-called father would not remain to act as go-between. (pg.69)

_____

_____

x.
> After dinner Prosper Wong stayed on the bench alone flushed from the wine smoking a cigarette. When Dry Ho came back to return a kettle he told her about the lawsuit.
> "Master always does things like this," he said. "A tiger's head, then a snake's tail. I had no idea what was going on and suddenly, what's this about festival gifts? Lawsuits are child's play? Fight today, make up tomorrow? Gang up against your own sister? **Elbows don't bend outward**."
> Dry Ho was nervous, somebody might hear them. "I didn't know anything about this," She kept saying. (pg.186)

_____

_____

--------------------------THE END OF QUESTIONNAIRE. THANK YOU. -------------------

APPENDIX B: ANSWER KEY FOR QUESTIONNAIRE

<u>Category I: Lexical Words</u>

i. amahs

   <u>House's helper</u>

ii. taitai

   <u>Master's wife</u>

iii. old ghost

   <u>Husband</u>

iv. kowtow

   <u>Bow before</u>

v. hwa-hwei

   <u>Lottery</u>

vi. baba

   <u>Father</u>

vii. tung shing lieng-ai

   <u>Homosexual love</u>

viii. niang

   <u>Mother</u>

ix. Bridge of the Eight Immortals

   <u>A place in Shanghai (The Eight Immortals Bridge Cemetery)</u>

x. Yellow Plum Rain

   <u>A rainy season</u>

Category II: Names/Address Forms

i. Prosper Wong

A person who has surname of Wong, and hope to be rich and prosperous

ii. Dry Ho

A person who has surname of Ho, and name that carries the meaning of 'dry'

iii. Aim Far Chu

A person who has surname of Chu, and is ambitious

iv. Big Sister

Master's daughter

v. Cook Wu

A person who has surname of Wu, and is a chef in the house

vi. Elm Brook

Direct translation of a Chinese name that carries the meaning of elm tree and small

river

vii. Ox Demon King

One of the gods in Chinese mythology that is used to describe a person with bad

temper

viii. Princess Iron Fan

One of the gods in Chinese mythology (wife of Ox Demon King) that is used to

describe women who is fierce and powerful

ix. Auspicious

Name carries the meaning of bringing good luck/ good fortune

x. Pillar of Nation

Name that carries the meaning of a country's future hope

Category III: Figures of Speech (Idioms/Metaphors/Proverbs etc.)

i. A tiger's head and a snake's tail

Started something very diligently but gave up half way

ii. Big thunder, small raindrops

Only talk, but no action

iii. Eating other's people rice

Working for others

iv. Break the pot to get to the bottom

Keep asking until one is satisfied / to dig out every details

v. Leave rice in the bowl and marry a pockmarked soul

A Chinese saying that if one doesn't finish eating the rice, he/she will marry an ugly spouse in the future

vi. Not afraid of heaven, not afraid of earth

A person who is very brave, afraid of nothing

vii. Short men have more kinks in their bowels

Short people normally has more bad/crafty ideas in their head

viii. His eyebrows flew and his colour danced

A Chinese idiom which is used to describe a person who is very happy and delighted when doing/saying something

ix. Luring the tiger away from the mountain

Distracting someone/something, in order to archive one's goal (that thing or that person is a hindrance)

x. Elbows don't bend outward

One should not betray his/her family or friends

APPENDIX C: EXTENDED DETAIL OF TABLE 4.3

No.	Figures of Speech	Equivalent Chinese Script	Hanyu Pinyin	Page No. (In the novel)
1.	A tiger's head and a snake's tail	虎头蛇尾	*hu tou she wei*	7
2.	Big thunder, small raindrops	雷声大雨点小	*lei sheng da yu dian xiao*	7
3.	Age never spares one	岁月不饶人	*sui yue bu rao ren*	10
4.	Eating other's people rice	吃别人家的米	*chi bie ren jia de mi*	12
5.	A scholar knows what happens in the world without going out of his door	秀才不出门能知天下事	*xiu cai bu chu men neng zhi tian xia shi*	15
6.	Break the pot to get to the bottom	打破砂锅问到底	*da po sha guo wen dao di*	16
7.	Bite tongue, greed; Bit cheek, hunger	咬舌头，贪吃鬼，咬腮肉，饿死鬼	*yao she tou tan chi gui yao sai rou e si gui*	19
8.	A boy should eat rice like a tiger that feeds; A girl should eat rice like counting the seeds.	男孩吃饭如吞虎，女孩吃饭如数谷	*nan hai chi fan ru tun hu nv hai chi fan ru shu gu*	19
9.	Chopsticks held far up, marry far off; Chopsticks held way down, marry in town	筷子抓得远，嫁得远；筷子抓得近，嫁得近	*kuai zi zhua de yuan jia de yuan kuai zi zhua de jin jia de jin*	19

