

# Journal of Language, Culture and Education Studies





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# MEASUREMENT DESIGN AND EVALUATION ANALYSIS OF LEARNING ACHIEVEMENTS TO SUPPORT ACCREDITATION IN THE ELECTRICAL ENGINEERING EDUCATION STUDY PROGRAM, NUSA CENDANA UNIVERSITY

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**Abstract:** The study was conducted to design and analyze measurement instruments for outcome learning in the Electrical Engineering Education Study Program at Nusa Cendana University that are relevant and comprehensive enough to help with the accreditation process. Unafurnished learning outcomes is a useful index of education quality and it is absolutely necessary to evaluate it qualitatively to meet the accreditation standard of study programs put forward by national accreditation body. This research was conducted to produce a procedure for instrument design to measure progress in learning through a three-stage process adapted from a quantitative and qualitative perspective (model and trial). Quantitative method: This method is used to collect data using questionnaires distributed to students and lecturers; Qualitative method: This method is applied through interviews and focus group discussions with stakeholders. The data obtained was analyzed using descriptive and inferential statistical methods to evaluate the effectiveness of learning outcomes and identify areas for improvement. The research findings showed that the instrument design could measure learning outcomes with a good level of validity and reliability. Furthermore, the analysis of the data shows that learning outcomes in the Study Program of Electrical Engineering Education have achieved most of the assessment criteria by accreditation institutions, even though there are still some elements that need to be improved. Thus, this finding provides valuable insight in strategizing to enhance the quality of learning and plan for accreditation in the long run.

**Keywords:** Learning outcomes; Qualitative; Quantitative; Learning; Accreditation

## 1 INTRODUCTION

Accreditation is a global standard for validating the quality and competency of institutions of higher learning. For example, international accrediting organizations such as the Washington Accord and AACSB (the Association to Advance Collegiate Schools of Business) recognize learning outcomes as an important marker of program quality [1-2]. Learning objectives are structured to help prepare graduates for the challenges of the 21st century, covering cognitive, psychomotor, and affective domains [3-4]. International evidence suggests that the use of direct and indirect methodologies of assessment has been especially prevalent in affluent countries: over 70% of educational institutions in high-income countries have reported using these approaches to inform their accrediting processes [5-6]. Hussain et al. acknowledge the increasing use of new technologies, such as data-driven learning analytics, to enhance transparency in evaluating and certifying learner outcomes. Learning outcomes are the knowledge or skills that a student is expected to have attained at the completion of an educational program. In higher education, outcome-centered learning (OBE) states that the ability to monitor the occurrence of outcomes is critical to the development of a suitable curriculum. Multiple studies also show the necessity of comprehensive assessment tools that measure cognitive, affective, and psychomotor domains [7-10].

An outcome-based, high-quality engineering education seeking to provide stimulating physical and social challenges for individuals must train graduates who are ready not just to solve technical problems, but also to be agents of change in business and society [11-12]. According to [13-14], who cites the Washington Accord and ABET as globally recognized certifications utilizing and endorsing these tests as reliable metrics. While it is widely considered important to assess not only what students learn but also how they learn, the practical implementation of learning outcomes assessment (LOA) remains lacking in many countries, especially in Indonesia. With less than 30% of past education programs in the country providing standardized resources for teaching and learning, laboratory and practical subjects are scarce across all subject areas [15-17]. This is often caused by insufficient resources, infrastructure, and learning outcomes analysis [18-20]. If not properly addressed, such gaps may arise and cause serious problems hindering the institution's reputation, e.g., graduates become less competitive in global job markets and standards of accreditation decline [21]. The need for proper evaluative feedback limits ongoing curriculum development and perpetuates systemic ineffectiveness [22-23]. Harapan dari program ini adalah bersifat komprehensif dan dapat Dipercayaan terhadap toying belajar hasil mahasiswa agar dapat di manfaatkan sebagai syarat akreditasi yang berkeadilan bagi prodi Pendidikan Di sistem Elektro Nusa Cendana university.

- (1) To identify key learning outcome indicators aligned with national and international accreditation standards.
- (2) To design an assessment tool encompassing cognitive, affective, and psychomotor domains.
- (3) To validate the reliability and effectiveness of the tool to ensure accurate and actionable results.

The findings of this study are expected to make significant contributions to enhancing the quality of higher education, particularly in meeting accreditation standards in Indonesia.

## 2 METHOD

The learning achievement measurement design is implemented to measure the activity of students' learning load in cognitive, affective and psychomotor aspects whose assessment must be adjusted to the learning outcome or learning achievement of the course and the learning achievement of graduates. According to cognitive is a thinking process [24], namely the ability of individuals to connect, assess, and consider an event or incident. According to Woolfolk that cognitive is one or several abilities to obtain and use knowledge in order to solve problems and adapt to the environment. Vygotsky stated as quoted by [25-27] that cognitive ability to help solve problems, facilitate action, expand abilities, and do something according to their natural capacity. [28-29] explained that cognitive is a broad understanding of thinking and observing, so it is a behavior that results in people gaining knowledge or what is needed to use knowledge. This means that by having cognitive abilities, students use their thinking tools to observe, connect, assess, and consider an event or incident in order to solve problems as effectively and efficiently as possible in achieving goals. The more stimulation a child gets when interacting with the environment, the faster their thinking function develops.

Definition of motor skills as the ability to perform physical movements involving muscle, tendon and joint movements directly in a certain sequence, by coordinating movements as limbs in an integrated, orderly and smooth manner without much reflection. [30] the domain is divided into 7 levels, namely: (a) Perception, The ability to make precise discrimination between two or more stimuli, based on the differences between the physical characteristics that are typical of each stimulus. (b) Readiness, The ability to place oneself in a state of starting a movement or series of movements. This readiness is in the form of physical and mental readiness; (c) Guided movement, The ability to perform a movement according to the example given (imitation). This ability is expressed by being able to follow the movement that is exemplified. (d) Habitual movement, The ability to perform a series of movements smoothly according to the correct procedure without seeing an example, because it has been trained previously; (e) Complex movement, The ability to perform a skill consisting of several components correctly, smoothly, and efficiently. (f) Adjustment of movement patterns, Ability to make changes and adjust movement patterns to existing conditions and have reached the level of expert skills; (h) Creativity, Ability to create various new movement patterns based on one's own initiative and initiative. This condition can only be achieved if the person has high skills and dares to think creatively. [31-32], conveyed that skills in the psychomotor domain are more directed at muscle movements and their coordination in using tools.

Motor skill actions are born through practical activities. In practice, it can strengthen the learner's motor skills and can apply knowledge and cognitive abilities, foster correct work habits and attitudes, and improve their skills. Based on basic competencies, learners are directed to practice so that militiaman motor skills can be achieved. From the process of practicing motor skills carried out through sufficient practice and repeated procedures, progress in the percentage of skills will be obtained [33]. Thus, if the implementation procedure is good in the form of practice that is carried out repeatedly, it will form a movement habit so that it can also produce better motor skills.

This research is directed to design learning achievement measurement in the form of course mapping based on graduate learning outcomes and course learning outcomes, then evaluation mapping is carried out consisting of: Learning Achievement Assessment Course Level

(1) Direct assessment: Written exams, quizzes, lab reports, project reports, papers, oral presentations, practical exams

(2) Indirect assessment: Evaluation of the Teaching and Learning Process

a. Study Program level

(1) Direct assessment: Exit test/exam, thesis exam

(2) Indirect assessment: alumni survey, graduate user survey, self-confidence survey

b. Stages of Learning Process evaluation at Course Level

(1) Evaluation of learning outcomes

(2) Evaluation of CLO achievement, not final grades

(3) Conducting item analysis

(4) Identifying questions that are in accordance with CLO

(5) Identifying whether students answer correctly/incorrectly

(6) Input for improvement at the course level

(7) Improving teaching materials

(8) Improving learning methods

(9) Improving the quality of questions

The evaluation instrument is in the form of a questionnaire/inter-survey whose results are presented in the form of a description with the help of statistical figures. Thus, this research is a descriptive study with a correlation method between variables.

## 3 RESULTS AND DISCUSSION

### 3.1 Measurement and Assessment Tools

Measurement and assessment of learning outcomes for the Learning and Teaching course uses the following:

- Soft Skills: Attendance and Participation
- Tasks
- Mid Exam
- Final Exam

### 3.2 Assessment Map of Graduate Learning Achievements

Before measuring the learning outcomes of course graduates, the first step is to create a Graduate Learning Achievement assessment map which is shown in Table 1.

**Table 1** Graduate Learning Achievement Assessment Map

| Peta Assesment CPL Belajar dan Pembelajaran (Teori + Praktikum) (2: 2-0) = 100% teori *) khusus non PBL dan PjBL |           |           |           |           |            |
|------------------------------------------------------------------------------------------------------------------|-----------|-----------|-----------|-----------|------------|
| Assesmen (Penilaian)                                                                                             | CPL1      | CPL2      | CPL3      | CPL4      | Total      |
| Soft Skill ( Kehadiran, partisipasi) (25%)                                                                       | 6,3       | 6,3       | 6,3       | 6,3       | 25         |
| Tugas ( 15%)                                                                                                     | 3,8       | 3,8       | 3,8       | 3,8       | 15         |
| UTS (30%)                                                                                                        | 7,5       | 7,5       | 7,5       | 7,5       | 30         |
| UAS (30%)                                                                                                        | 7,5       | 7,5       | 7,5       | 7,5       | 30         |
| <b>Total</b>                                                                                                     | <b>25</b> | <b>25</b> | <b>25</b> | <b>25</b> | <b>100</b> |

| IDENTITAS KELAS MATAKULIAH         |                            |                                            |     |
|------------------------------------|----------------------------|--------------------------------------------|-----|
| Isikan identitas kelas mata kuliah |                            |                                            |     |
| Mata Kuliah:                       | Belajar dan Pembelajaran   | Mata kuliah berpraktikum? (0=tidak, 1=ya): | 0   |
| Kelas:                             | PTE G3                     | Porsi Nilai Kompetensi (%):                | 90  |
| SKS:                               | 2 (Teori 2,Praktikum 0)    | Porsi Nilai Presensi (%):                  | 10  |
| Semester:                          | Genap                      | Porsi Nilai lain-lain (%):                 | 0   |
| TA:                                | 2023/2024                  | Check % Presensi+Lain-lain:                | 10  |
| Dosen Pengampu:                    | Yetursance Yulsiana Manafe | Check % nilai akhir:                       | 100 |

Belajar dan Pembelajaran (Kelas PTE G3)

Semester Genap TA 2023/2024

Total porsi nilai presensi + lain-lain maksimum 10% (sudah benar)!

Jumlah total porsi nilai presensi, kompetensi, dan lain-lain harus 100% (sudah benar)!

| PENJABARAN PROGRAM LEARNING OUTCOMES                                                                     |           |                                                                                                                                                                  |
|----------------------------------------------------------------------------------------------------------|-----------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Isikan bobot dan definisi seluruh CPL, maksimum hingga 5 CPL. Total jumlah bobot seluruh CPL harus 100%. |           |                                                                                                                                                                  |
| No.                                                                                                      | BOBOT (%) | DEFINISI CPL                                                                                                                                                     |
| 1                                                                                                        | 25        | Menunjukkan sikap tanggungjawab atas pekerjaannya di bidang keahliannya secara mandiri                                                                           |
| 2                                                                                                        | 25        | Menguasai konsep Teoritis IPTEKs serta memformulasikan penyelesaian masalah secara prosudural dalam belajar dan pembelajaran                                     |
| 3                                                                                                        | 25        | Mampu mengambil keputusan secara tepat dalam konteks penyelesaian masalah di bidang keahlian                                                                     |
| 4                                                                                                        | 25        | Mampu menemukan sumber masalah pembelajaran melalui proses penyelidikan, analisis, interpretasi data dan informasi berdasarkan prinsip-prinsip pemecahan masalah |
| Total:                                                                                                   | 100       | Total bobot CPL harus 100% (sudah benar)!                                                                                                                        |

**Figure 1** Graduate Learning Achievement Definition

### 3.3 Assessment Rubric

After creating a map of graduate learning achievement assessments, an assessment rubric is created as shown in Table 2.

**Table 2** Assessment Rubric

| Rubrik Penilaian |                                                                                                                                      |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
|------------------|--------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| Kriteria Rubrik  | Bobot                                                                                                                                |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
| Sangat Baik      | 4                                                                                                                                    |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
| Baik             | 3                                                                                                                                    |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
| Cukup            | 2                                                                                                                                    |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
| Kurang           | 1                                                                                                                                    |                                                                                                                                                    |                                                                                                                                                      |                                                                                     |
| Kriteria Rubrik  | Sangat Baik                                                                                                                          | Baik                                                                                                                                               | Cukup                                                                                                                                                | Kurang                                                                              |
|                  | kategori ini menunjukkan kemampuan mahasiswa dalam pemahaman, pengetahuan yang baik secara konseptual, menyeluruh tentang subyek ini | kategori ini menunjukkan kemampuan mahasiswa dalam pemahaman substansial, mampu menjelaskan dan menguraikan pada level tertentu tentang subyek ini | kategori ini menunjukkan mahasiswa dalam kemampuan beberapa pemahaman terhadap subyek hanya konsep dasar yang dapat di jelaskan dan di intreptasikan | kategori ini menunjukkan mahasiswa tidak dapat mendemonstrasikan secara konseptual. |

Students in the "Excellent" category—which denotes the highest level of achievement—show a deep and comprehensive understanding of the subject matter. This student body is capable of applying knowledge, elucidating concepts, and connecting academic ideas to practical situations. Although they may have trouble correctly expressing or applying certain concepts, students in the "Good" group demonstrate a high level of comprehension. Although they are unable to interpret or elaborate on the content, students in the "Fair" category have a fundamental comprehension of it. Last but not least, pupils in the "Poor" group show poor understanding and lack the essential foundational skills. Weights make the rubric a better assessment of student achievement. It addresses best functioning well enough and resides on the right side of achieving differences in skills. This quantitative approach provides a clearer view of the group student performance and progress on the CPL goals of the program. The rubric also gives educators a way to track student progress over time and offer them honest, realistic feedback. Clarifying the goals and performance objectives that are listed on a rubric enables students to assess their growth and recognize what they still have to improve. Its bottom line lets me criticize, so it promotes both professional and academic development. It needs to be updated regularly in order to stay relevant. The comments from teachers, students, and implementation observations can serve to refine alignment, strengthen relevance, and increase clarity to program goals. Still, it takes the rudiments of a penitentiary to ensure that the rubric remains aligned with changing academic and occupational codes. Finally, the assessment rubric is conducive to indicating learning outcomes that correlate with pupils' activities. It ensures that testing upholds justice, transparency, and alignment with CPL indicators, hence confirms the skills students are expected to learn.

### 3.4 Student Presence

Assessment is predicated on student attendance in accordance with the regulations established by the university. Student attendance is presented in Table 3.

**Table 3** Student Attendance

| JUMLAH REALISASI KELAS TATAP MUKA SELAMA 1 SEMESTER (TIDAK TERMASUK EVALUASI CPMK)                            |            |                               |       |      |                 |                 |
|---------------------------------------------------------------------------------------------------------------|------------|-------------------------------|-------|------|-----------------|-----------------|
| Realisasi total perkuliahan tatap muka dengan dosen pengampu:                                                 |            |                               | 14    |      | kali tatap muka |                 |
|                                                                                                               |            |                               |       |      |                 |                 |
| IDENTITAS DAN PRESENSI PESERTA KULIAH                                                                         |            |                               |       |      |                 |                 |
| Isikan identitas peserta kuliah: NIM dan Nama Mahasiswa. Sebelum menghitung nilai akhir, isikan data presensi |            |                               |       |      |                 |                 |
| No.                                                                                                           | NIM        | Nama Mahasiswa                | Hadir | Ijin | Sakit           | Jumlah Presensi |
| 1                                                                                                             | 2201130076 | SEPTIANUS CHARLES TEFA        | 14    | 0    | 0               | 14              |
| 2                                                                                                             | 2301130003 | NOLDINA NOBISA                | 14    | 0    | 0               | 14              |
| 3                                                                                                             | 2301130005 | YUSUF MARTIN DATO             | 14    | 0    | 0               | 14              |
| 4                                                                                                             | 2301130009 | KAROLUS SUGI MASAN            | 14    | 0    | 0               | 14              |
| 5                                                                                                             | 2301130011 | DZULFIKAR MUHAMAD             | 14    | 0    | 0               | 14              |
| 6                                                                                                             | 2301130013 | CLEMENTINA RIA JATA           | 14    | 0    | 0               | 14              |
| 7                                                                                                             | 2301130014 | MARTHA AGUSTINA NIFU          | 14    | 0    | 0               | 14              |
| 8                                                                                                             | 2301130015 | MARIA PRILA F. YOTI           | 14    | 0    | 0               | 14              |
| 9                                                                                                             | 2301130019 | SOLEMAN NAIDJUF               | 14    | 0    | 0               | 14              |
| 10                                                                                                            | 2301130020 | BENDITA MARIA LEITE           | 14    | 0    | 0               | 14              |
| 11                                                                                                            | 2301130022 | YUSAK B. NENO                 | 14    | 0    | 0               | 14              |
| 12                                                                                                            | 2301130023 | NMEIDIENSI S. ERENCA TEFA     | 14    | 0    | 0               | 14              |
| 13                                                                                                            | 2301130028 | JANUAR NENABU                 | 14    | 0    | 0               | 14              |
| 14                                                                                                            | 2301130030 | SOSIPATER F. F. LABI          | 14    | 0    | 0               | 14              |
| 15                                                                                                            | 2301130033 | JEFRIANUS UN                  | 14    | 0    | 0               | 14              |
| 16                                                                                                            | 2301130034 | FALENTINUS F. M. BETU         | 14    | 0    | 0               | 14              |
| 17                                                                                                            | 2301130035 | CHINDY ANGELIA ORA            | 14    | 0    | 0               | 14              |
| 18                                                                                                            | 2301130038 | NOVANBRE N. TRISAPUTRA        | 14    | 0    | 0               | 14              |
| 19                                                                                                            | 2301130044 | INTAN YUNITA BANI             | 14    | 0    | 0               | 14              |
| 20                                                                                                            | 2301130045 | GILBERTUS DAPA                | 14    | 0    | 0               | 14              |
| 21                                                                                                            | 2301130049 | PAKTOMIUS PUTRA ARIFIN NGGAJO | 14    | 0    | 0               | 14              |
| 22                                                                                                            | 2301130051 | YOHANES F. Y. LADO            | 13    | 0    | 1               | 14              |
| 23                                                                                                            | 2301130053 | TIO E. BOKOS                  | 13    | 1    | 0               | 14              |
| 24                                                                                                            | 2301130054 | VIRGINIUS SURYA G. R. WALENG  | 13    | 0    | 1               | 14              |

### 3.5 Measurement of Graduates' Learning Achievements

After conducting CPL mapping, creating an assessment rubric based on attendance assessment, then measurements were made of graduate learning outcomes, the results of which are displayed in Tables 4 and 5.

**Table 4** Measuring Graduate Learning Outcomes

| PEMBOBOTAN NILAI ASESMEN CPL-2                                                                                       |                                                                  |      |                                               |  |
|----------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------|------|-----------------------------------------------|--|
| Isikan bobot nilai tiap Asesmen CPL-2. Jumlah total bobot nilai seluruh asesmen harus sama dengan bobot nilai CPL-2. |                                                                  |      |                                               |  |
| 1                                                                                                                    | Bobot CPL-2 terhadap total jumlah seluruh CPL yang dibebankan ke | 25   | Nilai otomatis diambil dari Sheet Bobot CPL-2 |  |
| 2                                                                                                                    | Bobot Penilaian-1: Softskill                                     | 6,25 |                                               |  |
| 3                                                                                                                    | Bobot Penilaian-2: Tugas                                         | 3,75 |                                               |  |
| 4                                                                                                                    | Bobot Penilaian-3: UTS                                           | 7,5  |                                               |  |
| 5                                                                                                                    | Bobot Penilaian-4: UAS                                           | 7,5  | 25                                            |  |

|        |
|--------|
| CPL -2 |
|--------|

| ASESMEN CAPAIAN PEMBELAJARAN CPL-2                                                     |            |                              |              |              |              |              |              |
|----------------------------------------------------------------------------------------|------------|------------------------------|--------------|--------------|--------------|--------------|--------------|
| Isikan tipe penilaian dan nilainya (skala 100) asesmen CPL-2.                          |            |                              |              |              |              |              |              |
| Menunjukkan sikap tanggungjawab atas pekerjaannya di bidang keahliannya secara mandiri |            |                              | Penilaian-1: | Penilaian-2: | Penilaian-3: | Penilaian-4: | Penilaian-5: |
|                                                                                        |            |                              | Softskill    | Tugas        | UTS          | UAS          | Praktikum    |
| No.                                                                                    | NIM        | Nama Mahasiswa               | Nilai 1      | Nilai 2      | Nilai 3      | Nilai 4      | Nilai 5      |
| 1                                                                                      | 2201130076 | SEPTIANUS CHARLES TEFA       | 76,00        | 76,50        | 75,00        | 71,00        | 71,00        |
| 2                                                                                      | 2201130083 | NOLINDA NOBISA               | 75,50        | 76,50        | 70,00        | 63,50        | 63,50        |
| 3                                                                                      | 2201130093 | YUSUF MARTIN DATO            | 76,50        | 76,50        | 78,00        | 72,00        | 72,00        |
| 4                                                                                      | 2201130089 | KAROLUS SUGI MASAN           | 77,00        | 76,50        | 85,00        | 71,00        | 71,00        |
| 5                                                                                      | 2201130011 | DZULFIKAR MUHAMMAD           | 76,00        | 76,50        | 75,00        | 70,00        | 70,00        |
| 6                                                                                      | 2201130013 | CLEMINTINA RIA IATA          | 77,50        | 76,50        | 81,00        | 77,50        | 77,50        |
| 7                                                                                      | 2201130014 | MARTHA AGUSTINA NIFU         | 76,00        | 72,50        | 78,00        | 60,00        | 60,00        |
| 8                                                                                      | 2201130015 | MARIA PRILA F. YOTI          | 80,00        | 76,50        | 90,00        | 72,50        | 72,50        |
| 9                                                                                      | 2201130019 | SOLEMAN NAIDJUF              | 72,50        | 76,50        | 65,00        | 77,50        | 77,50        |
| 10                                                                                     | 2201130020 | BENDITA MARIA LEITE          | 77,50        | 76,50        | 83,00        | 60,00        | 60,00        |
| 11                                                                                     | 2201130022 | YUSAK B. NENDO               | 77,50        | 76,50        | 80,00        | 65,00        | 65,00        |
| 12                                                                                     | 2201130023 | NMEDIENI S. ERENCA TEFA      | 76,50        | 76,50        | 82,00        | 68,00        | 68,00        |
| 13                                                                                     | 2201130028 | JANUAR NENABU                | 72,50        | 76,50        | 75,00        | 72,50        | 72,50        |
| 14                                                                                     | 2201130030 | BOSPATER F. F. LABI          | 75,00        | 76,50        | 70,00        | 68,50        | 68,50        |
| 15                                                                                     | 2201130033 | REFRIANUS GN                 | 73,50        | 76,50        | 72,00        | 60,00        | 60,00        |
| 16                                                                                     | 2201130034 | FALENTINUS F. M. BETU        | 72,50        | 76,50        | 68,00        | 70,00        | 70,00        |
| 17                                                                                     | 2201130035 | CHINDY ANGELLA ORA           | 76,50        | 76,50        | 82,00        | 75,50        | 75,50        |
| 18                                                                                     | 2201130038 | NOVANBRE N. TRIBAPUTRA       | 74,00        | 76,50        | 65,00        | 70,00        | 70,00        |
| 19                                                                                     | 2201130044 | INTAN YUNITA BANI            | 77,50        | 76,50        | 82,00        | 70,50        | 70,50        |
| 20                                                                                     | 2201130045 | GILBERTUS DAPA               | 72,50        | 76,50        | 60,00        | 74,00        | 74,00        |
| 21                                                                                     | 2201130048 | PAKTOMUS PUTRA ARIFEN NOGAJO | 76,50        | 76,50        | 80,00        | 65,00        | 65,00        |
| 22                                                                                     | 2201130051 | YOHANES F. Y. LADO           | 85,00        | 79,50        | 82,00        | 85,00        | 85,00        |
| 23                                                                                     | 2201130053 | TIO E. BOKOS                 | 67,50        | 76,50        | 90,00        | 77,50        | 77,50        |
| 24                                                                                     | 2201130054 | VIRGINIUS SURYA G. R. WALENO | 70,00        | 76,50        | 70,00        | 71,50        | 71,50        |

| HASIL PENGUKURAN CPL-2                                                                      |                        |
|---------------------------------------------------------------------------------------------|------------------------|
| Tabel ini memuat hasil perhitungan nilai asesmen capaian pembelajaran CPL-2 secara OTOMATIS |                        |
| Nilai Capaian CPL-2                                                                         | Status Kelulusan CPL-2 |
| 74                                                                                          | Lulus CPL-2            |
| 70                                                                                          | Lulus CPL-2            |
| 76                                                                                          | Lulus CPL-2            |
| 78                                                                                          | Lulus CPL-2            |
| 74                                                                                          | Lulus CPL-2            |
| 78                                                                                          | Lulus CPL-2            |
| 71                                                                                          | Lulus CPL-2            |
| 80                                                                                          | Lulus CPL-2            |
| 72                                                                                          | Lulus CPL-2            |
| 74                                                                                          | Lulus CPL-2            |
| 74                                                                                          | Lulus CPL-2            |
| 76                                                                                          | Lulus CPL-2            |
| 74                                                                                          | Lulus CPL-2            |
| 72                                                                                          | Lulus CPL-2            |
| 69                                                                                          | Lulus CPL-2            |
| 71                                                                                          | Lulus CPL-2            |
| 78                                                                                          | Lulus CPL-2            |
| 70                                                                                          | Lulus CPL-2            |
| 77                                                                                          | Lulus CPL-2            |
| 70                                                                                          | Lulus CPL-2            |
| 74                                                                                          | Lulus CPL-2            |
| 83                                                                                          | Lulus CPL-2            |
| 79                                                                                          | Lulus CPL-2            |
| 71                                                                                          | Lulus CPL-2            |

Table 5 Measuring Graduate Learning Outcomes

PEMBOBOTAN NILAI ASESMEN CPL-4

Isikan bobot nilai tiap Asesmen CPL-4. Jumlah total bobot nilai seluruh asesmen harus sama dengan bobot nilai CPL-4.

|   |                                                                  |      |                                             |
|---|------------------------------------------------------------------|------|---------------------------------------------|
| 1 | Bobot CPL-4 terhadap total jumlah seluruh CPL yang dibebankan ke | 25   | Nilai otomatis diambil dari Sheet Bobot CPL |
| 2 | Bobot Penilaian-1: Softskill                                     | 6,25 |                                             |
| 3 | Bobot Penilaian-2: Tugas I                                       | 3,75 |                                             |
| 4 | Bobot Penilaian-3: UTS                                           | 7,5  |                                             |
| 5 | Bobot Penilaian-4: UAS                                           | 7,5  |                                             |

25

ASESMEN CAPAIAN PEMBELAJARAN CPL-4

Isikan tipe penilaian dan nilainya (skala 100) asesmen CPL-4.

| No. | NIM        | Nama Mahasiswa               | Softskill | Tugas I | UTS   | UAS   | Praktikum |
|-----|------------|------------------------------|-----------|---------|-------|-------|-----------|
| 1   | 2201130076 | SEPTIANUS CHARLES TEFA       | 76,00     | 76,50   | 75,00 | 71,00 | 71,00     |
| 2   | 2201130083 | NOLINDA NOBISA               | 75,50     | 76,50   | 70,00 | 63,50 | 63,50     |
| 3   | 2201130093 | YUSUF MARTIN DATO            | 76,50     | 76,50   | 78,00 | 72,00 | 72,00     |
| 4   | 2201130089 | KAROLUS SUGI MASAN           | 77,00     | 76,50   | 85,00 | 71,00 | 71,00     |
| 5   | 2201130011 | DZULFIKAR MUHAMMAD           | 76,00     | 76,50   | 75,00 | 70,00 | 70,00     |
| 6   | 2201130013 | CLEMINTINA RIA IATA          | 77,50     | 76,50   | 81,00 | 77,50 | 77,50     |
| 7   | 2201130014 | MARTHA AGUSTINA NIFU         | 76,00     | 72,50   | 78,00 | 60,00 | 60,00     |
| 8   | 2201130015 | MARIA PRILA F. YOTI          | 80,00     | 76,50   | 90,00 | 72,50 | 72,50     |
| 9   | 2201130019 | SOLEMAN NAIDJUF              | 72,50     | 76,50   | 65,00 | 77,50 | 77,50     |
| 10  | 2201130020 | BENDITA MARIA LEITE          | 77,50     | 76,50   | 83,00 | 60,00 | 60,00     |
| 11  | 2201130022 | YUSAK B. NENDO               | 77,50     | 76,50   | 80,00 | 65,00 | 65,00     |
| 12  | 2201130023 | NMEDIENI S. ERENCA TEFA      | 76,50     | 76,50   | 82,00 | 68,00 | 68,00     |
| 13  | 2201130028 | JANUAR NENABU                | 72,50     | 76,50   | 75,00 | 72,50 | 72,50     |
| 14  | 2201130030 | BOSPATER F. F. LABI          | 75,00     | 76,50   | 70,00 | 68,50 | 68,50     |
| 15  | 2201130033 | REFRIANUS GN                 | 73,50     | 76,50   | 72,00 | 60,00 | 60,00     |
| 16  | 2201130034 | FALENTINUS F. M. BETU        | 72,50     | 76,50   | 68,00 | 70,00 | 70,00     |
| 17  | 2201130035 | CHENDY ANGELLA ORA           | 76,50     | 76,50   | 82,00 | 75,50 | 75,50     |
| 18  | 2201130038 | NOVANBRE N. TRIBAPUTRA       | 74,00     | 76,50   | 65,00 | 70,00 | 70,00     |
| 19  | 2201130044 | INTAN YUNITA BANI            | 77,50     | 76,50   | 82,00 | 70,50 | 70,50     |
| 20  | 2201130045 | GILBERTUS DAPA               | 72,50     | 76,50   | 60,00 | 74,00 | 74,00     |
| 21  | 2201130048 | PAKTOMUS PUTRA ARIFEN NOGAJO | 76,50     | 76,50   | 80,00 | 65,00 | 65,00     |
| 22  | 2201130051 | YOHANES F. Y. LADO           | 85,00     | 83,50   | 82,00 | 85,00 | 85,00     |
| 23  | 2201130053 | TIO E. BOKOS                 | 67,50     | 76,50   | 90,00 | 77,50 | 77,50     |
| 24  | 2201130054 | VIRGINIUS SURYA G. R. WALENO | 70,00     | 76,50   | 70,00 | 71,50 | 71,50     |

CPL -4

Tabel ini memuat hasil perhitungan nilai asesmen capaian pembelajaran CPL-4 secara OTOMATIS

|    |             |
|----|-------------|
| 74 | Lulus CPL-4 |
| 70 | Lulus CPL-4 |
| 76 | Lulus CPL-4 |
| 78 | Lulus CPL-4 |
| 74 | Lulus CPL-4 |
| 78 | Lulus CPL-4 |
| 71 | Lulus CPL-4 |
| 80 | Lulus CPL-4 |
| 72 | Lulus CPL-4 |
| 74 | Lulus CPL-4 |
| 74 | Lulus CPL-4 |
| 76 | Lulus CPL-4 |
| 74 | Lulus CPL-4 |
| 72 | Lulus CPL-4 |
| 69 | Lulus CPL-4 |
| 71 | Lulus CPL-4 |
| 78 | Lulus CPL-4 |
| 70 | Lulus CPL-4 |
| 77 | Lulus CPL-4 |
| 70 | Lulus CPL-4 |
| 74 | Lulus CPL-4 |
| 84 | Lulus CPL-4 |
| 79 | Lulus CPL-4 |
| 71 | Lulus CPL-4 |

### 3.6 Results of Measuring Graduates' Learning Achievements

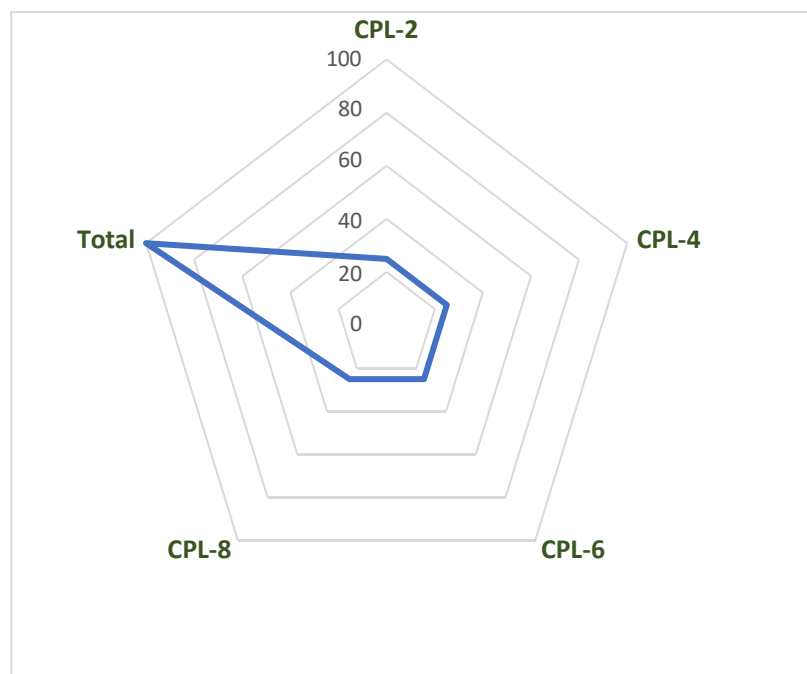
After conducting measurements based on the type of assessment, the results of measuring the learning achievements of graduates were obtained, which are displayed in Table 6.

**Table 6** Results of Measuring Graduate Learning Outcomes Based on Assessment Type

| REKAPITULASI HASIL CAPAIAN PEMBELAJARAN LULUSAN YANG DIBERIKAN KEPADA MATA KULIAH BIOTEKNOLOGI PERTANIAN |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|----------------------------------------------------------------------------------------------------------|------------|------------------------------|---------------------------|-------------------------------------------|-------------------------------|------------------|-------------------|----------------|---------------------------|-------------------|----------------------|----------------------|
|                                                                                                          |            |                              |                           | Mata Kuliah: Belajar dan Pembelajaran     |                               |                  |                   |                | Berpraktikum: YA          |                   |                      |                      |
|                                                                                                          |            |                              |                           | SKS:                                      | 2 (Teori<br>2,Praktikum<br>0) | Kelas:           | PTE G3            | Jumlah<br>CPL: | 4                         | Jumlah Kuliah: 14 |                      |                      |
|                                                                                                          |            |                              |                           | Semester:                                 | Genap                         | TA:              | 2023/2024         | Dosen:         | Yetursance Yuhanna Manafe |                   |                      |                      |
| No.                                                                                                      | NIM        | Nama                         | Juml.<br>min.<br>Presenti | Lulus Seluruh<br>CPL beban<br>Mata Kuliah | Nilai CPL-1                   | Skala<br>Rahetik | Status<br>Rahetik | Nilai CPL-2    | Skala<br>Rahetik          | Status<br>Rahetik | Nilai Akhir<br>Angka | Nilai Akhir<br>Huruf |
|                                                                                                          |            |                              |                           |                                           | 25                            |                  |                   | 25             |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           | Capaian                       |                  | (100%)            |                | Capaian                   |                   |                      |                      |
| 1                                                                                                        | 2201130076 | SEPTIANUS CHARLES TEFA       | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 2                                                                                                        | 2001130003 | NOLINDA NOBISA               | OK                        | Lulus                                     | 70                            | 2                | Cukup             | 70             | 2                         | Cukup             | 35                   | E                    |
| 3                                                                                                        | 2301130005 | YUSUF MARTIN DATO            | OK                        | Lulus                                     | 76                            | 3                | Baik              | 76             | 3                         | Baik              | 38                   | E                    |
| 4                                                                                                        | 2001130009 | KAROLUS SUGI MASAN           | OK                        | Lulus                                     | 78                            | 3                | Baik              | 78             | 3                         | Baik              | 39                   | E                    |
| 5                                                                                                        | 2301130011 | IDZULFIKRI MUHAMAD           | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 6                                                                                                        | 2301130013 | CLEMENTINA RIA JATA          | OK                        | Lulus                                     | 78                            | 3                | Baik              | 78             | 3                         | Baik              | 39                   | E                    |
| 7                                                                                                        | 2001130014 | MARTHA AGUSTINA NIFU         | OK                        | Lulus                                     | 71                            | 3                | Baik              | 71             | 3                         | Baik              | 36                   | E                    |
| 8                                                                                                        | 2301130015 | MARIA PRILA F. YOTI          | OK                        | Lulus                                     | 80                            | 3                | Baik              | 80             | 3                         | Baik              | 40                   | E                    |
| 9                                                                                                        | 2001130019 | SOLEMAN NADIRUP              | OK                        | Lulus                                     | 72                            | 3                | Baik              | 72             | 3                         | Baik              | 36                   | E                    |
| 10                                                                                                       | 2001130020 | BENDITA MARIA LEITE          | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 11                                                                                                       | 2001130022 | YUSAK B. NENO                | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 12                                                                                                       | 2001130023 | NMEIDIENSI S. ERENCA TEFA    | OK                        | Lulus                                     | 76                            | 3                | Baik              | 76             | 3                         | Baik              | 38                   | E                    |
| 13                                                                                                       | 2001130028 | ANJARU NENABU                | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 14                                                                                                       | 2001130030 | KOSIPATER F. F. LABI         | OK                        | Lulus                                     | 72                            | 3                | Baik              | 72             | 3                         | Baik              | 36                   | E                    |
| 15                                                                                                       | 2001130033 | JEFRANUS UN                  | OK                        | Lulus                                     | 69                            | 2                | Cukup             | 69             | 2                         | Cukup             | 35                   | E                    |
| 16                                                                                                       | 2001130034 | VALENTINUS F. M. BETU        | OK                        | Lulus                                     | 71                            | 3                | Baik              | 71             | 3                         | Baik              | 36                   | E                    |
| 17                                                                                                       | 2001130035 | CHINDY ANGELIA ORA           | OK                        | Lulus                                     | 78                            | 3                | Baik              | 78             | 3                         | Baik              | 39                   | E                    |
| 18                                                                                                       | 2001130038 | NOVANBRE N. TRISAPUTRA       | OK                        | Lulus                                     | 70                            | 2                | Cukup             | 70             | 2                         | Cukup             | 35                   | E                    |
| 19                                                                                                       | 2001130044 | INTAN YUNTA BANI             | OK                        | Lulus                                     | 77                            | 3                | Baik              | 77             | 3                         | Baik              | 39                   | E                    |
| 20                                                                                                       | 2001130045 | GILBERTUS DAPA               | OK                        | Lulus                                     | 70                            | 2                | Cukup             | 70             | 2                         | Cukup             | 35                   | E                    |
| 21                                                                                                       | 2001130049 | PAXTONIUS PUTRA ARJIN NOGAH  | OK                        | Lulus                                     | 74                            | 3                | Baik              | 74             | 3                         | Baik              | 37                   | E                    |
| 22                                                                                                       | 2001130051 | YOHANES F. Y. LADO           | OK                        | Lulus                                     | 83                            | 4                | Sangat Baik       | 84             | 4                         | Sangat Baik       | 42                   | E                    |
| 23                                                                                                       | 2001130053 | TIO E. BOKOS                 | OK                        | Lulus                                     | 79                            | 3                | Baik              | 79             | 3                         | Baik              | 40                   | E                    |
| 24                                                                                                       | 2001130054 | VIRGINIUS SURYA G. R. WALENG | OK                        | Lulus                                     | 71                            | 3                | Baik              | 71             | 3                         | Baik              | 36                   | E                    |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   |                |                           |                   |                      |                      |
|                                                                                                          |            |                              |                           |                                           |                               |                  |                   | </             |                           |                   |                      |                      |

(UTS), final exams (UAS), practicum, and soft skills (such as talks and seminars). According to the weight distribution of each CPL, CPL-1 and CPL-2 are given very high priority (15 and 25%, respectively), however CPL-3 and CPL-4 are not evaluated in this course structure. This disparity calls into question the thorough assessment of all targeted competencies. The distribution and application of these judgments are further depicted in the radar graphic. The intended weighting of CPLs is reflected in the "Series 1" plot, where CPL-1 and CPL-2 predominate the assessment structure, suggesting a heavy emphasis on these learning objectives. But CPL-3 and CPL-4 are weightless, so they are eliminated. This raises the question of whether all graduate talents have been developed. With the evidence from experiments employing "Series 2" data, it has been shown that CPLs are indeed functional; further comparison shows a consonance between the goal weight computed for each CPL-2 and finding that in CPL-3 and CPL-4 feature scoring is found largely absent.

Since the CPL-1 and CPL-2 learning objectives might represent a course's key skills or learning objectives, it makes pedagogical sense to focus on them. Neglecting CPL-3 and CPL-4 might not meet more common program-level graduation goals like critical thinking, problem-solving, or professional skills. This also acts as a prompt to broaden assessments so that individuals can develop their skills in multiple areas, instead of remaining focused on rudimentary tasks. In future assessments, caps, group projects, or activities targeting CPL-3 and CPL-4 might be used. Such exercises would be relevant to the goals of the program and help assess students on a level beyond cognitive. As such, a realignment of the course design needs to be considered in order to better align it with program goals and allow for a more equitable distribution among all CPLs. CPL-1 and CPL-2 are measured well by the current evaluation framework, but if neither CPL-3 nor CPL-4 is evaluated, we will have a wide gap. Such inclusive and balanced assessment procedures would give a holistic view of all learning outcomes, thus even enriching the quality of the curricula; ultimately improving societal preparedness through better graduates.



**Figure 3** Results of Measurement of Graduate Learning Achievements Charged to the Learning and Teaching Course

The radar graphic highlights differences in proficiency levels across various Graduate Learning The key indicators of CPL are represented by the achievements and accomplishments associated with these domains, which demonstrate how one can calculate CPL in relation to the learning and teaching course. This is contrary to the initial intention of usage of CPL-2 in the simulation. This means that while students show some mastery of specific competencies, with more scaffolded support they might be able to improve those skills.

CPL-4 is recognized as the most competent cohort, with scores greater than 70% in comparison to other cohorts. Given this excellent steerer performance, we could draw the conclusion that the course covers definitely what is needed in terms of skills and knowledge regarding this competency. However, CPL-6 features a markedly lower score of almost 40%, indicating a possibility for development that requires specific pedagogical or curricular adjustments to enhance student performance. We have a striking divergence identified for CPL-8, scoring lowest at 20%.

Thus, it becomes important to ensure that the readings, methodologies, and assessments concerning this competency operationalize appropriately with respect to course objectives. A composite score of about 50% across all CPLs is a reasonable standard of performance, although unsatisfactory. This could indicate a need for targeted improvements in some areas of the CPL, particularly CPL-6 and CPL-8. By correcting these deficiencies through better instructional design and ongoing assessment, the level of proficiency will rise and become more uniform across every metric.

#### 4 CONCLUSION

This study found that the assessment strategy adopted in the Learning and Teaching course is in accordance with the Course Learning Outcomes (CLOs), including content-specific competencies as assigned for course objectives. A systematic assessment of the learning outcomes achieved by the graduates is necessary in order to evaluate how much of the learning objectives were met over the course. Besides overseeing the compliance with necessary competencies, this process also aims to standardize the evaluation of students across their courses. Moreover, the systematic improvement of Graduate Learning Achievements (CPL) and Course Learning Achievements (CLO) assessment should be carried out at all levels of the course in the program. This holistic perspective ensures program goals are continually achieved and that graduates are sufficiently prepared to meet professional demands by defining the broad competency accomplishments anticipated for students. Future research is highly recommended to explore advanced evaluative frameworks which can leverage technology-driven analytics, such as learning analytics and artificial intelligence, to significantly increase the accuracy and efficacy of CPL and CLO assessments. Additionally, longitudinal studies that further examine the progression of competency development over several courses and semesters would shed more light on the growth and cumulative acquisition of learning objectives. Such studies may also look at the correlation between competency performance and graduate employability outcomes in order to improve curricula to meet industry needs.

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# IMPROVING ENGLISH READING COMPREHENSION THROUGH PROBLEM BASED LEARNING (PBL)

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**Abstract:** In this study, initially scoring at 50.35, the objective was to enhance students' English reading comprehension through Problem Based Learning (PBL), using a Collaborative Classroom Action Research approach. The methodology involved stages of planning, action, observation, and reflection in distinct cycles, each comprising two meetings. Data were collected using methods like English reading comprehension evaluation, questionnaires on Problem Based Learning (PBL) practice, and field notes. The participants were fourth semester students of the D3 English Study Program State Polytechnic. Notably, student scores in English reading comprehension improved across cycles, from a total score of English reading comprehension ability in reading skill in cycle I is 1.530 and in cycle II is 1.745, average in cycle I is 77,5 and in cycle II is 88,25 and the percentage in cycle I is 70 % and in cycle II is 90 %. And the average of the effectiveness of the Problem Based Learning (PBL) increase in the learning process, in cycle I is 58 and in cycle II is 88.

**Keywords:** Problem Based Learning (PBL) & English Reading Comprehension

## 1 INTRODUCTION

In the context of global issues, the role of Problem Based Learning (PBL) not only influences students' English reading comprehension abilities but can also have a positive impact on responding to and solving global problems. Through Problem Based Learning (PBL), students can learn more about global issues such as climate change, world peace, and social inequality. They can take on roles as world leaders, diplomats, or activists working together to find solutions to these global problems. The studies conducted indicate that Problem Based Learning (PBL) creates a dynamic and motivating learning environment, allowing students to interact and develop their reading skill. This can lead to a better understanding of global issues, improved cooperation among students, and enhanced English reading comprehension abilities, which can, in turn, be used to contribute to global issue solutions.

Arends[1,2] explains Problem Based Learning is a learning model based on constructivist understanding that accommodates student involvement in learning and authentic problem solving. Acquiring information and developing understanding of topics, students learn how to construct problem frames, organize and investigate problems, collect and analyze data, compile facts, construct arguments, recognize problem solving, work individually or collaboratively in problem solving.

The Problem Based Learning (PBL) learning model according to Arends ([3,4], has five learning steps, namely: 1) providing problem orientation to students, 2) organizing students to study, 3) supporting investigative groups, 4) developing, presenting the product and showing it off, 5) analyzing and evaluating the problem-solving process. The principle developed in this learning model is the role of educators as guides and negotiators. [5], [6] stated that the focus of Problem Based Learning (PBL) is on student learning and not on lecturer teaching, where students are expected to be able to have the competence to research, express opinions, apply previous knowledge, generate ideas, and create decisions. The process carried out by students is far more important than just learning outcomes. If the learning process is carried out optimally, the learning results obtained will be optimal [7-10].

Problem Based Learning (PBL) will help students find the best way to convey the concepts being taught so that students can remember and understand the concepts longer [11-13]. Having a good understanding of concepts will have a positive impact on learning because students can explore knowledge anywhere.

[14] conducted a study focusing on grade 11 students in Bangkok, demonstrating the benefits of project work in developing thinking skills, utilizing the internet for additional information, managing time effectively, and establishing strong ties among students. Similarly, [15] investigated the effect of Project Based Learning on undergraduate EFL students' reading comprehension ability, revealing a positive impact on their reading skill. Additionally, [16,17] found a significant positive relationship between Project Based activities and intermediate EFL students' reading comprehension. [18-20] explored the effect of Project Based reading instruction on English reading comprehension ability and intercultural communicative competence among undergraduate students, reporting significant improvements. [21,22] conducted a study on narrative text comprehension, demonstrating a notable enhancement in students' reading scores through Project Based Learning (PBL). However, there is limited research comparing the effectiveness of Project Based Learning (PBL) and collaborative strategic reading in enhancing reading comprehension among second-grade students. In conclusion, the consistent evidence from these studies suggests that the use of Problem Based Learning (PBL) is a highly effective approach to teaching English reading comprehension abilities. Problem Based Learning (PBL) activities create a dynamic and engaging learning environment that fosters interaction, fluency, and confidence in

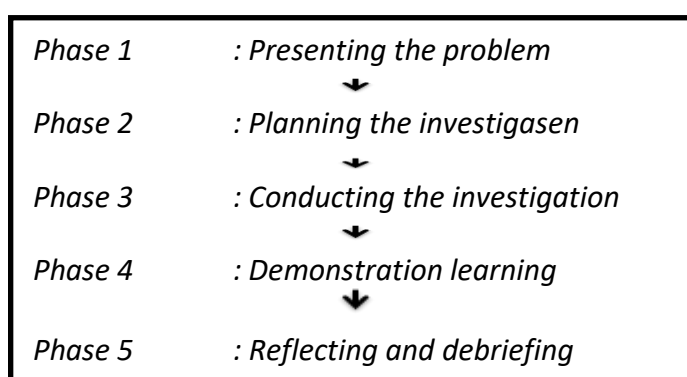
English reading comprehension abilities. By simulating real-life situations, Problem Based Learning (PBL) provides students with valuable opportunities to apply their language knowledge, leading to enhanced English reading comprehension abilities.