10.	Chopsticks held high, marry nearby; Chopsticks held low, away you go	筷子抓得远，嫁得近；筷子抓得近，嫁得远	*kuai zi zhua de yuan jia de jin kuai zi zhua de jin jia de yuan*	20
11.	Fish generates fever, meat generates phlegm, Cabbage and bean curd keep you sound with them	鱼生热，肉生痰，青菜豆腐保平安	*yu sheng re rou sheng tan qing cai dou fu bao ping an*	20
12.	Bean curd is soft as bamboo strips Once it gets in the belly turns as hard as iron chips	豆腐软，像竹条，一下肚，变铁片	*dou fu ruan xiang zhu pian yi xia du bian tie pian*	20
13.	When chopsticks fall on the ground, You'll buy fields from all around	筷子落了地，四方买田地	*kuazi zi luo le di si fang mai tian di*	20
14.	When chopsticks drop on the floor, You're disgraced and beaten sore	筷子落了土，挨揍又吃一嘴土	*kuai zi luo le tu ai zou you chi yi zhui tu*	20
15.	Leave rice in the bowl and marry a pockmarked soul	碗里剩米粒，嫁的男人是麻子	*wan li sheng mi li jia de nan ren shi ma zi*	21
16.	Not afraid of heaven, not afraid of earth	天不怕地不怕	*tian bu pa di bu pa*	23
17.	Children happy and gay---Disaster on the way	乐极生悲	*le ji sheng bei*	24
18.	When you take off your shoes and stockings tonight, How d'you know you'll ever put them on again?	今朝脱了鞋和袜，怎知明朝穿不穿	*jin zhao tuo le xie he wa zen zhi ming zhao chuan bu chuan*	27

19.	In life just don't be born a woman, To the end of her days her joys depend on others	生来莫为女儿身，喜乐哭笑都由人	*sheng lai mo wei nv er shen xi le ku xiao dou you ren*	27
20.	Sons and grandsons have their own blessings in course, So dont slave for them like a buffalo or a horse	儿孙自有儿孙福，莫为儿孙做牛马	*er sun zi you er sun fu mo wei er sun zuo niu ma*	28
21.	A talk as long and stinking as Mrs. Wong's foot bandage	王婆的裹脚布——又臭又长	*wang po de guo jiao bu you chou you chang*	28
22.	Front door opens very wide, Silver money rolls inside	大门开，银钱滚进来	*da men kai yin qian gun jin lai*	46
23.	A cold for sale, A cold for sale, Once seen you'll get it without fail	卖感冒，卖感冒，谁见一准就病倒	*mai gan mao mai gan mao shui jian yi zhun jiu bing dao*	48
24.	Short men have more kinks in their bowels	矮子肚里疙瘩多	*ai zi du li ge da duo*	57
25.	Opened shop	开张	*kai zhang*	62
26.	Keep face	为了面子	*wei le mian zi*	63
27.	His eyebrows flew and his colour danced	眉飞色舞	*mei fei se wu*	67
28.	Luring the tiger away from the mountain	调虎离山	*diao hu li shan*	69
29.	Heaven has eyes	老天有眼	*lao tian you yan*	71
30.	Thank heaven, thank earth	谢天谢地	*xie tian xie di*	71
31.	There's a thunder god pulling his mah-jong table	雷公老爷在拖麻将桌子	*lei gong lao ye zai tuo ma jiang zhuo zi*	74

32.	It was as if a hand had parted the clouds to show the sky and sun	仿佛有人拨开了乌云，露出了青天白日	*fang fu you ren bo kai le wu yun lu chu le qing tian bai ri*	104
33.	Dukes and marquises walk all over the street, More barons than dogs you meet	公侯满街走，男爵多过狗	*gong hou man jie zou nan jue duo guo gou*	117
34.	Pick among a thousand, pick among ten thousand, pick the biggest pockmarks of the land.	千拣万拣，拣个大麻脸	*qian jian wan jian jian ge da ma lian*	122
35.	Clear as ice and clean as snow	冰清玉洁	*bing qing yu jie*	123
36.	What to do with the bellyful of ink he had drunk?	喝了一肚子的墨水，能卖给谁？	*he le yi du zi de mo shui neng mai gei shui*	139
37.	The reformed spendthrift is worth more than gold	败子回头金不换	*bai zi hui tou jin bu huan*	144
38.	The mouth of the green bamboo snake, the needle on the yellow bee's dart, neither of these is poisonous, the most poisonous is woman's heart	青竹蛇儿口，黄蜂尾上针，两者皆不毒，最毒妇人心	*qing zhu she er kou huang feng wei shang zhen liang zhe jie bu du zui du fu ren xin*	150
39.	Heaven -made Match	天作之合	*tian zuo zhi he*	154
40.	Talented man, beautiful girl	郎才女貌	*lang cai nv mao*	154
41.	Flowers blooming, moon full	花好月圆	*hua hao yue yuan*	154
42.	Passing under someone's eave How dare you not bow your head?	打人檐下过，哪能不低头	*da ren yan xia guo na neng bu di tou*	162

43.	Elbows don't bend outward	胳臂肘向外弯	*ge bei zhou xiang wai wan*	186
44.	A girl changes eighteen times before she's full grown	女大十八变	*nv da shi ba bian*	199
45.	Draw a cake to satisfy your hunger	画饼充饥	*hua bing chong ji*	205
46.	White sun on blue sky	青天白日	*qing tian bai ri*	226
47.	His forehead is high or his ancestors were moral	不是他印堂高就是他祖宗积德	*bu shi ta yin tang gao jiu shi ta zu zong ji de*	233
48.	Burrow into the tip of the buffalo horn	钻牛角尖 1	*zuan niu jiao jian*	236
49.	Round up the wind	兜风	*dou feng*	253
50.	Treated rough, grow up tough	粗生粗长	*cu sheng cu zhang*	276
51.	One extra person only means another pair of chopsticks	多个人也不过就是多双筷子	*duo ge ren ye bu guo jiu shi duo shuang kuai zi*	277