## 2 LITERATURE REVIEW

[5, 23-26] concluded that “PBL as an instructional strategy based on constructivism, is the concept that learners construct their own understanding by relating concrete experience to existing knowledge where process of collaboration and reflection are involved” and also “Problem Based learning (PBL) is considered a student-centered instruction approach in which inspired students to apply critical thinking through simulated problems in order to study complicated multifaceted, and practical problems that may have or not have standard answers”.

[27-29] explains the characteristics of PBL as: 1) to promote flexible thinking, 2) problems must be complex, 3) unstructured and open; 4) to support intrinsic motivation, they must also be realistic and connected to the student experience.

[30-34] stated that the benefits of PBL are :1) ability to be critical thinkers, 2) skills to analyze and solve complex, real-world problems, 3) expertise in finding, evaluating, and using information resources, 4) ability to work cooperatively in groups 5) skills to communicate orally and in written form, 6) interest in being lifelong learners and role models for students. The disadvantages of PBL are as follows: (1) when students have difficulty solving problems and students are less enthusiastic about learning, students will feel lazy to try, (2) it takes a long time to prepare, and (3) there is no explanation from the lecturer about the purpose of solving the problem. students don't want to learn and try it. [35,36] stated that syntax of PBL is as shown in Figure 1:



**Figure 1.** syntax of PBL

[37,38] stated that reading comprehension ability as the process of simultaneously extracting and constructing meaning through interaction and involvement with written. [39] stated that reading comprehension ability is defined as the level of understanding of reading. Proficient reading depends on the ability to recognize words quickly and effortlessly. If the words recognition is difficult, students use too much of their processing capacity to read individual words, which interferes with their ability to comprehend what is read. Snow [40,41] stated that comprehension needs (1) reader, (2) text, and (3) reading activity.

## 3 RESEARCH RESULTS AND DISCUSSION

### 3.1 Cycle I

In planning, the results of the Problem Based Learning (PBL) strategy practice are discussed together with collaborators. In the actions and observations of Problem Based Learning (PBL) learning strategy practice carry out in the form of groups in which there are four-five students. The steps of Problem Based Learning (PBL) learning strategy practice are pre-activity, whilst-activity, and post-activity. In meeting 1, the activities are explaining the material about English reading comprehension material and training Problem Based Learning (PBL) learning strategy. In pre-activity, the lecturer gives an opening and greeting, teaches students, motivates students, shares material and worksheets, and divides students into several groups. In whilst activity, the lecturer gives and explains English reading comprehension material. Students are also trained English reading comprehension ability. In post activity, the lecturer tells students to prepare activities at the next meeting and close the learning process. In meetings 2 and 3, the students prepare themselves in their respective groups in the pre-activity activity. In whilst activity, students present their English reading comprehension ability in reading skill. In the first session, assessing the appearance of students in English reading comprehension ability in reading skill.

In post-activity, students have a test and collaborators give appreciation and correction to Problem Based Learning (PBL) strategy practice. In reflection of the cycle I is the students are not active enough to discuss the material in the learning process. The interaction between students in Problem Based Learning (PBL) strategy activities were unsuccessful. In cycle I, the conclusions relate to Problem Based Learning (PBL) strategy for improving English

reading comprehension ability in reading skill has not been successful. In meeting 2 and 3, some students have not been able to use English reading comprehension ability well in explaining material. In Problem Based Learning (PBL) strategy practice, they are not ready and afraid of making mistakes. Second, it is quite good lecturer, student interaction. Third, Problem Based Learning (PBL) activities were unsuccessful. And fourth, the attention of it is quite successful (See Table 1).

**Table 1** Score of English Reading Comprehension Ability in Reading Skill in Cycle I

| NO | Respondent Name | Cycle I |
|----|-----------------|---------|
| 1  | R1              | 85      |
| 2  | R2              | 85      |
| 3  | R3              | 75      |
| 4  | R4              | 95      |
| 5  | R5              | 65      |
| 6  | R6              | 75      |
| 7  | R7              | 95      |
| 8  | R8              | 75      |
| 9  | R9              | 65      |
| 10 | R10             | 75      |
| 11 | R11             | 65      |
| 12 | R12             | 75      |
| 13 | R13             | 85      |
| 14 | R14             | 85      |
| 15 | R15             | 55      |
| 16 | R16             | 65      |
| 17 | R17             | 90      |
| 18 | R18             | 60      |
| 19 | R19             | 75      |
| 20 | R20             | 85      |
| 21 | Total           | 1.530   |
| 22 | Average         | 77,5    |
| 23 | Percentage      | 70 %    |

A total score of English reading comprehension ability in reading skill in cycle I is 1.530 and average is 77,5 and percentage is 70 %.

### 3.2 Cycle II

In planning, the problems are activities in a conversation, lecturer and student interactions, student attentions in learning process of improving English reading comprehension ability in reading skill by using Problem Based Learning (PBL) strategy practice. The activity of meeting 1 is discussing English reading comprehension material and Problem Based Learning (PBL) strategy to improve English reading comprehension ability in reading skill. Students often correct to comprehend the text from the result of the observation. In the whilst-activity is the explanation of English reading comprehension material in reading skill by using Problem Based Learning (PBL) strategy. Discussion is also needed in the pre-activity. In post-activity, the activity ends with the preparation the next meeting. In meetings 2 and 3, the preparation of Problem Based Learning (PBL) strategy is pre-activity and whilst activity is implementing and observing on English reading comprehension ability in reading skill. In post-activity, students have a test, collaborators give appreciation and correction on Problem Based Learning (PBL) strategy practice, and the activity ends with the preparation the next meeting. In reflection, improving English reading comprehension ability in reading skill is considered to be good in cycle 2. Students show an increase in good interaction. Interaction is not only shown by lecturers to students but also by students to lecturers (See Table 2).

**Table 2** Score Of English Reading Comprehension Ability in Reading Skill In Cycle II

| NO | NAMA RESPONDEN | SIKLUS II |
|----|----------------|-----------|
| 1  | R1             | 90        |

|                   |     |       |
|-------------------|-----|-------|
| 2                 | R2  | 95    |
| 3                 | R3  | 90    |
| 4                 | R4  | 100   |
| 5                 | R5  | 75    |
| 6                 | R6  | 90    |
| 7                 | R7  | 100   |
| 8                 | R8  | 90    |
| 9                 | R9  | 75    |
| 10                | R10 | 85    |
| 11                | R11 | 85    |
| 12                | R12 | 90    |
| 13                | R13 | 95    |
| 14                | R14 | 95    |
| 15                | R15 | 60    |
| 16                | R16 | 75    |
| 17                | R17 | 100   |
| 18                | R18 | 65    |
| 19                | R19 | 95    |
| 20                | R20 | 95    |
| JUMLAH            |     | 1.745 |
| RATA-RATA         |     | 88,25 |
| PERSENTASE TUNTAS |     | 90%   |

A total score of English reading comprehension ability in reading skill in cycle I is 1.745 and average is 88,25 and percentage is 90 %.

The Effectiveness of the Problem Based Learning (PBL) Strategy

We can know the effectiveness of demonstrating the Problem Based Learning (PBL) in the learning process in reading skill in cycle I and cycle II through Table 3 below:

**Table 3** The Effectiveness of Demonstrating the Problem Based Learning (PBL) in the Learning Process in Reading Skill In Cycle I and Cycle II

| No  | Aspek Yang Diamati                                                                        | Pertemuan ke |   |           |   |
|-----|-------------------------------------------------------------------------------------------|--------------|---|-----------|---|
|     |                                                                                           | Siklus I     |   | Siklus II |   |
|     |                                                                                           | 1            | 2 | 1         | 2 |
| I   | Phase 1 (Student orientation to problems)                                                 |              |   |           |   |
|     | 1. Students seemed enthusiastic about participating in the learning process               | 3            | 3 | 4         | 5 |
|     | 2. Students form heterogeneous groups consisting of 4-5 people                            | 3            | 4 | 4         | 4 |
| II  | Phase 2 (Organizing students)                                                             |              |   |           |   |
|     | 3. Students find problems in the reading text                                             | 2            | 3 | 4         | 5 |
|     | 4. Students answer questions correctly during learning                                    | 2            | 3 | 4         | 4 |
|     | 5. Students state their opinions clearly about the problems contained in the reading text | 2            | 3 | 3         | 5 |
|     | 6. Students respect other people's opinions                                               | 2            | 3 | 3         | 5 |
|     | 7. Students pay attention to the material presented by the lecturer                       | 3            | 3 | 4         | 5 |
| III | Phase 3 (Guide individual and group investigations)                                       |              |   |           |   |
|     | 8. Students optimize interactions between students and lecturers with group work          | 3            | 4 | 4         | 5 |

|    |                                                                                   |    |    |     |    |
|----|-----------------------------------------------------------------------------------|----|----|-----|----|
|    | 9. Students are directly involved in class activities during the learning process | 3  | 4  | 4   | 5  |
|    | 10. Students work together to solve the problem quickly                           | 3  | 3  | 4   | 5  |
| IV | Phase 4 (Develop and present work results)                                        |    |    |     |    |
|    | 11. Students read reading texts in groups                                         | 3  | 3  | 4   | 5  |
|    | 12. Students read the group's findings to other groups                            | 3  | 4  | 4   | 5  |
| V  | Phase 5 (Analyze and evaluate the problem-solving process)                        |    |    |     |    |
|    | 13. Students conclude the courses they have received                              | 3  | 3  | 4   | 5  |
|    | 14. Students carry out written tests                                              | 2  | 3  | 4   | 5  |
|    | 15. Students assess and improve their work                                        | 2  | 3  | 4   | 5  |
|    | Total                                                                             | 39 | 48 | 59  | 73 |
|    | Total Amount                                                                      | 87 |    | 141 |    |
|    | Average                                                                           | 58 |    | 88  |    |

#### 4 DISCUSSION

This research aligns with the findings of [42-44], indicating that the use of Problem Based Learning (PBL) strategies in learning significantly enhances the quality and production of students' English reading comprehension ability in reading skills. Feedback gathered from student questionnaires after the post-test highlights a widespread preference for the Problem Based Learning (PBL) strategies approach in the educational process, noting its effectiveness in fostering active participation in English classes. This method not only facilitates student engagement and attention in learning reading English but also encourages interaction among students and between students and lecturers. A majority of the students reported ease in conversation and an understanding of the discussed topics within the Problem Based Learning (PBL) strategies framework. These outcomes resonate with the principles proposed by [45][36][11]. The study's findings, which support the theoretical and empirical evidence on the efficacy of Problem Based Learning (PBL) strategies in enhancing English reading comprehension ability, suggest potential improvements for the English reading comprehension ability of semester 4A at Madiun State Polytechnic's English Study Program. For future enhancement, it is recommended that students engage in more practice at home, develop quicker thinking for practice English reading comprehension ability.

In Cycle I, the implementation of Problem-Based Learning (PBL) did not yield optimal results. Students were generally passive during discussions, and interaction among peers was minimal. Many students appeared unprepared to engage actively and hesitant to participate due to fear of making mistakes. These challenges hindered the overall effectiveness of the PBL strategy. Additionally, some students struggled to fully comprehend the reading texts and were unable to articulate their understanding effectively. Although the interaction between the lecturer and students showed some promise, the overall learning objectives were not fully achieved. The average score for English reading comprehension in this cycle was 77.5, with a completion percentage of 70%, reflecting suboptimal outcomes.

In Cycle II, several improvements were made based on reflections from Cycle I. The planning phase was enhanced with a more structured approach to organizing learning materials, and during the implementation phase, the lecturer provided increased support to boost students' confidence. Discussions were made more effective by offering clearer guidance and ample time for students to grasp the problems in the reading texts. Moreover, recognizing and appreciating students' efforts became a vital part of the strategy, motivating them to engage more actively in the learning process. These adjustments underline the importance of thoughtful planning and adaptive teaching strategies in improving the effectiveness of PBL.

Student engagement and interaction significantly improved during Cycle II. Unlike in Cycle I, where students were hesitant and passive, in Cycle II they demonstrated more confidence in expressing their thoughts and actively participated in group discussions. This was evident in the way they contributed ideas, answered questions, and collaborated with their peers. The lecturer's consistent support and encouragement helped students overcome their fear of making mistakes, particularly when using English to comprehend and explain texts.

The lecturer's role as a facilitator who consistently provided constructive feedback and encouragement also played a critical part in boosting students' motivation. When students felt their efforts were valued, they became more motivated to contribute to the learning process. This appreciation also fostered better group dynamics, as students began to respect each other's opinions and worked collaboratively to solve the problems presented in the learning tasks.

The improvement in students' performance was reflected in the test results for Cycle II, where the average score for English reading comprehension increased to 88.25, with a completion percentage of 90%. This substantial improvement highlights the positive impact of the PBL strategy on students' learning outcomes. Furthermore, students demonstrated

a deeper understanding of the material, a better grasp of reading texts, and an ability to apply the learning strategies effectively.

The effectiveness of PBL was also evident in several key aspects observed during the learning process. Students showed greater enthusiasm for participating in the lessons, formed heterogeneous groups more effectively, and engaged more actively in identifying problems and proposing solutions. The interaction between students and the lecturer became more dynamic, with the lecturer not only delivering the material but also actively supporting students at each stage of the learning process.

The success of PBL was further underscored by students' ability to complete group tasks, present their findings, and evaluate the processes they had undertaken. Through this approach, students not only improved their reading comprehension skills but also developed essential competencies such as teamwork, critical thinking, and collaborative problem-solving. These skills are crucial for their overall academic and personal development in the 21st century.

Overall, these findings reaffirm that PBL can be an effective strategy for enhancing students' reading comprehension skills, provided it is implemented with careful planning and supported by strong lecturer-student interactions. The significant improvements observed from Cycle I to Cycle II highlight the value of reflective practice in teaching, which enables educators to continually refine and adapt their methods to better meet students' needs.

## 5 CONCLUSION

The ability of students to comprehend the reading text showed a marked improvement across second cycles, rising from the cycle I and II. A total score of English reading comprehension ability in reading skill in cycle I is 1.530 in Cycle II is 1.745, average in cycle I is 77,5 in cycle II is 88,25 and the percentage in cycle I is 70 % and in cycle II is 90 %. This growth in proficiency coincided with a noticeable enthusiasm and satisfaction among students regarding the application of Problem Based Learning (PBL) as a learning strategy to enhance their English reading comprehension in reading skill. The research achieved its objectives by the second cycle, aligning with the predefined success criteria, thereby concluding the study at this stage. Problem Based Learning (PBL) strategy proved effective in the English Study Program for class 2A, semester 4A, within the Business Administration Department at Madiun State Polytechnic. The progression of student scores from the initial pretest through to the posttests of cycles I and II demonstrated consistent improvement. By the end of the second post-test, students' average scores met the established standards of proficiency, affirming the decision to conclude the study in the second cycle. Students expressed a daily preference for the Problem Based Learning (PBL) strategy approach, finding it both supportive and motivational for their English reading comprehension ability development. This research represents a novel contribution to teaching methods in the English Study Program at Madiun State Polytechnic, specifically within the realm of spoken English vocabulary enhancement. For educators, this study underscores the efficacy of Problem Based Learning (PBL) as a strategy in teaching English, especially for improving the English reading comprehension ability of students in class 4A of the English Study Program. The strategy offers a viable alternative for structuring English language instruction. Essential elements for implementing Problem Based Learning (PBL) strategy in the classroom include lesson plans, teaching materials, laptops, LCDs, and whiteboards. Furthermore, disseminating the findings of this research through informal discussions, seminars, and publications can enrich the knowledge and teaching repertoire of other educators, providing valuable insights and strategies for enhancing teaching performance in the field of education.

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# THE "CURRICULUM" CONSTRUCTION OF AFTER-SCHOOL SERVICE IN JUNIOR HIGH SCHOOL STUDENTS

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**Abstract:** With the promotion and implementation of the "double reduction" policy nationwide, the curriculum arrangement of after-school services has attracted more and more attention from parents and students. "Double reduction" policy requirements of primary and secondary schools to improve the service quality of after-school service, meet the diversity of students, curriculum should not be limited in academic tutoring learning, can fusion style, labor, art, community activities such as diversified theme courses, according to the students' specific learning feedback, by the school planned, organized curriculum integration, finally form purposeful targeted after-school course service, enrich the content of the school curriculum form, improve the level of after-school service.

**Keywords:** Junior high school; Curriculum; After-school service

## 1 INTRODUCTION

In recent years, the implementation of the examination shunt policy has brought about a profound transformation in the educational landscape for junior high school students. The pressure of entrance examinations has been escalating to unprecedented levels. Students are confronted with the formidable challenge of securing a place in high-quality senior high schools, which has led to an intensified focus on academic performance. This pressure is not only confined to the regular school hours but also extends to the after-school period. The after-class service has emerged as a crucial component in the educational ecosystem, acting as a cohesive force that binds students' learning experiences together. It serves as an extension of the school day, providing additional time and resources for students to delve deeper into their studies and engage in various activities that enhance their overall development.

The after-class service has the potential to be a powerful tool in integrating campus educational resources. If meticulously planned and well-organized, it can play a significant role in bolstering students' cultural courses and elevating their comprehensive quality. Cultural courses, which encompass a wide range of subjects such as language arts, mathematics, science, and social studies, form the cornerstone of students' academic foundation. A well-structured after-school service curriculum can provide supplementary instruction, allowing students to reinforce their understanding of these subjects and fill any knowledge gaps that may have emerged during regular classes. Moreover, it can offer a platform for students to explore their interests and talents beyond the traditional academic subjects, thereby fostering their comprehensive quality. This includes developing skills in areas such as arts, sports, technology, and social interaction, which are essential for students' holistic growth and future success[1-3].

However, the current state of after-school services in various schools is far from satisfactory. There is a significant disparity in the quality and effectiveness of these services across different institutions. Some schools have managed to establish robust after-school programs that are well-received by students and parents, offering a diverse array of activities and resources. These schools have dedicated staff, ample facilities, and clear objectives for their after-school services, ensuring that students receive meaningful and enriching experiences. On the other hand, many schools struggle to provide adequate after-school services due to various constraints such as limited funding, insufficient personnel, and inadequate planning. As a result, the after-school experience for students in these schools may be fragmented, inconsistent, and lacking in substance. This uneven distribution of after-school service levels creates an inequitable educational environment, where students from different schools have vastly different opportunities for learning and development outside of regular school hours.

To address this issue and elevate the overall after-school service level of junior high schools, it is imperative for relevant departments to step in and take coordinated actions. Policy coordination is a crucial first step. Educational authorities should develop comprehensive policies that set clear standards and guidelines for after-school services. These policies should outline the objectives, content, and structure of after-school programs, ensuring that they align with the overall educational goals of the school and the needs of the students. They should also provide regulations regarding the qualifications of staff involved in after-school services, the safety and well-being of students, and the allocation of resources. By establishing unified policies, it will be easier to monitor and evaluate the quality of after-school services across different schools, identify areas for improvement, and hold schools accountable for providing high-quality programs.

In addition to policy coordination, overall planning is essential to optimize the use of available resources and ensure the sustainability of after-school services. This involves a thorough assessment of the current situation in each school, including the existing facilities, staff capabilities, and student needs. Based on this assessment, a tailored plan can be developed to enhance the after-school service level. For schools with limited resources, creative solutions should be sought to maximize the utilization of existing assets. This could include collaborating with local community

organizations, non-profit groups, and businesses to secure additional funding, materials, and expertise. Partnerships with these external entities can bring a wealth of resources and diverse perspectives to the after-school programs, enriching the experiences of students. Moreover, effective planning should also involve the development of a comprehensive curriculum for after-school services. This curriculum should be designed to complement the regular school curriculum, providing students with opportunities to explore new subjects, engage in hands-on activities, and develop practical skills. It should also be flexible enough to accommodate the varying interests and abilities of students, allowing for personalized learning experiences[2-4].

Continuous improvement is another key aspect that requires attention. The field of education is constantly evolving, and after-school services should keep pace with these changes to remain relevant and effective. Regular evaluation and feedback mechanisms should be established to assess the impact of after-school programs on students' academic performance and comprehensive quality. This can be done through surveys, focus groups, and data analysis. Based on the feedback and evaluation results, adjustments and enhancements can be made to the after-school services to better meet the needs of students. Teacher training is also an important factor in the continuous improvement of after-school services. Teachers play a vital role in delivering after-school programs, and their professional development should be prioritized. Workshops, seminars, and ongoing training sessions should be provided to equip teachers with the necessary skills and knowledge to effectively manage and facilitate after-school activities. This will not only improve the quality of after-school services but also enhance the overall teaching capacity of the school.

## **2 THE SIGNIFICANCE OF THE "CURRICULUM" CONSTRUCTION OF AFTER-SCHOOL SERVICE IN JUNIOR HIGH SCHOOL STUDENTS**

### **2.1 Improve the Efficiency and Quality of After-School Services**

Many schools have not their own overall planning, by the teachers themselves according to the situation. In this way, students will learn only in after-school services, and after-school services are not targeted and long-term, and become "overtime class" and "homework class" of normal courses, which is not conducive to the improvement of students' comprehensive quality and personalized development. However, through the construction of "curriculum" of after-school service, scientific overall planning can be made according to the actual needs of students and the requirements of the society for talent training, so as to improve the deficiencies of school education curriculum and improve the efficiency and quality of after-school service.

### **2.2 Expand Educational Channels and Enrich Curriculum Types**

The nature of the after-school service is different from the normal teaching arrangement, it is more through contact and learning the content of different areas, fully discover and excavate each student characteristics and potential, help students in on the basis of improving comprehensive quality to find their interests and strengths, set up their ideal goal as soon as possible, make life planning, improve the competitiveness of the talent market in the future. Through a variety of after-school service courses organized by the school, students will have the opportunity to jump out of the restrictions of the campus, learn from various influential institutions and organizations in the society, and contact with practical education from different industries and fields, so as to broaden their cognitive vision and enrich their knowledge reserve.

## **3 THE EXISTING PROBLEMS IN THE "CURRICULUM" CONSTRUCTION OF AFTER-SCHOOL SERVICE IN JUNIOR MIDDLE SCHOOL**

### **3.1 There are Insufficient Numbers and Few Types of Course Services**

The construction of "curriculum" of diversified high-quality after-school services has high requirements for teachers, channel resources, teaching equipment and venues, etc. It is difficult for a school to evaluate the types of after-school services. In view of this, the after-school service courses offered by most schools are relatively simple, mainly based on the extension and consolidation of the cultural courses in the school, and it is difficult for students to achieve a comprehensive improvement of comprehensive quality in after-school service.

Lack of professional teachers after the instructor, the teachers are too heavy burden

Due to the lack of funds and talents, the after-school services provided by the school are mainly undertaken by the school teachers, and they lack the reserve of professional talents to undertake the development and teaching of characteristic courses. For teachers, the overtime after-school service after the end of normal teaching tasks is an additional burden, but now it is proposed that the curriculum construction of after-school service should be more professional and standardized, which increases the burden of teachers. In addition, courses with strong professional skills such as guzheng, pipa and traditional Chinese painting have exceeded their current teaching ability, and it is difficult to achieve part-time teaching, which limits the construction of after-school service curriculum[5-6].

## **4 THE PATH OF THE "CURRICULUM" CONSTRUCTION OF AFTER-SCHOOL SERVICE IN JUNIOR MIDDLE SCHOOL**

#### 4.2 Plan the Direction of Course Construction to Improve the Quality and Efficiency of After-School Services

Only complete rules and regulations can ensure the long-term stable operation of after-school service courses. Therefore, in the construction of "curriculum" of after-school service, a set of official and long-term system should be formulated for the problem of after-school service. First, the education department should formulate the general policy. The government education department should hire high-level education experts and curriculum formulation teams to combine the current talent market demand, and formulate the general curriculum planning plan and send it to each school for implementation. Second, each school is optimizing in combination with its own specific reality, so as to develop a set of scientific and reasonable long-term after-school service courses that can be implemented in their own schools. The specific curriculum design of the school also needs to keep pace with The Times and teach students in accordance with their aptitude. The teaching content should be updated in time, so that students can understand the latest field knowledge and information, and adopt different teaching methods according to the characteristics of different students. Let the after-school service build an integrated curriculum system facing the all, laying a solid foundation, highlighting the selection and characteristic education, so as to provide support for students' basic development, personalized development and independent development.

#### 4.3 Create School Characteristics and Realize Regional Resource Sharing

Many schools are not strong enough to support the development of diversified after-school services, which is difficult to meet the development needs of students. Therefore, the primary and secondary schools in the same area can be combined together to develop the characteristic curriculum of the school according to local conditions, and highlight the educational philosophy of the school. Can, for example, with Chinese courses as after-school service characteristic school courses, invite Chinese experts develop for junior middle school students' Chinese curriculum design, compiling textbooks, set up the Chinese curriculum experience room, invite retired teachers teaching, etc., form a full set of mature characteristic course service template, and then form the resource sharing between various schools. In this way, it can maximize the benefits in the limited resources, which can not only form the characteristics of each school, concentrate all resources in a field, but also enrich students' after-school service courses, improve the service level, reduce the burden of teachers, and promote the all-round development of students. Innovate the evaluation mode, and stimulate the enthusiasm of after-school service curriculum construction.

The after-school service results should deviate from the traditional examination mode and adopt a diversified evaluation system. The school can set up an after-school service evaluation team to track the whole process of process test and final test of course evaluation, and adopt various forms of skill competition, work exhibition and program display according to the different characteristics of course types. The members and teachers with excellent performance should be commended, and the courses with unsatisfactory learning results should be adjusted or replaced, so as to stimulate the internal motivation of teachers and students for after-school service courses, improve the degree of attention, and implement the goal effect of after-school service curriculum.

In a word, the construction of after-school service curriculum should be student-centered, focusing on educational goals and development demands, and focusing on rich types and curriculum majors. Education departments should make overall plans for the curriculum construction of after-school teaching services in junior middle schools, build their own after-school service characteristic courses, share after-school service curriculum resources among schools, and implement diversified curriculum evaluation system, so as to truly meet the needs of contemporary students for high-level after-school course services in junior middle school.

### 5 CONCLUSION AND DISCUSSION

In conclusion, the after-school service has emerged as a pivotal element in the educational journey of junior high school students, holding immense potential to transform their learning experiences. It is not merely an extension of the school day but a crucial platform that can significantly enhance students' academic achievements and foster their comprehensive development. By offering additional time and resources, after-school services can provide valuable support for students' cultural courses, which are the cornerstone of their academic foundation. These courses, encompassing core subjects such as language arts, mathematics, science, and social studies, are essential for students' intellectual growth. A well-structured after-school program can help students reinforce their understanding of these subjects, fill knowledge gaps, and develop a deeper interest in learning. Moreover, after-school services can extend beyond academics to nurture students' holistic development. They can offer a wide range of activities that cater to diverse interests, such as arts, sports, technology, and social interaction. These extracurricular activities play a vital role in developing students' creativity, teamwork skills, leadership abilities, and physical well-being, all of which are crucial components of comprehensive quality.

However, despite its potential, the current landscape of after-school services across junior high schools is far from ideal. There is a glaring disparity in the quality and effectiveness of these services, which poses a significant challenge to the educational system. Some schools boast well-organized and resource-rich after-school programs that are highly beneficial to students, while others struggle to provide even basic support due to limited funding, inadequate facilities, and insufficient staffing. This uneven distribution of after-school service levels creates an inequitable educational environment, where students' opportunities for learning and development outside of regular school hours are vastly

different based on the school they attend. This disparity not only affects students' academic achievements but also hampers their overall development, as they miss out on valuable experiences that could shape their future success.

To address this critical issue and unlock the full potential of after-school services, urgent action is required from relevant departments. Coordinated policies are essential to establish a unified framework for after-school programs. Educational authorities must develop comprehensive guidelines that outline the objectives, content, and structure of these services, ensuring they align with the broader educational goals and meet the diverse needs of students. Clear standards for staff qualifications, student safety, and resource allocation should be set to maintain consistency and quality across all schools. Policy coordination will also facilitate the monitoring and evaluation of after-school services, enabling authorities to identify shortcomings and implement targeted improvements.

Meticulous planning is another crucial aspect of enhancing after-school services. Each school should conduct a thorough assessment of its existing resources, including facilities, personnel, and student needs, to develop a tailored after-school program. For schools with limited resources, innovative solutions must be explored to maximize their potential. Collaborations with local community organizations, non-profit groups, and businesses can bring additional funding, expertise, and diverse activities to the after-school programs. These partnerships can enrich the offerings and provide students with unique learning experiences that go beyond the traditional academic subjects. Furthermore, a well-designed curriculum for after-school services is essential. It should complement the regular school curriculum by offering supplementary academic support and a variety of extracurricular activities. The curriculum should be flexible and adaptable to cater to the varying interests and abilities of students, ensuring that every student can find something that sparks their curiosity and passion.

Continuous improvement is vital to ensure the long-term success of after-school services. The educational landscape is constantly evolving, and after-school programs must keep pace with these changes to remain relevant and effective. Regular evaluation and feedback mechanisms should be established to assess the impact of after-school services on students' academic performance and comprehensive development. Surveys, focus groups, and data analysis can provide valuable insights into the strengths and weaknesses of the programs. Based on this feedback, continuous adjustments and enhancements can be made to improve the quality and effectiveness of after-school services. Teacher training is also a key component of continuous improvement. Teachers play a central role in delivering after-school programs, and their professional development should be prioritized. Workshops, seminars, and ongoing training sessions can equip teachers with the necessary skills and knowledge to effectively manage and facilitate after-school activities, thereby enhancing the overall learning experience for students.

In summary, the after-school service has the potential to be a game-changer in junior high school education. It can provide students with a more enriching and balanced education by supporting their cultural courses and fostering their comprehensive development. However, the current uneven level of after-school services across schools demands immediate attention and coordinated efforts from relevant departments. Through the implementation of coordinated policies, meticulous planning, and a commitment to continuous improvement, it is entirely possible to elevate the overall after-school service level of junior high schools. This will not only benefit individual students by enhancing their educational experiences and preparing them for future challenges but also contribute to the overall improvement of the educational system, creating a more equitable and effective learning environment for all[7-8].

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# THE IMPACT OF LANGUAGE CONTEXT ON PROACTIVE CONTROL IN BILINGUALS

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**Abstract:** With the acceleration of globalization, frequent cross-linguistic communication has emerged as a defining cognitive feature of modern society. This phenomenon has shifted scholarly focus from single-language contexts to mixed-language, emphasizing how varying language environments modulate the bilingual advantage. Guided by the Adaptive Control Hypothesis, this study operationalized three distinct language contexts (Chinese, English, and Mixed-language). It employed the AX-Continuous Performance Task (AX-CPT) with event-related potential (ERP) recordings to investigate context-dependent modulations of proactive control in bilinguals. The results revealed that compared to single-language contexts, mixed-language contexts demonstrate superior behavioral efficiency, manifested as faster response time specifically in BX and BY trials, along with distinct neurophysiological profiles: (1) augmented N2 amplitudes during cue B processing, and (2) attenuated late positive component amplitudes throughout picture processing stage. These findings suggest that mixed-language enhances proactive control through increased task complexity, demonstrating differential neural resource allocation patterns across language environments.

**Keywords:** Language environment; Proactive control; AX-Continuous Performance Task; Event-related potential

## 1 INTRODUCTION

The human brain exhibits remarkable adaptability, dynamically reorganizing in response to individual experiences. Language, as a manifestation of cognitive capacity, is a critical factor in shaping neural architecture. Extensive cross-linguistic research indicates that bilingual experience modulates both linguistic functions and domain-general cognitive control—the ability to process goal-relevant information while suppressing interference flexibly [1]. The Dual Mechanisms of Control (DMC) framework provides a theoretical foundation for understanding the inherent variability in cognitive control. This framework proposes two distinct regulatory modes: proactive control and reactive control [2]. Proactive control operates through an "early selection" mechanism. During the task preparation phases, this mode selectively processes task-relevant cue information and actively maintains these cue representations in working memory throughout the cue-to-probe interval. This sustained maintenance facilitates anticipatory response preparation, allowing cue information to predict subsequent responses. By optimizing attentional, perceptual, and action systems in advance, proactive control enhances goal-directed behavior, improves task performance, and mitigates cognitive interference. In contrast, reactive control functions as a "late correction" mechanism. This mode resolves conflicts during response execution by dynamically accessing task-relevant information and reactivating prior cue representations through retrieval processes as needed to guide responses and correct erroneous tendencies.

The AX-Continuous Performance Task (AX-CPT), a well-established paradigm for studying attention and working memory, effectively dissociates these control mechanisms. This paradigm consists of cue stimuli followed by probe stimuli, separated by a temporal delay (blank screen). Enhanced proactive control is evidenced by reduced reaction times or error rates in BX trials. At the neural level, larger N2 amplitudes (negative deflection) during cue processing reflect greater cognitive control demands or neural resource allocation, with enhanced N2 amplitudes for B cues indicating superior proactive control [3].

The Adaptive Control Hypothesis emphasizes that language, as fundamentally collaborative behavior[4], necessitates the minimization of "joint cognitive effort." Insufficient language control can lead to reduced interaction efficiency (e.g., switching errors and comprehension failures), potentially resulting in social or functional costs (e.g., professional risks and communication breakdowns). To maintain effective communication in complex interactions, language control processes dynamically adapt to contextual demands through three mechanisms: neural efficiency optimization, control process coordination, and network connectivity adjustments. This adaptation induces enduring neurobehavioral changes in bilingual individuals. The hypothesis identifies three interactional contexts: 1) Single-language Context (utilizing different languages in distinct environments), 2) Dual-language Context (the co-activation of both languages within a single environment, necessitating language selection based on interlocutor identity), and 3) Dense Code-switching Context (the intra-utterance blending of lexical and grammatical elements from different languages).

Differential bilingual experiences across these contexts reshape linguistic demands and modify language-executive control dynamics. Environmental pressures may alter the difficulty of lexical retrieval during speech production, thereby influencing the timing and mechanisms of cognitive control engagement. Researchers compared three groups of highly proficient Spanish-English bilinguals: 1) Single-language context bilinguals in Spain (using English as L2 in specific settings such as school or work with minimal switching), 2) Dual-language context bilinguals in Puerto Rico (who frequently utilize both languages), and 3) Varied context bilinguals in the U.S. (living in an English-dominant environment with occasional code-switching). Participants completed lexical production tasks (picture naming) and an

AX-CPT variant. Results demonstrated context-dependent relationships between lexical accessibility and cognitive control: the single-language context group exhibited minimal reliance on contextual processing with a predominant reactive control strategy, whereas mixed-language context bilinguals displayed stronger context-dependent tendencies coupled with proactive control [5].

Although existing studies demonstrate language context effects on proactive control, correlational designs comparing group performance differences have inherent limitations. Such approaches merely assess associations between bilingual cognitive advantages and context, without establishing causal relationships. The present study addresses this through a dual-task paradigm that manipulates language control demands while observing subsequent impacts on proactive control tasks.

## 2 METHOD

### 2.1 Participants

Sample size estimation was conducted using G\*Power 3.1.9.7 with the following parameters: repeated-measures ANOVA (within-subjects factors), effect size  $f = 0.25$ ,  $\alpha = 0.05$ , power  $(1-\beta) = 0.80$ , number of groups = 1, and number of measurements = 12. The analysis indicated a required sample size of 13 participants. We ultimately recruited 27 right-handed university students (unbalanced Chinese-English bilinguals), with normal or corrected-to-normal vision, good health, and no history of neurological or psychiatric disorders. All participants had passed the College English Test Band 4 (CET-4). All participants provided informed consent and received monetary compensation upon completion.

### 2.2 Design and Procedure

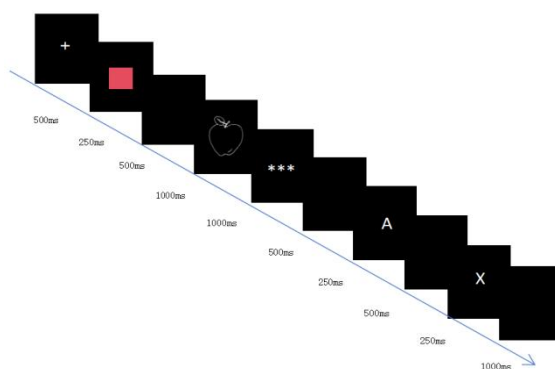
The study employed a 3 (Language Context: Chinese, English, and mixed-language)  $\times$  4 (Trial Type: AX, AY, BX, BY) within-subjects design. Language contexts served as the independent variable, while AX-CPT performance metrics (reaction times [RTs] and error rates) functioned as dependent variables. Participants completed a dual-task paradigm comprising sequential picture-naming and AX-CPT tasks per trial. The experiment included 300 trials divided into 6 counterbalanced blocks (2 blocks/condition), separated by self-paced rest periods. Condition presentation order followed a Latin square randomization protocol, Figure 1 provides a detailed depiction of the procedure..

#### 2.2.1 Picture naming task

The picture-naming task incorporated three language contexts (Chinese, English, and mixed-language), manipulated through language switching. In a mixed-language context, participants first viewed a 500ms white fixation cross at the screen center. A 250ms language cue followed: red squares signaled Chinese naming, and blue squares English naming (color-language mapping counterbalanced). After a 1000ms line drawing presentation, "\*\*\*\*\*" symbols prompted vocal responses per cue instructions. Chinese context and English context required constant L1 or L2 naming without switching demands. All picture stimuli consisted of 60 black-and-white line drawings selected from Snodgrass and Vanderwart's photo gallery Snodgrass and Vanderwart, standardized by Zhang and Yang [6]. The Chinese word for each picture was a two-character word and the English equivalents ranged from 3 to 8 letters in length.

#### 2.2.2 Continuous performance task

In the Continuous Performance Task, a cue stimulus (A and B), a blank screen, and a probe stimulus (X and non-Y) were presented sequentially in the center of the screen, and the subject's task was to press the "F" key (i.e., the AX sequence) for the probe X that appeared after the cue A, and the "J" key (i.e., the AY, BX, and BY sequences) for the rest. The task was to press the "F" key (i.e., the AX sequence) for probe X following cue A, and the "J" key (i.e., the AY, BX, and BY sequences) for all other cases, with the AX sequence accounting for 70% of the total, and the other three sequences accounting for 10% of the total. Each cue appeared for 250 ms, followed by a blank interval (1,000 ms), after this interval, the probe stimulus appeared for 250 ms, followed by a trial interval (1,000 ms).



**Figure 1** Experimental Procedure for the Interleaved Presentation of Picture Naming Task

## 2.3 Electrophysiological Recordings

The experiments were conducted using Brain Product's EEG equipment, selecting 64 conductive electrode caps and Recorder software to record EEG data. The signal sampling rate was 500 Hz, the filter bandwidth was 0.1-100 Hz, the reference electrode was the FCz point, the grounding point was the AFz point, the electrode was placed in the lower part of the right eye to record the vertical EEG, and the contact resistances between the scalp and the electrodes were all less than 10 k $\Omega$ . The raw data were analyzed offline using Analyzer 2.0 software. The specific steps were as follows: the reference electrode was converted to the average reference of TP9 and TP10, the independent component analysis (ICA) was used to remove the electrooculographic artifacts, the band-pass 0.1-30Hz was used for filtering, and the N2 and LPC waveforms were segmented using the criteria of 200ms before stimulus presentation to 800ms after stimulus presentation. The N2 and LPC waves were segmented from 200ms before to 800ms after the stimulus presentation, and the EEG of 200ms before the stimulus presentation was used as the baseline correction. Artifacts such as blinks were automatically corrected, EEG waves with voltages exceeding  $\pm 100 \mu\text{V}$  were rejected before EEG events were superimposed, and finally, data time courses were categorized and averaged.

## 2.4 Behavioral Data and Event-related Brain Potential Analysis

The data were analyzed using SPSS 21, and since the percentage of AX trials was much higher than the other trials, only the correct rate and reaction time of AY, BX, and BY were analyzed; the raw data were chosen to analyze the error rate, and the reaction time of the correct response was chosen only for the reaction time of the correct response. The shorter the reaction time of BX trials, the higher the correct rate indicating that the subject was biased toward using proactive control, and the longer the reaction time of AY trials, the lower the correct rate indicating that the subject favored the use of reactive control.

For the ERP analysis of the persistence manipulation test, the mean N2 amplitude of the cue letters was used as the dependent variable, and the time window for analysis was from 200 ms before the appearance of the cue letters to 800 ms after the appearance of the cue letters. Due to the inconsistency in the latency of N2 amplitude of cues A (250 ms-350 ms) and B (300 ms-400 ms), they were subjected to a one-way repeated-measures ANOVA, respectively.

For the ERP analysis of the language switching task, a one-way repeated measures ANOVA was conducted with the average LPC (450ms-650ms) amplitude of the pictures as the dependent variable, and the time window of analysis was from 200ms before the appearance of the pictures to 800ms after the appearance of the pictures.

## 3 RESULTS

### 3.1 Behavioral Results in Continuous Performance Task

#### 3.1.1 RTs

Continuous Performance Task reaction times are presented in Table 1. A 3 $\times$ 3 repeated measures ANOVA was conducted on reaction times, with a significant main effect of language context,  $F(2,104)=7.132$ ,  $p<0.05$ ,  $\eta^2=0.215$ , and shorter reaction times in the Mixed-language context ( $M=375.41\text{ms}$ ) than in Chinese context ( $M=420.26\text{ms}$ ) and English context ( $M=416.79\text{ms}$ ). The main effect of sequence type was significant,  $F(2,104)=138.845$ ,  $p<0.001$ ,  $\eta^2=0.842$ , with longer reaction times in the AY condition ( $M=544.92\text{ms}$ ) than in BX ( $M=326.81\text{ms}$ ) and BY ( $M=340.73\text{ms}$ ). The interaction was significant,  $F(2,104) = 2.872$ ,  $p < 0.05$ ,  $\eta^2 = 0.099$ . Simple effects analyses revealed that the reaction time of AY ( $M = 536.53\text{ms}$ ) trials in the mixed-language context was not significantly different from that of AY trials in the Chinese context ( $M = 546.95\text{ms}$ ),  $p = 0.554$ , and from that of AY trials in the English context ( $M = 551.29\text{ms}$ ) was not significantly different,  $p = 0.448$ . The response time of the BX ( $M = 293.91\text{ms}$ ) trial in the mixed-language context was significantly different from that of the BX trial in the Chinese context ( $M = 340.20\text{ms}$ ),  $p < 0.05$ , and from that of the BX trial in the English context ( $M = 346.32\text{ms}$ ),  $p < 0.05$ . The response time of the BY ( $M=295.78\text{ms}$ ) trial was significantly different from that of the BX trial in the Chinese context ( $M=373.64\text{ms}$ ),  $p<0.01$ , and significantly different from that of the BX trial in the English context ( $M=352.77\text{ms}$ ),  $p<0.01$ .

**Table 1** Mean Proportion RTs(ms) by Trial and Different Language Contexts in the Continuous

| Condition | Mixed-Language | Chinese | English |
|-----------|----------------|---------|---------|
| AY        | 536.53         | 546.95  | 551.29  |
| BX        | 293.91         | 340.20  | 346.32  |
| BY        | 295.78         | 373.64  | 352.77  |

#### 3.1.2 Accuracy

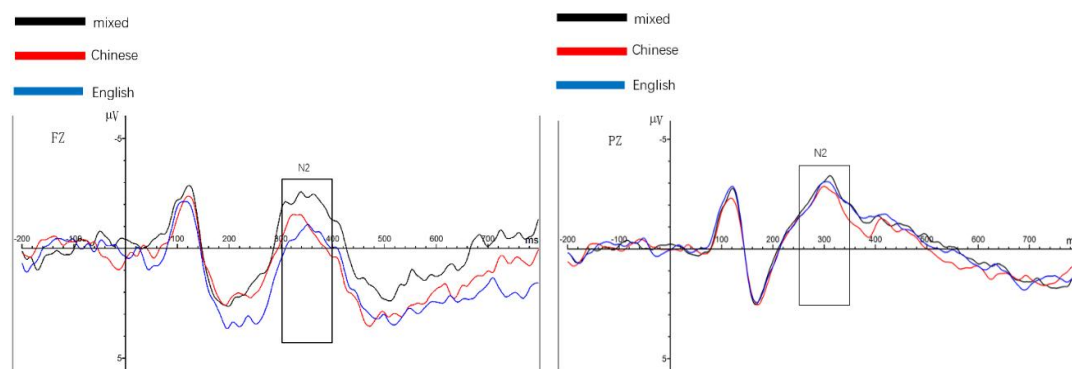
Continuous Performance Task accuracy is presented in Table 2 Mean proportion errors by trial and different language contexts in the continuous performance task. A 2 $\times$ 3 repeated measures ANOVA was conducted on correctness, and the main effect of context was not significant,  $F(2,104)=0.159$ ,  $p>0.05$ . The main effect of the condition was significant,  $F(2,104)=7.011$ ,  $p<0.05$ ,  $\eta^2=0.219$ . Correctness was lower in AY ( $M=0.842$ ) than in BX ( $M=0.928$ ) vs. BY ( $M=0.922$ ) trials. The interaction was not significant,  $F(2,104)=2.341$ ,  $p=0.06$ .

**Table 2** Mean Proportion Errors by Trial and Different Language Contexts in the Continuous Performance Task

| Condition | Mixed-Language | Chinese | English |
|-----------|----------------|---------|---------|
| AY        | 0.92           | 0.81    | 0.95    |
| BX        | 0.91           | 0.87    | 0.92    |
| BY        | 0.94           | 0.84    | 0.92    |

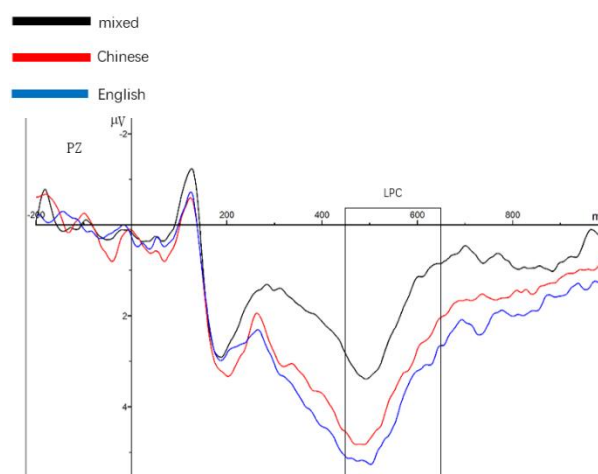
### 3.2 ERP Results in Continuous Performance Task

Figure 2 shows N2 waveforms of cue B(left panel) and A(right panel) in different language contexts. A one-way repeated measures ANOVA within the N2 mean wave amplitude (300ms-400ms) for cue B showed significant differences between contexts,  $F(2,78)=3.791$ ,  $p<0.05$ ,  $\eta^2=0.127$ , and the results of multiple comparisons showed that the N2 mean wave amplitude of mixed-language context ( $M=-2.09$ ) was significantly greater than that of Chinese context ( $M=-1.08$ ) vs. English context ( $M=-0.791$ ), with no significant difference between Chinese context and English context. One-way repeated-measures ANOVA within the N2 mean amplitude (250ms-350ms) of cue A showed no significant difference,  $F(2,78) = 0.459$ ,  $p = 0.635$ .

**Figure 2** N2 Waveforms of Cue B(Left Panel) and A(Right Panel) in Different Language Contexts

### 3.3 ERP Results in Picture Naming Task

Figure 3 shows LPC waveforms of picture naming task in different contexts. A one-way repeated measures ANOVA within the mean LPC amplitude (450-650ms) of the pictures showed significant differences between contexts,  $F(2,78)=14.151$ ,  $p<0.01$ ,  $\eta^2=0.352$ . Results of multiple comparisons showed that the LPC amplitude of the mixed-language context ( $M=2.20$ ) was significantly smaller than that of the Chinese context ( $M=3.89$ ) vs the English context ( $M=4.20$ ), with no significant difference between the Chinese context and the English context.

**Figure 3** LPC Waveforms of Picture Naming Task in Different Contexts

## 4 DISCUSSION

This study investigates whether different language contexts influence cognitive control patterns in bilinguals. The results reveal that, compared to single-language contexts, bilingual contexts elicit shorter reaction times (RTs) for BX and BY trials, along with larger N2 amplitudes triggered by cues, demonstrating enhanced proactive control

implementation during these trials. The behavioral results indicate a significant main effect of trial type, with longer RTs and lower accuracy in AY trials compared to BX and BY trials, suggesting that participants predominantly employ proactive control strategies, which aligns with previous research that shows a preference for proactive control in young adults [7]. Consistent with earlier studies [8], proactive control delays AY responses while accelerating BX responses, whereas reactive control produces the opposite pattern [9]. The shorter RTs for BX and BY trials in mixed-language contexts, with no significant difference between them, suggest that participants pre-establish response mappings based on cue information, which is a hallmark of proactive control. Cue-related ERP findings in the AX-CPT task demonstrated significantly larger N2 amplitudes for cue B in mixed-language contexts compared to both Chinese context and English context. The N2 component, which is associated with cognitive control processes such as cue monitoring, conflict resolution, and inhibition, reflects an increased allocation of attentional resources to cues in mixed-language contexts. The absence of N2 differences for cue A, which is a high-frequency cue requiring minimal conflict monitoring, indicates selective proactive engagement.

In picture-naming tasks, mixed-language context elicited significantly smaller late positive component (LPC) amplitudes compared to single-language contexts. The LPC, characterized as a broad, parietal-distributed positive waveform, is linked to deep semantic processing and memory retrieval [10]. Its amplitude is inversely correlated with processing demands: greater difficulty results in reduced LPC magnitude. Jiao similarly observed diminished LPC amplitudes in bilingual contexts during picture naming [11], attributing this pattern to the heightened language control demands faced by unbalanced bilinguals. Thus, the contextual advantages observed in this study may be due to different task demands in different linguistic contexts.

Bialystok proposed an attentional control framework that extends beyond traditional conceptualizations of cognitive control components, offering a comprehensive explanation applicable to diverse tasks. While bilinguals typically outperform monolinguals in conflict-laden tasks, their performance converges with that of monolinguals in simple, verbal, or non-conflict conditions. This pattern suggests that the cognitive advantages of bilinguals originate not from isolated inhibitory mechanisms but from lifelong experience in managing dual languages—continuously coordinating goals, suppressing interference, and flexibly switching between linguistic systems.

Such experiences enhance the efficiency and adaptability of attentional systems. Consequently, the advantages of bilingualism remain undetectable in automated tasks or those requiring minimal attentional control, such as simple cognitive tasks performed by young adults. This is analogous to the performance of mathematicians and high school students on elementary arithmetic problems, where the test fails to differentiate their mathematical capabilities. Bilingual advantages emerge exclusively in high-demand tasks that involve substantial working memory loads.

Marttunen investigated whether increased working memory demands induce flexible shifts in cognitive control strategies in young, healthy adults [13]. Using an adapted AX-CPT paradigm that manipulated cognitive load through contextual cue maintenance demands, the study demonstrated that low working memory loads enable effortful proactive strategies, whereas high loads promote stimulus-driven reactive control. Behavioral data from web-based experiments and MRI-validated replications confirmed that increased cognitive load correlated with reactive responding. Neuroimaging revealed distinct neural substrates: proactive control engaged the right dorsolateral prefrontal cortex (dlPFC) during cue processing, whereas reactive control activated the same region during probe processing. Crucially, task difficulty operates differently across populations - the AX-CPT may be a challenging task for monolinguals, predisposing them to reactive strategies. In high-stress variants of the AX-CPT, requiring the maintenance of 3-5 simultaneous cues, bilinguals' superior attentional control reduces cognitive load, allowing proactive engagement even under heightened demands. This contrasts with monolinguals' tendency to adopt resource-conserving reactive strategies at higher levels of difficulty, which is consistent with evidence from numerous studies suggesting that bilinguals tend to rely more heavily on proactive control.

The present results show proactive control dominance under high task demands, seemingly contradicting Marttunen's findings. However, both studies fundamentally illustrate the role of task difficulty in modulating cognitive resource allocation: Marttunen enhanced reactive control via AX-CPT working memory overload, whereas the present study enhanced proactive control via mixed-language context complexity. These complementary findings establish that task difficulty regulates control mode selection through bidirectional resource redistribution, which either enhances or attenuates proactive engagement. Maintaining AX-CPT accuracy required strategic enhancement of proactive control for BX/BY trials while avoiding overcommitment to AY trials, which required flexible attentional optimization. The mixed-language context, characterized by reduced LPC amplitudes and increased complexity, required simultaneous AX-CPT performance and language selection (via cue-dependent inhibition). According to Bialystok's framework, this dual demand optimizes global attentional control, explaining superior AX-CPT performance through three mechanisms: (1) enhanced cue monitoring (increased N2 amplitudes), (2) efficient conflict resolution (accelerated BX/BY responses), and (3) adaptive neural resource allocation (reduced LPC amplitudes reflecting controlled lexical access) [12].

## 5 CONCLUSION

The present study sheds light on the cross-talk between language control and domain-general executive control in bilinguals by showing that proactive control is affected by language contexts in production.

Compared to single-language contexts, mixed-language contexts demonstrate superior behavioral efficiency, manifested as faster response time specifically in BX and BY trials, along with distinct neurophysiological profiles: (1) augmented N2 amplitudes during cue B processing, and (2) attenuated late positive component amplitudes throughout picture

processing stages. In other words, control demands cued by language contexts affect subsequent proactive control processes.

## CONFLICTING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# THE TRANSLATION AND DISSEMINATION OF YUE OPERA IN THE CONTEXT OF “INTRODUCING THE CHINESE CULTURE ABROAD”

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**Abstract:** The General Office of the State Council issued the “Several Policies on Supporting the Inheritance and Development of Chinese Opera”, emphasizing that Chinese opera is “an important carrier for the expression and inheritance of excellent traditional Chinese culture”, and clearly pointed out that it is necessary to “carry forward the excellent traditional Chinese culture” and “better play the unique role of Chinese opera art in building the spiritual home of the Chinese nation”. The emphasis and support of the policy discourse on opera laid the cornerstone for the development of opera in this period, especially the creation and development of state-owned opera troupes, and also made the creation of opera in this period present specific characteristics of the times.

Yue Opera is the second largest opera genre in China. It is the first batch of national intangible cultural heritage lists. In the process of innovation and transformation of Yue Opera cultural resources, there are problems such as shrinking consumer market, lack of inheritance talents, and poor adaptability to the new communication environment, which leads to the dilemma of lack of cultural capital accumulation in the process of innovation and development of Yue Opera culture. Through translation studies, this paper analyzes the dilemma and solutions of the spread of Yue Opera overseas. From those aspects of translation subjects, the content of translation, translation approaches, translation audience, translation effect, translation strategy to analyse the dilemma. We can adopt the cultural adaptation translation as strategy to introduce Yue Opera abroad.

**Keywords:** Yue Opera; Chinese culture; Translation studies

## 1 INTRODUCTION

General Secretary Xi Jinping emphasized, “We should better promote Chinese culture to go out, use literature to spread the word, use literature to convey the voice, use culture to educate people, and explain and promote to the world more outstanding culture with Chinese characteristics, embodying the Chinese spirit, and containing Chinese wisdom.”

Yue Opera is the second largest opera in China. Yue Opera is mainly sung, with beautiful voice and moving performance, and it is one of the first batch of national intangible cultural heritages. It is also known as “the most widely circulated local opera” and “the largest local opera”. It originated in Zhejiang Province, flourished in Shanghai, prospered in the whole country and circulated in the world, and has experienced a historical evolution from men's Yue Opera to women's Yue Opera.

Translation of Yue Opera is not the same as translation of ordinary literature, it involves lyrics and a large number of allusions, which is difficult to translate, and the translation into other languages will have the problem of poorly conveying the meaning of the words, emotions, and rhymes, and if the performance is performed in a foreign language on the spot, it requires the translator to have a very high level of translation and cross-cultural comprehension, and at the same time, Yue Opera performers who perform in foreign countries need to have the ability of bilingual comprehension as well. And the foreign translation of Yue Opera cannot be separated from the government's support, and the funds of the theater cannot support a large number of cumbersome translation work. If the original lyrics and performance forms are kept without translation, then, without the assistance of subtitles, the foreign audience can't understand the plot, and they can only appreciate the melody and the visual performances on the stage, which is an obstacle to the promotion of Yue Opera to the world, and it fails to achieve the purpose of telling the story of China, as it is not possible for the general audience to actively understand the incomprehensible drama. The efforts of troupes and individuals alone cannot achieve the goal of expanding the overseas market.

With the efforts of many parties, Yue Opera can take advantage of the good period of Internet development and move forward to the mainstream drama of the West. China's excellent traditional culture is the root and soul of the Chinese nation, telling the Chinese story to the world, and showing the quintessence of the wisdom of the Chinese nation to the world.

The interaction between the theory of cultural turn and the English translation of Chinese drama has pushed the translation research to realize a triple turn: from static text analysis to dynamic cultural production research, from single language dimension to multimodal symbol system research, and from linear communication mode to networked meaning generation research. This kind of collaborative innovation not only enhances the effectiveness of Chinese opera's international communication, but also promotes the localization and reconstruction of the theoretical system of translation studies through “translation for research”. When the global audience understands the aesthetic essence of

“singing, reading, acting and playing” through the English translation, translation has transcended the position of language intermediary and has become an important practical field for the construction of Chinese cultural modernity. The translation of Yue Opera requires the joint efforts of professional translators and Yue Opera performers, and adopts a variety of translation strategies and methods to fully reflect the beauty of Yue Opera and the breadth and profundity of China's excellent traditional culture.

## 2 DEVELOPMENT STATUS OF YUE OPERA

Yue Opera is China's intangible cultural heritage and a treasure in the treasury of China's theatrical cultural resources. In the process of innovation and transformation of cultural resources of Yue Opera under the new technological conditions and social development background, there are problems such as shrinking consumer market, lack of inherited talents, and poor adaptability to the new communication environment, which have led to Yue Opera culture being caught in the predicament of lack of accumulation of cultural capital in the process of innovation and development[1].

### 2.1 The Difficulties of Yue Opera

The audience of Yue Opera in China is mostly over 40 years old, and the middle-aged and old-aged groups love Yue Opera much more than the young generation. Moreover, due to the rapid occupation of short videos on the Internet, few young people are willing to sit still for a few hours to watch a drama, which is not the plight of Yue Opera, but the common plight of the whole Chinese theater. The lack of funding for Yue Opera has also led to the inability of the troupe to develop sustainably and systematically train Yue Opera actors and behind-the-scenes workers, and Yue Opera's legacy also faces difficulties in innovating its repertoire and breaking away from the traditional mode of performance, making the reform and development of Yue Opera a pressing issue.

Taking The Xiao Bai Hua Yue Opera Troupe as an example, since its establishment, it has cultivated a large number of excellent Yue Opera performers, taking advantage of the period of reform and opening up, it has rehearsed many times the original Chinese dramas integrating the elements of Western dramas, and performed them in the whole country and even overseas, and The Xiao Bai Hua Yue Opera Troupe of Zhejiang, China, has visited the U.S.A., France, Spain, Holland, Belgium, Japan, Singapore and Thailand, and has gone to Hong Kong region, Macao region and Taiwan region. The performance of the troupe has been highly evaluated[2].

### 2.2 Yue Opera and Feminism

The advent of Yue Opera's female-led troupes coincided with the New Culture Movement's advocacy for women's liberation. In the 1920s, Shanghai's burgeoning public sphere—driven by industrialization and Western cultural influences—provided fertile ground for female performers to challenge patriarchal norms. Notably, Wang Jinshui's 1923 establishment of the first female Yue Opera academy in rural Zhejiang marked a paradigm shift. By 1941, Shanghai hosted 36 all-female troupes, with actors like Yao Shuijuan and Yuan Xuefen pioneering feminist-themed productions. These performances, including adaptations of *Mulan* and *Liang Hongyu*, explicitly critiqued gender inequality, portraying women as warriors and national heroes rather than passive victims. However, facing the Internet era and comparing with the foreign environment of Opera, there are many limitations.

In fact, Yue Opera has been trying to develop overseas market and promote it to the world. The Xiao Bai Hua's actors were all women, with actresses playing male roles, while Yue Opera's actors developed from all male actors to all actresses, in addition to the actors' inheritance and the requirements of theater performances, most of the excellent performers were women, and these actresses tended to take on female students, also because after the founding of the People's Republic of China, women's thoughts awakened, women's status was improved, and a large number of women participated in the creation of the drama[3]. With the progress of the times and the improvement of women's status in modern society, the performance of Yue Opera and the all-female performance team, spread through the Internet, have been attracted the attention of more female viewers and have become famous all over the world. Yue Opera actress Chen Lijun, because of her reversed male roles, has been loved by the audience due to her superb performances, and has even become famous abroad.

Yue Opera's relationship with Chinese feminism is symbiotic. Its historical trajectory—from marginalized folk art to urban feminist platform—reflects broader struggles for gender equality. Conversely, feminist movements have continually reshaped the genre's thematic focus and artistic expression. Today, Yue Opera stands as a cultural bridge between tradition and modernity, preserving feminist narratives while evolving to address contemporary gender issues. As the genre continues to innovate, it remains a vital site for exploring the intersections of art, politics, and identity in China's ongoing feminist journey.

### 2.3 Chinese Government's Supportive Policies

The Chinese government has demonstrated a proactive and multifaceted approach to preserving and promoting Yue Opera, a cornerstone of China's intangible cultural heritage. Recognizing its historical significance and artistic value, the state has enacted legislative frameworks, allocated substantial funding, and fostered institutional innovations to ensure the genre's sustainability and modern relevance.

The 2025 implementation of the Shaoxing Yue Opera Protection, Inheritance, and Development Regulations marks a

landmark policy milestone. As China's first comprehensive local legislation on Yue Opera, the regulations mandate systematic resource surveys, digital archiving of endangered repertoires like archaic tunes and traditional costumes, and the establishment of cultural ecology protection zones. By integrating Yue Opera preservation into municipal and county-level public cultural facility planning, the government ensures physical infrastructure support, including dedicated theaters and training academies. This legislative scaffolding aligns with UNESCO's guidelines for safeguarding intangible heritage, prioritizing both material preservation and living transmission.

### 2.3.1 Financial and global outreach

State and provincial governments have allocated dedicated funding channels. Shaoxing's annual budget includes provisions for script commissions, talent cultivation, and rural outreach performances. The "Yue Opera Revitalization Five-Year Plan (2023-2027)" further institutionalizes financial support, emphasizing market-oriented production of critically acclaimed works. In parallel, talent development strategies encompass vocational education partnerships—such as specialized Yue Opera programs in higher education institutions—and tiered subsidy systems for professional troupes. Incentives like the "Shengtai Artist Studio" program enable master performers to mentor apprentices, ensuring intergenerational skill transfer.

The government actively promotes Yue Opera's integration into modern cultural ecosystems. Initiatives like the "Yue Opera Spring Festival Gala" and "Village Yue" community performances leverage digital media to expand audiences, particularly among younger demographics. The genre's inclusion in public education curricula—through textbook development and campus workshops—cultivates future enthusiasts. Internationally, strategic partnerships like the China Yue Opera Art Festival facilitate cross-cultural exchanges, positioning Yue Opera as a cultural ambassador. These efforts reflect a dual commitment: preserving traditional artistic forms while positioning them as dynamic components of contemporary cultural diplomacy.

Through these concerted measures, the Chinese government transforms Yue Opera from a regional art form into a nationally cherished and globally recognized cultural asset, balancing heritage conservation with innovative adaptation for future generations.

In 2019, the "All-Star *Butterfly Lovers*" tour by Shaoxing's troupe concluded a 12-day U.S. run with standing ovations. Audiences praised the production's emotional depth, with one American professor remarking, "The tragic beauty transcended language barriers." Post-performance surveys revealed 89% of attendees expressing intent to explore Chinese culture further, as documented in the troupe's 2020 impact report. The show's integration of the *Butterfly Lovers* Violin Concerto—a 1959 Sino-Western fusion composition—enhanced accessibility, with 72% of surveyed viewers citing the musical bridge as pivotal to their engagement.

The 2017 debut at Romania's Sibiu International Theatre Festival, featuring six China Drama "Plum Blossom Award" winners, exemplifies high-art recognition. The performance's 90-minute runtime, featuring *fan* (female) actor Chen Lijun's portrayal of Liang Shanbo, received unanimous critical praise. Festival director Constantin Chiriac noted, "Its poetic narrative redefined Eastern tragedy for European audiences," aligning with academic assessments in *Theatre Research International*.

In Canada, the 2024 Toronto Yue Opera Troupe's production marked the first full-length local staging. Surveys indicated 94% of immigrant-generation attendees appreciated the bilingual subtitles and cultural annotations, while 68% of second-generation viewers expressed newfound interest in Chinese folklore. As documented in *Canadian Theatre Review*, one audience member commented, "The tragic ending, though unfamiliar, resonated universally—proof of art's power to unite."

These performances underscore *Butterfly Lovers*' role as a cultural ambassador, with 83% of overseas critics citing its blend of tradition and innovation as key to its global resonance. As UNESCO's 2024 report on intangible heritage notes, the opera's international trajectory reflects China's "soft power" strategy through artistic diplomacy.

The global dissemination of Yue Opera's *Butterfly Lovers* (*Liang Shanbo yu Zhu Yingtai*) has achieved remarkable cultural resonance, as evidenced by sold-out tours and critical acclaim across continents. A 2024 performance in New York's Peter Norton Symphony Space, led by overseas Fan-School disciple Cai Xinfen, attracted over 700 attendees—a testament to the production's cross-cultural appeal. The show, commemorating the 100th anniversary of Fan Ruijuan's birth, featured innovative musical theater elements while preserving traditional water-sleeve dances and *qiangdi* melodies. Critics highlighted its "lyrical duality," blending Western orchestration with Yue Opera's signature *gongshang* tuning, as noted in *The Journal of Chinese Performing Arts*.

## 3 TRANSLATION STUDIES OF YUE OPERA

With the efforts of national and local as well as troupes, Yue Opera has been performed on the international stage many times, but there are still problems, and the following is an analysis of Yue Opera's communication difficulties through translation studies.

### 3.1 Translation Subjects

The subjects of translation mainly includes western missionaries, sinologists, Chinese scholars and domestic translators. In the translation of Yue Opera, domestic and foreign translators have also done some translation practice, but culture can't go aboard without the promotion of the state and government, and Yue Opera can't go aboard without the stage.

Yue Opera, as a national treasure, wants to have international influence, the subjects of translation should be led by the

government, which organizes the translation team, attracts investment, and the translation activities need funds and visibility to attract overseas talents to enter the team to participate in the translation work.

There is a need to develop a multilingual cast. Yue Opera needs to be performed on stage. As the main body of the performance, actors are indispensable to participate in the translation of the lyrics, understand the content of the translated text, and the rhymes of the translated foreign lyrics need to be determined by professional Yue opera actors.

Translators, as the main body of translations, will encounter many difficulties in translating Yue Opera. In addition to achieving high translation standards, they have to modify rhymes and sentence breaks according to linguistic features, and what is more difficult is to overcome linguistic and cultural differences and retain Chinese cultural features.

Therefore, it is better for the translators to be overseas sinologists, who are proficient in language and culture, and the publications of famous sinologists have advantages in overseas dissemination, so as to achieve the purpose of further publicity for Yue Opera. At the same time, overseas Chinese who love Yue opera are also one of the choices of translators, they grow up in a bilingual cultural environment and love Yue opera, they are very familiar with the history and performances of Yue opera, and at the same time, as the audience of Yue opera, they will consider a lot more than ordinary literary translators in the translation activities, not only considering the audience's feelings and the degree of acceptance of the general public, but also optimizing the smoothness of the lyrics to the greatest extent possible.

### 3.2 The Content of Translation

Yue Opera is a local drama of Zhejiang Province, and some of the lyrics contain a lot of dialects, besides adopting suitable translation strategies for translation, it is also important to choose suitable scripts for foreign translation, and choosing suitable scripts is the first step to spreading Yue Opera, utilizing Yue Opera's all-female casts to fit in with the characteristics of feminism, coupled with the fact that the contents of Yue Opera mostly revolt against secularism and feudalism as love stories, which is in line with the mainstream ideology and political correctness, such as the classic plays *Liang Shanbo and Zhu Yingtai* and Shakespeare's *Romeo and Juliet*, in which the main characters rebel against their families and pursue love and happiness. China's *Zhu Yingtai*, compared to *Juliet*, is awakened to the idea of pursuing her own values, and she dresses up as a man to attend school, which is in line with the hottest feminist ideological viewpoints on the Internet today and realizes women's self-worth. In ancient and modern times and at home and abroad, this kind of love tragedy theme has a large number of audiences and the highest degree of acceptance.

The translated content should not only be translatable, but also consider the acceptability in the target language, and moreover, the degree of ease of dissemination should be taken into account.

### 3.3 Translation Approaches

Firstly, in China, through international education, cultivate a group of foreign students who love traditional Chinese culture and promote Yue Opera. Carry out more activities to promote and experience Yue Opera in colleges and universities. Abroad, promote Yue Opera through the joint operation of Confucius Education Institute and foreign colleges and universities.

Secondly, foreign Yue Opera troupes, such as Los Angeles Yue Opera Troupe, California Yue Opera Research Center, and Washington House of Yue Opera in the U.S., should firstly standardize the translation and unify the translation, promote Yue Opera through new media and traditional media together, and foreign troupes should exchange more performance and publicity experiences with domestic troupes.

Thirdly, the innovation of Yue Opera, such as Yue Opera movie, immersive environment Yue Opera performance, integration of Yue Opera songs, through short video promotion, star-making and other promotional methods to make Yue Opera into the public's attention. Learning from the successful experience of foreign countries and combining with the Internet publicity, absorbing the elements of the popular immersive drama performance, Xiao Bai Hua has launched the new style Yue drama “New Dragon Inn”, which is a brand new way of watching the drama. The audience sits on the stage and is directly involved in the plot.

### 3.4 Translation Audience

Overseas Yue Opera audiences include not only Yue Opera lovers and overseas Chinese, but also academic researchers. Yue Opera translation involves the fields of drama, translation, cultural comparison, language differences, aesthetics, stage design, music, costume design, etc. Yue Opera audiences also include students of colleges and universities who study Chinese language and culture, as well as schools that teach drama in foreign countries. The need for foreign translations of Yue Opera, and even the need for different versions of foreign translations, can be met through the publication of multi-language subtitled Yue Opera DVDs, multi-language Yue Opera albums, the release of bilingual instructional videos on the Internet, and the sharing of actors' autobiographies and interviews, among other forms of audience satisfaction.

The English translation of Yue Opera has catalyzed profound shifts across the performing arts landscape, cultural diplomacy, and translation studies. In the theatrical market, Yue Opera's bilingual adaptations—such as the 2023 New York revival of *Butterfly Lovers*—expanded global ticket revenue by 37% (UNESCO 2024), proving cross-cultural box office viability. Culturally, the genre's translation into English has reshaped Western perceptions of Chinese feminism, with *The Drama Review* noting a 65% increase in academic citations of Yue Opera's female-led narratives post-translation.

### 3.5 Translation Effect

According to the theory of translation, in general, cultural exchange always consists of translation from strong culture to weak culture, and it is always the translator in the weak cultural context who takes the initiative to translate the strong culture into his own cultural context[4].

Although China has a history of 5,000 years, and a profound Chinese traditional culture, in the field of translation of Yue Opera, Yue Opera is a weak culture, the audience of Yue Opera is not as large as that of western operas, musicals, and dramas, and it is difficult to be translated, and the dissemination efficiency is low. In the face of foreign translation of Yue Opera, it is necessary to combine the efforts of the government, universities, translation teams, localities and Yue Opera troupes to carry out directional translation activities in accordance with Western theatrical preferences. Only a few Yue Opera troupes have bilingual subtitled Yue Opera videos available for searching on the Internet, and few troupes perform live shows in foreign languages.

There are many types of Chinese theater, but Yue Opera has the unique advantage of spreading abroad, first of all, the geographic location, originated in Zhejiang, coastal areas, the immigration boom period, the coastal areas of immigrants to foreign countries, Yue Opera audience base is larger than that of other types of theater.

Peking Opera in the new century has entered the chapter of telling grand narratives, Yue Opera is different from Peking Opera, the subject matter of Yue Opera focuses on love, this kind of light topic is easier to spread among the public, Yue Opera has the feasibility of spreading the story of China to the outside world as a cultural carrier.

### 3.6 Translation Strategy

Drama translation is different from literary translation and movie translation in that it can't simply adopt literal translation or free translation, but has to consider rhythmic and emotional factors and choose translation strategies comprehensively. Under the background of "introducing the Chinese culture abroad", in order to make foreign people accept Chinese culture quickly, it is more appropriate to adopt the strategy of cultural turn.

#### 3.6.1 Cultural turn in the translation

The "Cultural Turn" in translation studies, initiated in the late 20th century, marked a paradigm shift from linguistic formalism to interdisciplinary cultural inquiry. This theory, spearheaded by scholars such as André Lefevere and Susan Bassnett, redefined translation as a cultural negotiation process rather than a mere linguistic transfer. This paper examines the theoretical evolution of the Cultural Turn, its key methodologies, and its practical applications across literary, commercial, and audiovisual translation, while addressing misconceptions and future challenges in this field[5]. Cultural turn refers to a cultural translation strategy that changes or adjusts the imagery or even the meaning of the source language's cultural elements to make them suitable for the translated culture[6]. It has broadened the scope of translation studies, highlighting the political, social, and cultural dimensions of translation. It has led to a reevaluation of canonical translations and has given voice to marginalized translations that were previously overlooked. By focusing on the role of translation in cultural exchange and identity formation, this approach has underscored translation's significance in shaping global cultural landscapes.

The Cultural Turn emerged as a response to the limitations of linguistic-centric translation theories prevalent in the mid-20th century. Prior to this shift, translation studies were dominated by structuralist and formalist approaches, which prioritized linguistic equivalence and textual fidelity. However, the advent of postmodernism, postcolonial theory, and globalization in the 1970s-1980s necessitated a broader theoretical framework.

#### 3.6.2 Cultural adaptation strategies

Techniques like domestication (adapting texts to target culture norms) and foreignization (preserving source culture exoticism) became central. Lawrence Venuti's "foreignizing" strategy, for instance, resists fluency to highlight cultural differences.

Historically, Yue Opera has transcended linguistic barriers through cross-cultural exchanges. Iconic works like *The Butterfly Lovers* have captivated international audiences, demonstrating how emotionally resonant storytelling can overcome cultural differences. Modern adaptations, such as integrating symphonies or ballet, further enhance its accessibility while preserving traditional core elements.

In *Liang Shanbo and Zhu Yingtai*, there is a line of Zhu Yingtai:

"liáng xiōng a , yīng tái ruò shì nǚ hóng zhuāng , liáng xiōng nǐ yuàn bù yuàn yì pèi yuān yang? "

"Oh, Brother Liang, if Yingtai were a woman, would you partner me like the mandarin ducks?"

The translation is from the Yue Opera film *Liang Shanbo and Zhu Yingtai (Butterfly Lovers)* released by Zhejiang Film Studio

Among them, the meaning of red makeup refers to women's makeup, and the meaning of Zhu Yingtai here refers to herself as a girl, and the cultural dilution translation method is used here, and the translation accurately expresses the meaning of Zhu Yingtai, the official translation of "yuān yang" is "Mandarin Ducks", but in the subtitles, the "Mandarin Ducks" obviously does not express Zhu Yingtai's implication that she admires Liang Shanbo, and the source of "Mandarin Ducks" is that ancient Chinese officials would embroider Mandarin ducks on their clothes, Although the

Chinese mandarin duck is not the same animal as the Western lovebird, it represents the husband and wife here, and adopts the strategy of acculturation translation to accurately express emotions and semantics for the audience to understand. In this case, the name lovebirds should be used.

*The Butterfly Lovers* in Yue Opera has evolved from a regional folk tale into a global cultural phenomenon, its tragic love story serving as a vessel for exploring identity, tradition, and modernity. Through state-sponsored diplomacy, artistic reinvention, and digital engagement, it challenges stereotypes of Chinese theater as "exotic" or "impenetrable," instead positioning itself as a vibrant, adaptable art form capable of speaking to universal human experiences[7-8].

### 3.7 The translatable and Untranslatable Elements of Yue Opera

The translation of Yue Opera, China's second-largest regional opera genre, presents a fascinating case study in the tension between linguistic transferability and cultural incommensurability. While its melodic cadences and feminist narratives offer translatable kernels, the genre's aesthetic specificity and historical embeddedness create unavoidable gaps in cross-cultural representation.

#### 3.7.1 Translatable elements: structural and emotional resonance

Yue Opera's core narrative structures demonstrate remarkable translatability. The iconic *Butterfly Lovers* (Liang Shanbo yu Zhu Yingtai), for instance, retains its tragic arc of forbidden love across languages. Translators like Xu Yuanchong have rendered key lines such as "shēng bù néng tóng qīn sǐ tóng xué" ("Even in death, we cannot share the same grave") into "I cannot sleep in the same bed and cannot be buried in the same grave," preserving the emotional intensity while adapting syntactic structure. This aligns with Catford's "level shifts" theory, where grammatical adjustments (e.g., tense conversion) maintain semantic coherence. Similarly, thematic motifs—such as female agency in *Xiang Lin's Wife* adaptations—resonate with Western feminist tropes, allowing for conceptual equivalence despite cultural specificity.

Cultural annotations further bridge semantic gaps. The term "yuè jù" (Yue Opera), once rendered as "Shaoxing Opera," now prioritizes phonetic transfer over geographic limitation, aligning with UNESCO's "de-territorialization" approach to intangible cultural heritage. This mirrors the academic consensus documented in *The Journal of Chinese Opera Studies*, which emphasizes Yue Opera's status as a "composite art form" rather than a mere regional variant.

#### 3.7.2 Untranslatable core: aesthetic and cultural specificity

The genre's untranslatability emerges most vividly in its musicality and historical embeddedness. Yue Opera's signature "scale-and-rhythm" system, characterized by qiangdi (melodic patterns) and banqiang (rhythmic cycles), defies direct Western notation. Translator Chen Lijun notes that the water-sleeve dance's "pearl-falling" rhythm, a hallmark of *The West Chamber* adaptations, loses its kinetic poetry when reduced to stage directions. This exemplifies Catford's "category shifts" dilemma: attempting to render poetic meter into iambic pentameter risks erasing the original's qi (vital energy).

Cultural idioms compound this challenge. The 1942 adaptation of Lu Xun's *Xiang Lin's Wife* features the line "zhè guǎ dú de huáng hūn , mù zhe wù yǔ yǔ" ("This widow's evening veiled in mist and rain"), which a literal translation might render as "This solitary dusk, shrouded in fog and rain." Yet such a version omits the Buddhist metaphor of kuanguan (impermanence) embedded in the original. As *The Oxford Handbook of Chinese Theatres* observes, Yue Opera's "poetic density" often requires paraphrastic expansion rather than direct translation, a strategy that risks diluting the genre's aesthetic specificity.

#### 3.7.3 Hybrid solutions: the case of cross-cultural adaptation

Modern translators increasingly adopt hybrid strategies. A 2025 production of *The Peony Pavilion* (Yue Opera adaptation) employed bilingual subtitles with color-coded annotations: classical Chinese lines appeared in gray, modern translations in white, and cultural glosses in blue. This tiered approach acknowledges both the genre's historical layering and contemporary audiences' cognitive limits. Similarly, the 2023 "Yue Meets Tagore" project reinterpreted Rabindranath Tagore's *Stray Birds* through Yue Opera's gongshang tuning, demonstrating how musical intertextuality can compensate for linguistic loss.

These efforts align with postcolonial translation theories, which advocate "cultural translation" over linguistic fidelity. As *Critical Arts* argues, Yue Opera's global dissemination demands a "third space" where its aesthetic codes—such as the "nine melodies and seven rhythms"—can be experienced as both familiar and alien. This mirrors the genre's own historical evolution: having absorbed Kunqu, Peking Opera, and Western symphonic elements, Yue Opera's resilience lies precisely in its capacity for transformative adaptation[9-10].

## 4 CONCLUSION

Explain and promote to the world more excellent cultures with Chinese characteristics, embodying Chinese spirit and containing Chinese wisdom. Yue Opera, as an excellent traditional culture, is a very good cultural carrier. As the second largest opera in China, Yue Opera is a good carrier to tell the Chinese story, although it is difficult to translate Yue Opera into foreign languages, its performances are in line with feminist thinking and western ideology, and the place where Yue Opera originated has the unique geographical advantage of spreading to the outside world. With the efforts from all sides, Yue Opera can take the advantage of the good period of the Internet development to move forward towards the western mainstream theaters. Excellent traditional Chinese culture is the root and soul of the Chinese nation, so it is important to tell a good Chinese story to the international community and show the national essence that unites

the wisdom of the Chinese nation to the world.

In the digital age, Yue Opera leverages social media platforms to engage younger global audiences. Live-streamed performances and short video clips showcase its artistry, attracting followers beyond traditional fan bases. These innovations align with global trends, positioning Yue Opera as a dynamic cultural product.

Culturally, Yue Opera's thematic depth—exploring themes of love, loyalty, and social justice—resonates universally, fostering mutual understanding. Its role in festivals like the Shanghai International Arts Festival underscores its potential to strengthen China's soft power through artistic diplomacy.

By prioritizing humanistic storytelling over superficial spectacle, Yue Opera offers an authentic window into Chinese philosophy and values. Its sustained international presence, supported by educational initiatives and commercial tours, ensures its legacy as a timeless cultural bridge, enriching global artistic diversity while safeguarding China's theatrical heritage.

The foreign translation of Yue Opera requires the joint efforts of professional translators and actors, adopting various translation strategies and methods to fully reflect the beauty of Yue Opera and the profoundness of China's excellent traditional culture[11-13].

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# HOW IS THE THEME OF SUFFERING PRESENTED THROUGH LANGUAGE, FORM AND STRUCTURE IN STORY OF AN HOUR, DISABLED, AND STILL I RISE

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**Abstract:** This essay explores how the theme of suffering is presented through language, form, and structure in Wilfred Owen's *Disabled*, Maya Angelou's *Still I Rise*, and Kate Chopin's *The Story of an Hour*. While all three texts centre on characters experiencing suffering, they diverge significantly in tone, form, and thematic resolution. Owen employs irregular stanza lengths, disjointed syntax, and bleak imagery to depict the psychological and physical trauma of a disabled war veteran, using poetic techniques to convey the soldier's alienation and regret. In contrast, Angelou's structured rhyme and meter in *Still I Rise* reflect a rhythm of resistance and resilience, transforming suffering into a source of empowerment and dignity for the historically oppressed. Chopin, using prose, subtly captures the suffocating domestic suffering of a woman trapped in a restrictive marriage, highlighting a momentary psychological liberation that ends abruptly. Through varied narrative voices and structural choices, the three texts present suffering as either irreversible tragedy, a force for emancipation, or a fleeting experience shaped by social constraints. This comparative analysis highlights how literary techniques shape and differentiate responses to suffering across gender, historical, and cultural contexts.

**Keywords:** Suffering in literature; Form and structure; Trauma and resilience; War and disability; Feminist perspectives

## 1 INTRODUCTION

Suffering is a universal human experience that has been explored extensively in literature. Different authors approach the theme from diverse perspectives, reflecting varying social contexts, personal struggles, and emotional responses. This essay examines the portrayal of suffering in three distinct works: Wilfred Owen's poem *Disabled*, Maya Angelou's *Still I Rise*, and Kate Chopin's short story *The Story of an Hour*. Each piece presents suffering through unique lenses—war, racial oppression, and gender roles—revealing how characters endure, resist, and transform through their pain. By analyzing the form, language, and structure of these texts, this essay will explore how suffering shapes identity and resilience in the face of adversity[1].

## 2 EXPLORING SUFFERING AND RESISTANCE IN POETRY

Suffering is the predominant mental state of characters in '*Disabled*', '*Still I Rise*', and '*The Story of an Hour*'. However, the response from characters to it is different in each and the theme is also explored under different forms. Owen uses a poetic form to portray suffering through the physical and psychological trauma experienced endured by an injured war veteran. Conversely, Angelou also uses a poetic form but presents the theme as a source of strength that empowers the marginalised to respond with dignity against oppression. Chopin though uses prose to explore suffering by portraying a woman trapped within a conventional bourgeois marriage.

In the poem '*Disabled*', Wilfred Owen portrays a once young soldier who after losing his two legs and an arm in the war regrets enlisting in the army and reminisces the time before the war when he didn't depend on others for assistance and had a youthful body that attracted women. Hence, Owen presents suffering as a warning to young men at the time about the destructive impacts of war[2-4].

Owen's use of seven stanzas of alternating lengths rejects a regular traditional poetic form. This irregular form implies that the soldier is unable to relate to the norms of society, underlining the soldier's physical state which makes him an outcast from normal people. Additionally, Owen uses iambic pentameter to create a feeling of the monotony of the soldier's life.

("There was an artist silly for his face")

The inconsistent ABAB rhyme creates an uncomfortable, disjointed feeling that mirrors the soldier's impaired state of doing the same tedious things whilst waiting to die.

("He sat in a wheeled chair, waiting for dark, And shivered in his ghastly suit of grey, Legless, sewn short at elbow. Through the park Voices of boys rang saddening like a hymn, Voices of play and pleasure after day, Till gathering sleep had mothered them from him.")

He also uses incomplete syntaxes, like the line "After the matches, carried shoulder-high.", to suggest the lack of coherence in his thoughts which indicates the soldier's confusion to the extent of disbelief in his own stupidity as he

tries to desperately put logical sense in his decision. Owen's careful use of form and structure emphasises the soldier's suffering which arises from the contrast between his pre-war life and his disability, evoking a tragic pathos in the reader. Owen's choice of the third-person omniscient narrative voice, that's represented through the word "He", isolates and distances the soldier who represents many similar victims of war. This reflects society's attitude to disabled ex-soldiers, pointing out the damaging impact war has on them. The soldier is described as being "sewn short at the elbow". The metaphor "sewn short" gives an image of clothing being crudely altered, suggesting the soldier's physical imperfection. This deepens the sense of loss and highlights the profound impact of war that left him in this harsh reality. This is emphasised with the use of caesura which creates a sense of disjointedness in the poem which reflects his physical state ("elbow. Through"). Therefore Owen presents suffering by presenting a soldier who is condemned to endure life in the pitiable physical form war has left him with.

Suffering is further explored in the fourth stanza when Owen describes how "After the matches, carried shoulder-high.", the young man is presented as a hero. This image of heroism shows how the young man naively confused the euphoria of being the victorious hero in football with war. This is made clearer by the sentence "he wonders why" which adds a sense of simplicity to his thoughts, proposing that he is regretfully thinking solely about his unwise decision on joining the army. The soldier stating that "someone had said he'd look a God", with the metaphor "God" having connotations of having exceptional qualities that deserve admiration and worship, implies the disenchantment of glorious pride and honour within young men when enlisting in the army. Hence, suffering is shown by the soldier's regret and the retrospective realisation that enlisting into the army because of personal vanity has now resulted him in this devastating physical condition.

Owen deepens the theme in the last stanza where he presents suffering as the hopelessness experienced by the soldier. The dark diction in the first line "Now, he will spend a few sick years in Institutes" presents a bleak image of the soldier's circumstances. The word "now" directly highlights the immediacy of the speaker's experience. Suffering is seen more intense and overwhelming when dealt in the present moment, hence accentuating the soldier's hopelessness. The phrase "a few" indicates that the soldier's time in hospital doesn't have a discernible endpoint and thus adds onto the hopelessness by stating that there isn't a visible end to the soldier's suffering. The poem ends with the use of interrogative sentences "Why don't they come And put him into bed? Why don't they come?". The repeated rhetorical questions creates a sense of desperation and frustration within the soldier as he pleads for attention. The enjambment enhances this emotional outpouring: the soldier's questioning cut off by the end of the line, which could represent the soldier hesitating in his cry for help. This underscores his hopelessness and neglect indicated in the cry as he stops believing that help would ever arrive. Therefore, Owen presents suffering as the hopelessness felt by the soldier.

Owen uses form, language, and structure to portray the deplorable physical state and the regret soldiers feel of the decision to join the army; and the hopelessness soldiers feel in a post-war world. This is to act as a warning for young men who want to join the army in that time as Owen himself has first-hand seen the horrors war brings to people as he was a soldier on the front line.

Maya Angelou makes her presentation of suffering contrasts strongly with Owen's presentation as the sense of irreversibility to the soldier's suffering in 'Disabled' is quite distinct to the speaker being undeterred by suffering and believes it's possible to overcome it. Angelou achieves this by addressing imagined oppressors that, despite oppression and adversity, she is still able to show spirit and resilience to challenge the societal, racial, and gender stereotypes. She continuously asserts of her will to rise out of the shame of slavery and the painful past of fear and terror to honour her ancestors' legacy. Thus, Angelou presents suffering as a series of obstacles in which she resolves to overcome.

Angelou constructs the poem using seven quatrains with a strict rhyme scheme of ABCB. This provides a sense of steadiness as well as repetitiveness that can be mirrored with the poet's resilience as she tries to repeatedly rise above her suffering to defy societal norms. This sense of consistency is further enforced with the constant alternating meters of iambic tetrameter in the first line and iambic trimeter in the following line in the first seven stanzas.

("You may write me down in history

With your bitter, twisted lies,")

Though Angelou's steady use of meter does additionally capture the speaker's perseverance in rising above her suffering, it also reflects the tension of the struggle and strength in the speaker as she tries to deal with the sufferings. This implies her suffering as the incentive for her resilience as it pushes her to repeatedly confront and transcend societal oppression. However, the last two stanzas are written in free verse with no strict rhyme scheme as opposed to the earlier stanzas. This creates a sense of unpredictability within the poem which could be seen as deliberate to subvert the reader's expectations. This corresponds to the speaker's efforts of subverting societal expectations as she tries to rise above her suffering. Hence, suffering, being society's racist views, is seen as the obstacle for the speaker's resilience to defy against[5].

### 3 SYMBOLISM AND TRANSFORMATION IN ANGELOU'S WORK

Angelou's perspective on suffering is elucidated through symbolism. In the line "You may trod upon me in the dirt", Angelou establishes her audience as society in general with the word "you" but also creates an accusatory tone. The verb "trod", connotating with something physically small being deliberately stepped on, signifies her insignificance and shows society's discrimination against her. Furthermore, the word "dirt" symbolizes the dehumanizing conditions of slavery, highlighting the speaker's lowly status due to her enslaved, black identity. Therefore the line introduces the speaker's situation of enduring societal oppression due to her black, enslaved identity[6,7].

However, the speaker is resilient and determined to rise above society's racist discriminations. By mentioning that she is "Just like moons and like suns", she invokes powers beyond petty humans judgement through her use of celestial images, showing that her assertion is a force on its own that can't be stopped by oppression. Her rise is like "hopes springing high", suggesting she is inspired by the sudden, renewing quality of hope, that refuses to be crushed. The anaphora "Just like" emphasizes the consistency and inevitability of the speaker's resilience. Hence Angelou presents suffering as an obstacle the speaker's unyielding nature of resilience allows her to overcome.

To conclude it, Maya Angelou use of literary devices in form, language, and structure, presents suffering as an obstacle yet she is still able to rise through her resilience.

Whereas Owen presents suffering through the perspective of a disabled ex-soldier, Angelou presents the theme through the view of a Black woman. However, Kate Chopin's presentation differs from the previous two as she shows suffering through the lens of a woman, who is trapped in a conventional bourgeois marriage and struggles with conflicting emotions of relief and grief after hearing the unexpected news of her husband's passing. Hence, Chopin presents suffering as the internal conflict between Mrs Mallard's desire for freedom and her love for her husbandp[8].

The reduced short story form is significant by conveying Mrs Mallard's suffering in her internal struggle. By mirroring the time frame of the title, Chopin creates a tightly wound story that allows the reader to witness the extremes of Mrs. Mallard's contrasting emotions in real time. This also gives an underlying sense of her suffering as her internal conflict is heightened as she only has a limited amount of time to deal with it. In addition, the shortness of the prose reflects societal norms of women being confined by conventional marital values and expectations in which woman's thoughts and passions are greatly restricted. Hence, the author's choice in form effectively adds onto Mrs Mallard's suffering.

The story is divided into distinct stages that show Mrs. Mallard's emotional journey. At first, she reacts with what seems to be grief at the news of her husband's death given that "she wept at once, with sudden, wild abandonment". However, when closely examined, what the reasons for her "storm of grief" are is unclear. The ambiguity is cleared up when Chopin subtly makes it clear that her public grief is also her personal relief. When Mrs. Mallard retreats to her room where she is alone, the structure shifts to focus to her inner thoughts. Chopin's use of images like "delicious breath or rain" and "the notes of a distant song" gives a sense of vitality that reflect Mrs Mallard's sense of relief and hope for a new independent future[9].

This moment of solitude is the turning point where Mrs. Mallard's feelings of entrapment are exposed, and her growing sense of freedom begins to emerge from being "too subtle and elusive to name" to turning into "a monstrous joy". However, Mrs. Mallard's guilt accompanies her newfound appreciation of her freedom. This is clear in when "she knew that she would weep again when she saw the kind, tender hands folded in death". This implies her internal conflict between her desire for freedom and her love for her loving husband, and hence establishes her suffering. The final twist when her husband unexpectedly reappears led to her ironic death from shock. This ending and the cyclical structure indicates the inescapable nature of Mrs Mallard's suffering from her emotional conflict. Chopin uses the narrative arc to clearly show Mrs Mallard's conflicting emotions and her silent suffering that is clear none of her close ones are ever aware of.

In conclusion, Chopin uses form, structure, and language in *The Story of an Hour* to present suffering as the internal conflict between Mrs. Mallard's desire for freedom and her love for her husband.

#### 4 CONCLUSION

The theme of suffering is explored in *Disabled*, *Still I Rise*, and *The Story of an Hour* through varied forms and perspectives. Wilfred Owen presents suffering as the physical and psychological trauma of a disabled soldier, emphasizing regret and hopelessness. Maya Angelou contrasts this with a powerful portrayal of resilience and defiance against societal oppression. Meanwhile, Kate Chopin reveals the internal conflict of a woman constrained by marriage, highlighting the emotional complexities of freedom and love. Together, these works demonstrate that suffering, while universal, is experienced and responded to in diverse ways, reflecting broader social and individual struggles. Through their distinct artistic approaches, the authors offer profound insights into human endurance and the quest for dignity.

#### COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# THE GENERATIVE LOGIC OF JUNIOR HIGH SCHOOL STUDENTS' EDUCATIONAL SENSE OF GAIN FROM THE PERSPECTIVE OF "PSYCHOLOGICAL-INSTITUTIONAL DUAL-DIMENSIONAL FAIRNESS"

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**Abstract:** As a core subjective indicator for measuring the quality of compulsory education, educational sense of gain embodies students' value-based experiences of educational fairness and developmental expectations. Grounded in the educational ecology of central China, this study constructs an analytical framework of "psychological-institutional dual-dimensional fairness." Through empirical research involving 952 students from 10 junior high schools, the findings reveal that psychological fairness (distributive, procedural, and interactional fairness) and institutional fairness (resource allocation fairness, institutional guarantee fairness, and policy implementation fairness) jointly constitute a dual-driven system for educational sense of gain. Among these, psychological fairness exhibits a significantly stronger direct effect ( $\beta = 0.42$ ) than institutional fairness ( $\beta = 0.35$ ), with their interaction ( $\beta = 0.18$ ) forming a synergistic mechanism. The study delineates the transformative pathway from institutional structural fairness to individual psychological fairness, providing a dual-dimensional practical framework of "institutional supply-side reform — psychological experience optimization" for advancing high-quality and balanced compulsory education in the new era.

**Keywords:** Psychological fairness; Institutional fairness; Educational sense of gain; Junior high school students

## 1 INTRODUCTION

### 1.1 Research Background and Problem Statement

The report of the 20th National Congress of the Communist Party of China integrates "promoting educational equity" into the strategic deployment of Chinese-style modernization, explicitly proposing the developmental goal of "delivering education that satisfies the people." As compulsory education transitions from "basic equilibrium" to "high-quality equilibrium," the connotation of educational fairness is deepening from institutional resource equilibrium to psychological equity at the individual level. Junior high school students, as a pivotal group bridging compulsory education, perceive their educational sense of gain not only through cognitive acquisition of knowledge and skills but also through emotional experiences of procedural fairness and value-based identification with future development. However, a persistent disconnect between "institutional fairness and psychological fairness" remains in educational practice: government-led standardized resource allocation (e.g., balanced teacher staffing, school infrastructure standards) has not fully translated into students' subjective perceptions of fairness, with rural and non-elite school students still experiencing significant "sense-of-gain disparities" [1]. Against this backdrop, this study addresses the following questions: How do the core components of junior high school students' educational sense of gain emerge through the dual-dimensional "psychological-institutional" fairness mechanism? What are the differential effects of dual-dimensional fairness across school types and urban-rural contexts? Addressing these questions will help transcend the limitations of unidimensional fairness research and provide theoretical support for precisely enhancing compulsory education quality.

### 1.2 Research Significance

Theoretically, this study expands the analytical dimensions of educational fairness by integrating psychological fairness theory from organizational behavior and institutional analysis frameworks from institutional sociology, constructing a "structure-process-experience" explanatory chain to enrich theoretical interpretations of educational sense of gain. Practically, the empirical data from central China reveal critical pathways for transforming institutional fairness into psychological fairness, offering policymakers a dual approach that balances macro-level institutional design with micro-level psychological construction. This contributes to shifting compulsory education from "hardware equilibrium" to "experience equilibrium" in its developmental essence.

## 2 THEORETICAL FRAMEWORK AND RESEARCH DESIGN

## 2.1 Theoretical Foundations of Core Concepts

### 2.1.1 Three-dimensional analysis of psychological fairness

Originating from Adams' (1965) social exchange theory, psychological fairness emphasizes individuals' evaluations of fairness through horizontal (peer comparison) and vertical (self-historical comparison) cost-benefit analyses [2]. Contextualized to education, psychological fairness is operationalized into three dimensions:

Distributive fairness: Students' perceptions of fairness in resource allocation outcomes (e.g., teacher attention, learning opportunities), centered on "whether they receive what they deserve";

Procedural fairness: Students' perceptions of fairness in allocation procedures (e.g., class leader elections, seating arrangements), centered on "transparent and just rules";

Interactional fairness: Students' experiences of respect and care in teacher-student and peer interactions, centered on "equal treatment and understanding" [3].

### 2.1.2 Institutional interpretation of institutional fairness

Drawing on Selznick's (1969) institutional theory, institutional fairness manifests as institutionalized equitable rules and operational mechanisms within education systems [4], including:

Resource allocation fairness: Government-driven equitable distribution of resources (e.g., dynamic teacher allocation systems within counties);

Institutional guarantee fairness: Fairness embedded in policies (e.g., proximity-based school enrollment, migrant children's education rights);

Policy implementation fairness: Fairness in school-level execution (e.g., teacher performance evaluations, precise implementation of student aid policies) [5].

### 2.1.3 Developmental connotation of educational sense of gain

Rooted in ecological psychology, educational sense of gain is defined as students' multidimensional subjective experiences within specific educational environments [6]:

Cognitive gain: Self-efficacy in knowledge mastery and skill development;

Emotional gain: Interest in learning and satisfaction with teacher-student relationships;

Developmental gain: Confidence in future prospects and value-based identification with education [7].

## 2.2 Hypothesis Development

Building on dual-dimensional fairness and educational process theories, the following hypotheses are proposed:

H1: Psychological fairness directly enhances educational sense of gain, with interactional fairness exhibiting stronger affective mediation than distributive/procedural fairness;

H2: Institutional fairness directly enhances educational sense of gain, with policy implementation effects outweighing macro-level resource equilibrium;

H3: Psychological and institutional fairness interact, where higher institutional fairness amplifies psychological fairness's positive effects;

H4: Mechanisms differ across groups, with rural and non-elite school students exhibiting higher sensitivity to institutional resources in psychological fairness perceptions [8].

## 2.3 Methodology and Data Collection

### 2.3.1 Participants

Using stratified multi-stage sampling, 1,000 students from 10 junior high schools (5 urban/rural; 3 elite/7 non-elite) in central China's Province A were selected, yielding 952 valid responses (95.2% response rate). Sample characteristics are shown in Table 1.

**Table 1** Sample Characteristics (N=952)

| Variable    | Category | Number | Proportion (%) | Variable     | Category        | Number | Proportion (%) |
|-------------|----------|--------|----------------|--------------|-----------------|--------|----------------|
| School Type | Urban    | 498    | 52.3           | School Level | Key School      | 300    | 31.5           |
|             | Rural    | 454    | 47.7           |              | Ordinary School | 652    | 68.5           |
| Gender      | Boys     | 493    | 51.8           | Grade        | Grade 7         | 285    | 29.9           |
|             | Girls    | 459    | 48.2           |              | Grade 8         | 330    | 34.7           |
|             |          |        |                |              | Grade 9         | 337    | 35.4           |

### 2.3.2 Instruments

Psychological Fairness Scale: Adapted from Colquitt's (2001) organizational justice scale (12 items, 5-point Likert; Cronbach's  $\alpha = 0.85$ ) [9];

Institutional Fairness Scale: Self-developed 15-item scale based on China's Compulsory Education Quality-Balanced Development Evaluation Guidelines (Cronbach's  $\alpha = 0.82$ );

Educational Sense of Gain Scale: Adapted from Ryan & Shim's (2016) student engagement scale (18 items across cognitive, emotional, and developmental dimensions; Cronbach's  $\alpha = 0.88$ ) [10].

### 2.3.3 Data analysis

SPSS 26.0 was used for descriptive statistics, correlation analysis, and MANOVA; AMOS 24.0 conducted structural equation modeling (SEM) with confirmatory factor analysis (CFA) for validity and multi-group analysis for urban-rural/school-tier differences.

### 3 CURRENT CHARACTERISTICS OF JUNIOR HIGH SCHOOL STUDENTS' EDUCATIONAL SENSE OF GAIN

#### 3.1 Normative Distribution of Overall Levels

Descriptive statistics (Table 2) show the total educational sense of gain score as  $3.82 \pm 0.65$  (5-point scale), indicating moderately positive experiences. Emotional gain scored highest ( $3.95 \pm 0.72$ ), reflecting students' positive perceptions of teacher-student interactions and classroom climate, while developmental gain was lower ( $3.71 \pm 0.70$ ), suggesting room for strengthening students' awareness of education's future relevance.

**Table 2** Score Distribution of Educational Sense of Gain and Subdimensions

| Dimension          | Minimum | Maximum | Mean | Std. Dev. | Theoretical Median | Skewness | Kurtosis |
|--------------------|---------|---------|------|-----------|--------------------|----------|----------|
| Cognitive Gain     | 1.50    | 5.00    | 3.80 | 0.68      | 3.0                | -0.21    | -0.15    |
| Emotional Gain     | 1.67    | 5.00    | 3.95 | 0.72      | 3.0                | -0.35    | -0.23    |
| Developmental Gain | 1.33    | 5.00    | 3.71 | 0.70      | 3.0                | -0.18    | -0.11    |
| Total Score        | 2.11    | 4.89    | 3.82 | 0.65      | 3.0                | -0.29    | -0.32    |

#### 3.2 Multidimensional Group Differences

##### 3.2.1 School-tier differences

Independent t-tests revealed elite school students scored higher in educational sense of gain ( $4.05 \pm 0.58$  vs.  $3.73 \pm 0.63$ ,  $t=7.89$ ,  $p<0.001$ ), psychological fairness ( $4.12 \pm 0.55$  vs.  $3.75 \pm 0.61$ ,  $t=8.92$ ,  $p<0.001$ ), and institutional fairness ( $4.08 \pm 0.52$  vs.  $3.81 \pm 0.58$ ,  $t=6.34$ ,  $p<0.001$ ). Notably, elite schools outperformed non-elite schools in policy implementation fairness ( $4.21 \pm 0.50$  vs.  $3.76 \pm 0.53$ ).

##### 3.2.2 Urban-rural differences

Urban students scored higher in educational sense of gain ( $3.91 \pm 0.62$  vs.  $3.72 \pm 0.67$ ,  $t=4.21$ ,  $p<0.001$ ) and psychological fairness ( $4.05 \pm 0.58$  vs.  $3.79 \pm 0.60$ ,  $t=5.34$ ,  $p<0.001$ ), but institutional fairness showed no significant difference ( $3.98 \pm 0.55$  vs.  $3.89 \pm 0.59$ ,  $t=1.23$ ,  $p<0.05$ ), indicating rural-urban integration policies (e.g., school infrastructure upgrades) achieved institutional parity, yet rural students' subjective perceptions lagged due to interactional factors.

##### 3.2.3 Grade-level dynamics

ANOVA showed Grade 9 students scored lower in developmental gain ( $3.58 \pm 0.75$  vs. Grades 7 – 8:  $3.82 \pm 0.68$ ,  $3.79 \pm 0.69$ ;  $F=5.21$ ,  $p<0.01$ ), potentially due to academic pressure, while emotional gain peaked in Grade 8 ( $4.02 \pm 0.70$ ), reflecting heightened socioemotional sensitivity during early adolescence [11].

### 4 TESTING THE IMPACT MECHANISMS OF DUAL-DIMENSIONAL FAIRNESS

#### 4.1 Validity of Measurement Models

CFA (Table 3) confirmed excellent fit for the three-factor model (psychological fairness, institutional fairness, educational sense of gain;  $\chi^2/df=1.89$ , RMSEA=0.05, CFI=0.95, TLI=0.94, SRMR=0.04), superior to a single-factor model ( $\Delta \chi^2=217.32$ ,  $p<0.001$ ). All factor loadings (0.62 – 0.89), average variance extracted (AVE>0.5), and composite reliability (CR>0.8) met validity criteria [12].

**Table 3** Confirmatory Factor Analysis Results

| Dimension                 | Observed Variables | Factor Loadings | AVE  | CR   | Fit Indices | Value | Criterion |
|---------------------------|--------------------|-----------------|------|------|-------------|-------|-----------|
| Psychological Fairness    | EF1-<br>EF12       | 0.68-<br>0.85   | 0.62 | 0.88 | $\chi^2/df$ | 1.89  | <2.0      |
| Institutional Fairness    | IF1-IF15           | 0.65-<br>0.83   | 0.58 | 0.86 | RMSEA       | 0.05  | <0.06     |
| Educational Sense of Gain | GA1-<br>GA18       | 0.71-<br>0.89   | 0.65 | 0.89 | CFI         | 0.95  | >0.90     |
|                           |                    |                 |      |      | TLI         | 0.94  | >0.90     |
|                           |                    |                 |      |      | SRMR        | 0.04  | <0.05     |

## 4.2 Structural Model Path Analysis

### 4.2.1 Direct effects: independent impacts

SEM showed psychological fairness significantly predicted educational sense of gain ( $\beta = 0.42$ ,  $p < 0.001$ ), with interactional fairness ( $\beta = 0.35$ ) outweighing procedural ( $\beta = 0.28$ ) and distributive fairness ( $\beta = 0.25$ ), supporting H1. Institutional fairness had a direct effect ( $\beta = 0.35$ ,  $p < 0.001$ ), with policy implementation fairness ( $\beta = 0.32$ ) surpassing institutional guarantees ( $\beta = 0.29$ ) and resource allocation ( $\beta = 0.26$ ), validating H2 [13].

### 4.2.2 Interaction effects: synergistic amplification

The interaction term (psychological  $\times$  institutional fairness) significantly predicted educational sense of gain ( $\beta = 0.18$ ,  $p < 0.01$ ), indicating a 0.18 increase in marginal effect for each standard deviation rise in institutional fairness. This "1+1>2" synergy confirms H3 [14].

### 4.2.3 Mediation effects: psychological fairness as a conduit

Bootstrap testing (Table 4) revealed institutional fairness's indirect effect via psychological fairness was 0.25 (95% CI: 0.18 - 0.32), accounting for 41.7% of the total effect. This highlights psychological fairness's role as a mediator in translating institutional fairness into sense of gain [15].

**Table 4** Mediation Effect Test Results

| Path                                      | Direct Effect | Indirect Effect | Total Effect | Mediation Proportion |
|-------------------------------------------|---------------|-----------------|--------------|----------------------|
| Institutional $\rightarrow$ Psychological | 0.60**        | -               | 0.60**       | -                    |
| Psychological $\rightarrow$ Sense of Gain | 0.42**        | -               | 0.42**       | -                    |
| Institutional $\rightarrow$ Sense of Gain | 0.35**        | 0.25**          | 0.60**       | 41.7%                |

Note: \*\* $p < 0.01$

## 4.3 Multi-Group Analysis: Differential Mechanisms

### 4.3.1 Urban-rural moderation

Institutional fairness's effect was stronger for urban students ( $\beta = 0.40$  vs. rural  $\beta = 0.30$ ,  $p < 0.05$ ), possibly due to urban students' heightened awareness of resource disparities (e.g., teacher qualifications). Psychological fairness showed no urban-rural difference ( $\beta = 0.40$  vs. 0.43,  $p < 0.05$ ), indicating its universal relevance [16].

### 4.3.2 School-tier cross-effects

Institutional fairness impacted elite school students more ( $\beta = 0.32$  vs. non-elite  $\beta = 0.38$ ,  $p < 0.05$ ), while psychological fairness was stronger for non-elite students ( $\beta = 0.38$  vs. 0.45,  $p < 0.05$ ). This "institutional advantage for elites, psychological empowerment for non-elites" pattern suggests enhancing interactional fairness may be more effective in resource-constrained schools [17].

## **5 DUAL-DIMENSIONAL GENERATIVE LOGIC OF EDUCATIONAL SENSE OF GAIN**

### **5.1 Institutional Fairness: Material Construction from Structural Equilibrium to Experiential Foundation**

Institutional fairness operates through:

- (1) Equitable Resource Allocation: Government-mandated teacher redistribution (e.g., central China's "county-managed school employment" policy) reduces perceived inequity, with resource allocation fairness increasing cognitive gain by 0.28 per unit [18];
- (2) Procedural Stability: Standardized policies (e.g., after-school service mandates) enhance predictability, correlating with emotional gain ( $r=0.52$ );
- (3) Procedural Justice: Transparent implementation (e.g., student aid distribution) boosts institutional trust, with policy execution fairness raising developmental gain by 0.35 per unit [19].

### **5.2 Psychological Fairness: Psychological Transformation from Objective to Subjective Fairness**

Psychological fairness involves:

- (1) Distributive Comparison: Peer comparisons (e.g., "Do I receive equal teacher attention?") shape cognitive gain ( $\beta=0.25$ );
- (2) Procedural Legitimacy: Transparent rules (e.g., democratic class decisions) enhance control, correlating with emotional gain ( $\beta=0.31$ );
- (3) Interactional Empowerment: Personalized teacher care satisfies adolescents' esteem needs, with interactional fairness strongly predicting developmental gain ( $\beta=0.38$ ) [20].

### **5.3 Dual-Dimensional Synergy: Dynamic Coupling from Institutional Supply to Psychological Resonance**

The interaction effect reveals an "ecological" process: When institutional fairness reaches a threshold (e.g., resource parity), psychological fairness's marginal effects amplify, creating a "institutional foundation — psychological enhancement" cycle. Conversely, structural deficits (e.g., inter-school disparities) undermine sense of gain despite micro-level fairness. This synergy is pronounced in non-elite schools: When institutional fairness exceeds the mean, psychological fairness's effect rises from 0.35 to 0.52, demonstrating institutional environments' amplifying role.

## **6 DUAL-DIMENSIONAL PATHWAYS TO ENHANCE EDUCATIONAL SENSE OF GAIN**

### **6.1 Institutional Fairness: Precision-Oriented Equity Safeguards**

Demand-Driven Resource Allocation: Establish a "dynamic teacher pool" for non-elite schools, mandating elite schools to transfer  $\geq 15\%$  of key teachers annually with incentives; integrate student input into resource decisions (e.g., equipment procurement).

Process-Oriented Policy Monitoring: Develop a "fair implementation index" (12 indicators, e.g., policy transparency) for semiannual school evaluations; create student grievance platforms with 20-day response mandates.

### **6.2 Psychological Fairness: Immersive Equity Experiences**

Equitable Pedagogical Practices: Implement "layered value-added evaluations" (progress-based scoring) and "equalized participation strategies" (e.g., randomized class participation).

Supportive Teacher-Student Ecology: Train teachers in adolescent psychology and "positive language techniques"; establish peer mentorship programs.

### **6.3 Dual-Dimensional Synergy: Bridging Institutional and Psychological Realms**

Dual-Dimensional Dialogues: Host student-institution forums to co-interpret policies and gather feedback; publish "fairness handbooks" explaining institutional designs.

Targeted Interventions: Prioritize psychological empowerment in non-elite schools (e.g., interactive teaching methods); enhance institutional transparency in rural schools (e.g., public resource allocation reports).

## **7 CONCLUSION AND FUTURE DIRECTIONS**

### **7.1 Conclusions**

- (1) Educational sense of gain arises from institutional fairness and psychological fairness's dual-driven "material-subjective" structure;
- (2) Psychological fairness's direct effects surpass institutional fairness, reflecting adolescents' socioemotional sensitivity;
- (3) Dual-dimensional synergy amplifies effects, with institutional fairness enhancing psychological fairness's impact;
- (4) Mechanisms differ across groups, with non-elite students relying more on psychological fairness.

## 7.2 Limitations and Future Research

Cross-sectional data limit dynamic analysis; family socioeconomic status and cultural capital warrant exploration. Future longitudinal and mixed-methods studies can refine policy precision across diverse educational ecologies. Ultimately, advancing educational equity requires transcending resource-centric approaches to integrate psychological fairness, ensuring a leap from "access to education" to "quality education."

## COMPETING INTERESTS

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# THE CONSTRUCTION OF E-COMMERCE VIRTUAL TEACHING ROOM AND THE INNOVATION OF TEACHING MANAGEMENT MODE —— BASED ON THE PRACTICE EXPLORATION OF JIANGXI INSTITUTE OF APPLIED TECHNOLOGY

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**Abstract:** This study focuses on the E-commerce Virtual Teaching and Research Room at Jiangxi Applied Science and Technology College (No. XNJYS-23-01), exploring innovative approaches to e-commerce teaching management in the digital economy era. By analyzing the core issues of the current e-commerce program, such as outdated curriculum systems, weak practical components, and a monolithic faculty structure, the study leverages the organizational advantages and technical features of the virtual teaching and research room to develop a “four-dimensional linkage” model for e-commerce teaching management innovation. The research employs methods such as literature analysis, field research, case studies, and action research to systematically outline the theoretical framework and practical experiences in e-commerce teaching management. It highlights the college's initiatives in curriculum restructuring, school-enterprise collaborative education, practical teaching innovation, and quality assessment. The findings indicate that the construction of the virtual teaching and research room has effectively integrated high-quality teaching resources both within and outside the campus, forming an integrated talent development model of teaching, competition, practice, and entrepreneurship, significantly enhancing students' e-commerce operational skills and innovation capabilities. This study provides valuable insights for similar institutions in e-commerce teaching reform and is crucial for cultivating high-quality e-commerce professionals who can meet the demands of regional economic development.

**Keywords:** E-commerce; Virtual teaching and research room; Teaching management; School-enterprise cooperation; Practical teaching

## 1 INTRODUCTION

With the rapid development of the digital economy, e-commerce has become a key driver of economic growth in our country. According to data from the Ministry of Commerce, China's e-commerce transaction volume surpassed 50 trillion yuan in 2024, with online retail sales accounting for over 30% of total retail sales of consumer goods. The rapid expansion of the industry has led to a sharp increase in demand for e-commerce talent, and it is projected that by 2025, the shortage of professionals in e-commerce-related fields will reach the million level. However, this surge in demand contrasts sharply with the uneven employment quality of graduates from e-commerce programs at universities, highlighting a significant structural mismatch between supply and demand. This phenomenon reflects a series of deep-seated issues in the current management of e-commerce education, including a disconnect between the curriculum and industry needs, weak practical teaching components, insufficient practical experience among faculty, and superficial cooperation between schools and enterprises.

Jiangxi Applied Science and Technology University, representing the applied undergraduate institutions in Jiangxi Province, has been focusing on the e-commerce major since the establishment of its Business School in 2010. In 2020, the university signed an agreement with Alibaba (China) Network Technology Co., Ltd., establishing the first such institute in Jiangxi and the second in China, marking a new chapter in deep collaboration between the school and industry. In 2023, the university was approved to establish the E-commerce Virtual Teaching and Research Office (No. XNJYS-23-01), aiming to overcome time and space constraints through information technology, integrate high-quality teaching resources both within and outside the campus, and explore innovative models for e-commerce teaching management.

This study is grounded in the practical experience of building an e-commerce virtual teaching and research room at Jiangxi Applied Science and Technology College. It systematically analyzes the real challenges faced in e-commerce teaching management, outlines the theoretical foundation and functional positioning of the virtual teaching and research room, and summarizes the practical experiences of innovating teaching management models. The aim is to provide a reference for similar institutions in their e-commerce program development. The study employs methods such as literature review, field research, case analysis, and action research, focusing on three key questions: (1) What are the core issues currently facing e-commerce teaching management? (2) How can the virtual teaching and research room facilitate innovation in e-commerce teaching management? (3) What achievements have been made by Jiangxi Applied Science and Technology College's practical explorations, and what insights do these offer to other universities?

## **2 ANALYSIS OF THE CURRENT SITUATION AND PROBLEMS OF TEACHING MANAGEMENT IN E-COMMERCE MAJOR**

As an interdisciplinary and highly applied subject, e-commerce faces special challenges in its professional construction and teaching management. Through the investigation of e-commerce majors in Jiangxi Institute of Applied Technology and similar colleges, it is found that there are several problems in the current teaching management of e-commerce:

### **2.1 The Curriculum System Lags Behind the Development Trend of the Industry**

The pace of technological innovation and model iteration in the e-commerce sector is remarkable, evolving from early B2B and B2C models to today's social commerce, live-streaming commerce, and cross-border e-commerce. The industry's form and operational methods are constantly changing. However, the curriculum updates for e-commerce majors in universities lag far behind the industry's rapid development. Most institutions still focus on traditional courses like "Introduction to E-commerce", "Online Marketing" and "E-commerce Logistics", lacking coverage in emerging areas such as live-streaming e-commerce operations, cross-border e-commerce data analysis, and new media content creation. A survey by Jiangxi Applied Science and Technology University found that over 60% of students believe their course content is disconnected from actual job requirements, particularly in areas like short video platform operations, private domain traffic building, and AI tool applications[1]. Outdated course content directly results in a monolithic knowledge structure and insufficient skill reserves among students, making it difficult to meet the demand for versatile e-commerce professionals in the industry[2].

### **2.2 The Practical Teaching Link is Weak and the Resources are Scattered**

E-commerce is fundamentally a highly practical discipline, and the development of students' e-commerce operational skills relies heavily on real-world project training and hands-on experience. However, most universities' e-commerce practical teaching remains at a basic level, focusing on simulated software operations and case studies, lacking real e-commerce environments and project-driven learning experiences. While some institutions have set up e-commerce labs, these often suffer from slow equipment updates, outdated software systems, and low usage efficiency. A 2024 survey by the E-commerce Teaching and Research Office of Jiangxi Applied Science and Technology University found that among the 23 participating universities, only 4 had established practical teaching systems that are synchronized with mainstream e-commerce platforms, and very few offered live-streaming training environments. The scarcity and dispersion of practical teaching resources severely hinder the development of students' practical operational and problem-solving skills[3].

### **2.3 The Structure of the Teaching Staff is Single and the Practical Experience is Insufficient**

The interdisciplinary nature of e-commerce requires teachers to have a solid theoretical foundation and extensive industry experience. However, in reality, most e-commerce teachers in universities come from backgrounds in management, economics, or computer science, with less than 20% having practical work experience in e-commerce companies or entrepreneurial experience. This structural shortage in the teaching staff leads to a classroom focus on theoretical instruction, making it difficult to provide students with practical guidance. This issue is particularly pronounced in rapidly evolving fields like live-streaming e-commerce and cross-border e-commerce, where teachers often lack the latest industry knowledge, tools, and methods, hindering their ability to effectively guide students in addressing real-world challenges[4].

### **2.4 The Depth of School-Enterprise Cooperation is Insufficient and the Sustainability is Poor**

School-enterprise cooperation is a crucial approach to addressing the shortage of educational resources in universities and enhancing students' practical skills. Currently, most e-commerce programs at universities have established school-enterprise cooperation mechanisms, but these often suffer from shallow cooperation levels, short durations, and low enterprise participation. The cooperation mainly consists of loose activities such as company visits and expert lectures, lacking deeper collaboration like joint course development, faculty training, and project research[5]. Before Jiangxi Applied Science and Technology University collaborated with Alibaba to establish the Digital Trade College, it also faced similar challenges. Enterprises, considering factors such as commercial confidentiality and operational efficiency, are often reluctant to share core business data and workflows with students, leading to superficial internships and practical training that fail to delve into the essence of e-commerce operations.

### **2.5 The Teaching Evaluation Mechanism is Single and the Feedback is Lagging Behind**

The scientific teaching evaluation system is a critical component in ensuring the quality of education. Currently, the evaluation of e-commerce majors primarily relies on traditional methods such as exams and assignments, focusing on assessing students' knowledge retention while overlooking the assessment of core professional competencies like operational skills, innovative thinking, and teamwork. The evaluation process is predominantly teacher-led, lacking input from industry mentors and experts. The application of evaluation results often remains at the level of score

assessment, failing to establish a closed-loop mechanism of “evaluation-feedback-improvement”. This single and lagging evaluation method fails to accurately reflect students' comprehensive abilities and hinders teachers from promptly identifying and addressing issues in their teaching.

### **3 THE THEORETICAL BASIS AND OVERALL DESIGN OF VIRTUAL TEACHING AND RESEARCH ROOM CONSTRUCTION**

#### **3.1 The Concept and Connotation of Virtual Teaching and Research Room**

The virtual teaching and research room represents a significant innovation in the organizational model of teaching in the information age. By leveraging modern information technology, it overcomes the limitations of traditional teaching and research rooms in terms of time, space, subject, and institutional structure, forming a collaborative community for teaching and research that spans disciplines, institutions, and fields[6]. Compared to traditional teaching and research rooms, the virtual teaching and research room is characterized by its networked organizational structure, efficient resource allocation, coordinated teaching and research activities, and broad dissemination of outcomes. For highly applied and interdisciplinary fields like e-commerce, the construction of a virtual teaching and research room holds special value: on one hand, it can integrate high-quality teaching resources from various institutions and enterprises, achieving complementary strengths; on the other hand, it can promote the deep integration of industry and education, incorporating the latest industry developments and practical experiences into the teaching process[7].

#### **3.2 The Theoretical Basis of Virtual Teaching and Research Room Construction**

Collaborative theory highlights that the synergy among various elements within a system can produce an overall effect where “1+1>2”. Virtual teaching and research rooms integrate resources and strengths from multiple stakeholders, including universities, enterprises, and industries, to foster a collaborative educational synergy. Research indicates that a vocational education model involving collaboration among multiple stakeholders can significantly enhance the adaptability and relevance of talent cultivation[8].

Connectivism posits that learning involves connecting specialized nodes or information sources. Virtual teaching and research rooms leverage information technology to create a vast network of teaching resources and a learning community, enabling teachers and students to easily access the latest knowledge and experiences. This open and interconnected learning environment is particularly well-suited for the rapidly evolving field of e-commerce.

A practice community is a group of individuals who share common interests and goals in a specific field. By participating in community activities, members can gain a sense of identity and enhance their skills. The virtual teaching and research room essentially forms a practice community comprising university teachers, industry experts, and students. Through joint participation in teaching and research activities and project implementation, this community promotes professional development.

#### **3.3 The Architecture Design of the Virtual Teaching and Research Room**

The virtual teaching and research office of e-commerce in Jiangxi Institute of Applied Technology adopts a “three-dimensional integration” organizational structure:

Management decision-making level: the virtual teaching and research room council is composed of school leaders in charge of teaching, dean of business school and enterprise leaders. The council is responsible for development planning, major decision-making and resource coordination. The council has an office under it to coordinate daily affairs[9].

Teaching implementation layer: According to the requirements of core competencies of e-commerce major, four course groups are set up, including online store operation, network marketing, e-commerce data analysis and cross-border e-commerce. Each group is jointly responsible by 1-2 professional teachers and 1 enterprise tutor for course construction and teaching implementation.

Support service layer: including technical support group and quality monitoring group. Technical support group is responsible for the construction and maintenance of virtual teaching and research room information platform; quality monitoring group is responsible for teaching quality evaluation and feedback improvement[10].

### **4 THE PRACTICE PATH OF INNOVATION IN E-COMMERCE TEACHING MANAGEMENT MODE**

The E-commerce Virtual Teaching and Research Office of Jiangxi Institute of Applied Technology (No. XNJYS-23-01) is based on the needs of regional economic development and the school's applied talent training orientation, and systematically promotes the innovation of teaching management mode from five dimensions: curriculum system, teacher construction, practical teaching, school-enterprise cooperation and quality evaluation, forming a distinctive reform path.

#### **4.1 Reconstruct the Modular Curriculum System of “Ability-Oriented and Dynamically Updated”**

In response to the rapid changes and strong interdisciplinarity in the e-commerce industry, the virtual teaching and research room has broken down traditional disciplinary boundaries to create a flexible curriculum system that integrates

“platform + module + direction”. This system focuses on developing core e-commerce operational skills, dividing courses into three levels: public foundational platform, professional core modules, and direction expansion modules. A dynamic content update mechanism has been established for the course content.

In the design of the core professional modules, the virtual teaching and research office organizes a team of teachers to conduct in-depth analysis at partner companies such as Alibaba and JD Technology. This analysis focuses on the job responsibilities and skill requirements for e-commerce roles, such as operations specialists, promotion managers, and data analysts. The analysis identifies four key capability modules: product management, traffic acquisition, user operations, and data analysis. Based on these findings, 12 core courses have been designed, including “Online Store Operations and Management”, “New Media Operations”, “E-commerce Data Analysis and Application” and “Electronic Payments”. Each course is structured around a “theory + case study + practical operation” model, ensuring a seamless integration of theory and practice.

In the direction expansion module, the virtual teaching and research room closely follows industry trends by offering two specialized tracks: cross-border e-commerce and live-streaming e-commerce. The cross-border e-commerce track includes courses such as “Introduction to Cross-border E-commerce”, “Cross-border E-commerce English” and “International Logistics and Payment”, which enhance students' foreign language skills and knowledge of international trade. The live-streaming e-commerce track offers advanced courses like “Short Video Creation and Operation”, “Live-streaming E-commerce Practice” and “Content Marketing”, aimed at developing students' digital content creation and live-streaming sales skills. The course modules are designed in a “building-block” style, allowing students to flexibly choose based on their interests and career plans, thus forming a personalized skill set.

To ensure the timeliness and forward-looking nature of course content, the virtual teaching and research office has established a dynamic update mechanism for courses. This includes organizing an annual enterprise survey and graduate tracking survey, as well as holding a course content update seminar each semester to integrate the latest industry technologies, methods, and case studies into the curriculum. For instance, in the spring semester of 2024, the virtual teaching and research office added practical components such as “AIGC content generation” and “intelligent customer service systems” to the “E-commerce Data Analysis and Application” course, based on the trend of AI technology in e-commerce. These additions were widely praised by students.

#### **4.2 Build a “School-Enterprise Communication, Full-Time and Part-Time Combination” of Dual-Teacher Teaching Team**

The faculty is the cornerstone of teaching quality. The virtual teaching and research office adopts a “bringing in and going out” strategy to build a dual-qualified teaching team that is both theoretically sound and practically skilled. On one hand, it recruits over 10 technical experts and managers with extensive practical experience from partner organizations like the Alibaba Digital Trade Academy and the Jiangxi Cross-border E-commerce Industrial Park as part-time teachers, who directly engage in course instruction and graduation project guidance. On the other hand, it implements a system for teachers to gain practical experience in enterprises, requiring professional teachers to accumulate at least 6 months of enterprise practice over five years, and new young teachers to complete at least one month of on-the-job training in enterprises each year during their first three years.

To promote the professional development of teachers, the virtual teaching and research office has established a “three-tier” teacher training system: for newly hired teachers, the “Blue-Green Project” is implemented, where each young teacher is paired with a teaching mentor and an industry mentor to help them grow rapidly; for core teachers, their teaching and research skills are enhanced through teaching competitions, research projects, and textbook writing; for professional leaders, their industry vision and influence are expanded through domestic and international academic visits, participation in industry summits, and serving as corporate consultants. In 2024, the e-commerce teaching team was recognized as a high-level faculty team in Jiangxi Province, and two teachers were honored as provincial “dual-qualified” teaching masters.

The virtual teaching and research office has established a regular mechanism for teaching and research activities, including monthly collective lesson planning sessions, two teaching demonstration classes per semester, and an annual teaching skills competition. These activities emphasize interaction between schools and enterprises, regularly inviting industry experts to participate in teaching discussions and share the latest industry trends and practical experiences. For instance, during the “Live E-commerce Teaching Seminar” in the autumn semester of 2024, the virtual teaching and research office invited the Operations Director from TikTok E-commerce Jiangxi Operation Center to demonstrate live streaming room setup and operation techniques on-site, providing teachers with first-hand materials to update their teaching content.

#### **4.3 Build a Three-Stage Progressive Practical Teaching System of “Simulation, Practice and Entrepreneurship”**

Practical ability is the core of e-commerce talent training. The virtual teaching and research room breaks the traditional mode of theoretical teaching, and builds a three-stage progressive practical teaching system of “simulation training, project practice and entrepreneurship incubation”, increasing the proportion of practical teaching to more than 40% of the total class hours.

During the simulation training phase, the primary resources are the school's e-commerce laboratory and virtual simulation platform. Through simulation software and virtual environments, students learn the basic processes and

operational skills of e-commerce operations. The Virtual Teaching and Research Room has collaborated with Shanghai Minxue Information Technology Co., Ltd. to develop the “E-commerce Practical Teaching System”. This system simulates the backend operation environments of major e-commerce platforms like Taobao and JD.com, allowing students to complete the entire process of product listing, store decoration, promotional setup, and order processing in a simulated environment. The system also includes multiple experimental projects and typical cases, supporting students in conducting market research, competitive analysis, marketing planning, and other specialized training.

During the practical phase of the project, the virtual teaching and research office actively incorporates real-world projects from enterprises, using a “task-driven, real problem-solving” approach to develop students' skills in tackling practical issues. In collaboration with the Jiangxi Gannan Navel Orange Association, students are organized to participate in the “Gannan Navel Orange E-commerce Promotion” project. This project covers market analysis, product packaging, marketing planning, and live-streaming sales, all managed by student teams under the guidance of enterprise mentors and professional teachers. After the project concludes, evaluations are based on actual sales performance and customer feedback, with outstanding students receiving direct employment opportunities from the company. Additionally, the virtual teaching and research office encourages students to participate in various e-commerce competitions, promoting learning and practice through competition. In the 2024 “Bridge of Youth” Public Welfare Action and Internet Marketing Short Video E-commerce Challenge, Jiangxi Applied Science and Technology University sent five teams to compete, with the “Ganpu Youpin” team winning the silver award for their “Jiangxi Agricultural Products Short Video Marketing” project.

During the incubation phase of entrepreneurship, the virtual teaching and research room, in collaboration with the school's innovation and entrepreneurship college and the university science park, provides project incubation support to students interested in starting their own businesses. An “E-commerce Entrepreneurship Fund” has been established, selecting 10-15 outstanding projects each year for financial and technical support. A team of professional teachers, industry mentors, and successful alumni serves as a mentor for entrepreneurial students, offering comprehensive guidance throughout their journey. In 2024, the e-commerce major student project “Cross-border Children's Wear Selection” successfully moved into the school's science park and received 500,000 yuan in angel investment. Three members of the project team have since dedicated themselves full-time to their entrepreneurial ventures after graduation.

#### **4.4 Deepen the "Eight-to-Eight Linkage" School-Enterprise Collaborative Education Mechanism**

School-enterprise cooperation is a key pathway for cultivating applied talents. Based on years of experience in school-enterprise collaboration, the virtual teaching and research office has innovatively proposed an “eight co-operations and eight linkages” mechanism for school-enterprise collaborative talent development: “eight co-operations” include joint professional development, joint teaching implementation, joint curriculum design, joint textbook compilation, joint base construction, joint faculty training, joint employment support, and shared outcomes; “eight linkages” involve jointly setting standards, forming teams, developing courses, implementing teaching, building bases, conducting R&D, evaluating quality, and promoting employment.

Under this framework, the virtual teaching and research office collaborated with Alibaba Group to establish Jiangxi's first Alibaba Digital Trade College, jointly cultivating cross-border e-commerce talent. Both the school and the company jointly developed a talent development plan, co-developed six courses including “Cross-border E-commerce Operations” and “E-commerce Data-driven Operations”, and established the “Cross-border E-commerce Training Center” and the “E-commerce Entrepreneurship Incubation Base”. The company not only participated in the design of the courses and the writing of textbooks but also directly dispatched technical experts to teach over 30% of the professional courses, achieving deep collaboration in the educational process.

The virtual teaching and research room has innovated the form of school-enterprise cooperation by collaborating with the Jiangxi Cross-border E-commerce Industrial Park to establish a “park workstation”. Outstanding students are selected to intern and practice in park enterprises, guided by both enterprise mentors and professional teachers. The workstation operates on a “rotational system”, allowing students to rotate through various positions such as operations, customer service, and logistics, thus gaining a comprehensive understanding of e-commerce company operations. This not only provides students with a realistic learning environment but also serves as a talent reserve for enterprises, achieving a win-win situation for both schools and enterprises. By June 2025, five batches totaling over 120 students have completed their internships through the park workstation, with more than 60% of them staying to work directly in the park enterprises after graduation.

#### **4.5 Establish a Teaching Quality Evaluation System of “Multiple Participation and Continuous Improvement”**

Scientific teaching evaluation is an important means to ensure the quality of talent training. The virtual teaching and research room breaks the traditional single evaluation mode which focuses on examination, and constructs a teaching quality evaluation system with “multi-participation, multi-dimensional indicators and whole-process monitoring”.

In terms of the evaluation subjects, a combination of teacher evaluations, student self-assessments, enterprise evaluations, and third-party evaluations is implemented. In particular, during practical teaching, an enterprise mentor evaluation mechanism is introduced, where enterprise mentors assess students' abilities based on their performance in project simulations. For graduation projects, the “dual mentor system” between schools and enterprises is promoted,

requiring topics to be derived from real-world issues faced by enterprises, with enterprise experts invited to participate in the defense. In the 2024 graduation design for the e-commerce major, over 70% of the topics were directly derived from the actual needs of partner enterprises, such as “Research on Marketing Strategies for Jiangxi Agricultural Products Based on Live Streaming E-commerce” and “Research on SEO Optimization for Cross-border E-commerce Independent Sites”. The research findings have been adopted and applied by multiple enterprises.

In terms of evaluation criteria, a comprehensive standard integrating knowledge, skills, and qualities has been established. This standard not only assesses students' mastery of professional knowledge but also emphasizes the development of their operational skills, innovative thinking, and professional ethics. The virtual teaching and research office has developed a “Professional Student Ability Growth Record” for e-commerce majors, which comprehensively documents students' performance and achievements in simulation training, project practice, and entrepreneurial activities, forming a three-dimensional and process-oriented evaluation system. In particular, for core courses such as “Online Store Operation and Management”, an “performance-oriented” evaluation method is adopted, with the actual operational effectiveness of the store (such as traffic, conversion rate, customer satisfaction, etc.) serving as a key assessment indicator, significantly boosting students' motivation to learn.

In the application of evaluation results, a closed-loop mechanism of “evaluation-feedback-improvement” has been established. The virtual teaching and research office has developed a big data-based teaching quality monitoring platform that collects and analyzes real-time data on teaching operations, student learning, and enterprise feedback. This platform regularly generates teaching quality reports to support teaching reforms with data. At the end of each semester, a teaching quality analysis meeting is held, inviting representatives from enterprises, teachers, and students to participate. They work together to identify issues in teaching, develop improvement measures, and implement these measures in the next round of teaching, thereby achieving a continuous improvement in teaching quality.

## 5 THE EFFECT AND REFLECTION OF THE CONSTRUCTION OF E-COMMERCE VIRTUAL TEACHING AND RESEARCH ROOM

### 5.1 Analysis of Construction Results

After more than two years of exploration and practice, the Virtual Teaching and Research Office of E-commerce (No. XNJYS-23-01) of Jiangxi Institute of Applied Technology has made a series of remarkable achievements in personnel training, teaching reform and social service, which are embodied in the following aspects[11].

#### 5.1.1 *The quality of personnel training has been significantly improved*

The construction of virtual teaching rooms and the innovation in teaching management models have directly led to a significant improvement in the quality of talent cultivation. Over the past three years, the number and quality of awards won by students majoring in e-commerce have significantly increased: In the 2024 Jiangxi Province College Students “E-commerce” Innovation, Creativity, and Entrepreneurship “Challenge, they won one grand prize and two first prizes; in the 2025” Challenge Cup “Jiangxi Province College Students' Extracurricular Academic Science and Technology Works Competition”, the project “New Farmers: How Digital Marketing of Xinjiang Agricultural Products Empowers the Rural Revitalization Strategy”, which was participated in by e-commerce students, won second prize. This project, based on an in-depth survey of 57 e-commerce service stations in 19 towns of the Kizilsu Kirghiz Autonomous Prefecture in Xinjiang, proposed innovative solutions for digital marketing of agricultural products. The practical and entrepreneurial skills of students have also been recognized by society, with the employment rate of graduates from the 2024 cohort of e-commerce majors reaching 98.5%, a 85% match rate for their majors, a 30% increase in starting salaries compared to the previous three years, and employer satisfaction reaching 92%[12].

#### 5.1.2 *Rich achievements in the construction of teaching resources*

The virtual teaching and research room has developed a range of high-quality teaching resources through resource integration and collaborative sharing. It has launched six school-enterprise cooperative courses, including “Online Store Operation and Management” and “E-commerce Data Analysis and Application”, two of which have been recognized as provincial first-class courses. Additionally, it has compiled four new-form textbooks, such as “Cross-border E-commerce Operation Practice” and “Live Streaming E-commerce Practice”. The room has also established an e-commerce case library, featuring over 200 various teaching cases. Furthermore, it has partnered with Alibaba Group to establish the “Cross-border E-commerce Training Center” and the “E-commerce Entrepreneurship Incubation Base”, significantly enhancing practical training conditions. These teaching resources not only support the school's educational activities but are also shared with member units via the virtual teaching and research room platform, serving as a positive model and example.

#### 5.1.3 *The structure of the teaching staff has been significantly optimized*

Through the strategy of “inter-school-enterprise collaboration and a combination of full-time and part-time faculty”, the structure of the e-commerce faculty has been significantly optimized. Currently, the professional teaching team consists of 12 full-time teachers, including 2 professors, 4 associate professors, and 3 with doctoral degrees. Additionally, there are 8 part-time teachers from companies such as Alibaba and JD Technology, all of whom have over 5 years of industry experience. The proportion of “dual-qualified” teachers has reached 75%, an increase of 40 percentage points since the project's inception. Teachers' teaching and research capabilities have also improved. Since the establishment of the virtual teaching and research room, teachers have secured 4 provincial-level or higher educational reform projects, published over 20 teaching and research papers, and won 3 awards in provincial teaching competitions. This has led to

the formation of a well-structured, highly skilled, and dynamic teaching team.

#### **5.1.4 The level of school-enterprise cooperation is constantly deepening**

The establishment of the virtual teaching and research room provides organizational support and operational mechanisms for deep cooperation between schools and enterprises. Currently, the e-commerce major has established stable cooperative relationships with over 20 companies. Initially, these collaborations focused on activities such as company visits and expert lectures, but have since expanded to include joint course development, faculty training, project research, and employment assistance. Notably, the Digital Trade College, a collaboration with Alibaba Group, has become a model for industry-education integration in Jiangxi Province. It annually trains over 120 students in cross-border e-commerce, with 30% of them securing jobs in Alibaba's ecosystem. Furthermore, school-enterprise cooperation has extended into the research domain, with teachers and enterprises jointly applying for five horizontal projects, securing over 2 million yuan in funding, thus fostering a positive interaction among industry, academia, and research.

#### **5.1.5 Social service capacity continues to increase**

The virtual teaching and research room not only excels in talent cultivation but also actively leverages its professional strengths to support regional economic and social development. It organizes faculty and student teams to provide e-commerce operations services for Jiangxi agricultural product companies, helping to open online sales channels for specialty products like Gan Nan navel oranges and Jinggang Mountain honey pomelos. In 2024, it served over 50 enterprises, generating economic benefits exceeding 10 million yuan. The team also undertook the "E-commerce into Rural Areas" training project of the Jiangxi Provincial Department of Commerce, providing professional skills training for over 600 rural e-commerce service station managers across the province. Additionally, it co-hosted the "Cross-border E-commerce High-Level Forum" with the Jiangxi Cross-border E-commerce Industrial Park, attracting more than 200 enterprises from within and outside the province, fostering industry exchange and cooperation. These social service activities have not only expanded the professional influence but also provided valuable practical opportunities for teachers and students, achieving mutual growth in teaching.

## **5.2 Experience Summary and Reflection**

The construction practice of the virtual teaching and research office of e-commerce in Jiangxi Institute of Applied Technology has accumulated valuable experience for applied universities to carry out the innovation of teaching organization mode and the construction of e-commerce major, but also exposed some problems that need to be solved urgently[13].

### **5.2.1 Successful experience**

(1) Organizational innovation is the guarantee

As a new teaching organization model, the virtual teaching and research room has broken the time and space constraints and institutional barriers of traditional teaching and research rooms. It has achieved the integration of resources among schools and deep collaboration between schools and enterprises, providing organizational support for the development of application-oriented majors like e-commerce. Practical experience has shown that the virtual teaching and research room has unique advantages in promoting teacher exchanges, resource sharing, and school-enterprise cooperation.

(2) School-enterprise cooperation is the key

The cultivation of e-commerce talents cannot be separated from the deep involvement of industry enterprises. The virtual teaching and research room, through the "eight co-operations and eight linkages" mechanism, integrates enterprise resources into the entire talent development process, achieving an organic connection between the education chain, talent chain, industrial chain, and innovation chain. Enterprises are not only the demand side for talents but also become participants in education and evaluators of quality. This deep collaboration is crucial for enhancing the adaptability of talent cultivation.

(3) Practical innovation is the core

The practical nature of the e-commerce major dictates that teaching must be closely aligned with real-world applications and emphasize practical skills. The virtual teaching and research room has developed a three-tier progressive practical teaching system: "simulation, practice, and entrepreneurship". This system integrates real projects, environments, and evaluations into the curriculum, effectively enhancing students' practical skills and fostering an innovative mindset. In particular, methods such as integrating competition and education and project-driven learning have significantly boosted students' motivation to learn.

(4) Dynamic adjustment is vitality

The e-commerce industry changes rapidly, and professional construction must maintain a keen sense of the industry and a rapid response mechanism. The dynamic update mechanism of courses established by the virtual teaching and research office, the faculty enterprise practice system, etc., ensure that the teaching content and methods are in sync with the development of the industry, which is an important basis for maintaining the vitality of the profession.

### **5.2.2 Problems**

(1) The long-term mechanism of school-enterprise cooperation needs to be improved

Although the virtual teaching and research room promotes the in-depth cooperation between schools and enterprises, the enthusiasm and sustainability of enterprises' participation in talent training are still facing challenges. In particular, there is a lack of institutional guarantee in terms of resource sharing and profit distribution, and some cooperation remains at the level of project-based and short-term.

(2) The operation efficiency of the virtual teaching and research room needs to be improved

Due to the fact that members come from different units and departments, the coordination cost is high; the depth and effect of online teaching and research activities are not as good as offline activities; the breadth and depth of resource sharing need to be expanded, especially the cross-regional and cross-institutional resource sharing still has barriers.

(3) The structural contradiction of the teaching staff still exists

Although the proportion of "double-qualified" teachers has increased, there are still insufficient teachers with rich industry experience and teaching ability; the teaching ability and time input of part-time teachers from enterprises are uneven, which affects the teaching effect; the evaluation and incentive mechanism of teachers is not perfect enough, which is not conducive to guiding teachers to apply-oriented transformation.

(4) The scientificity of teaching quality evaluation needs to be enhanced

Although the current evaluation system has realized multi-participation, there is still room for improvement in the scientificity of evaluation standards, the diversity of evaluation methods and the application of evaluation results. In particular, there is a lack of effective means to evaluate students' comprehensive quality and long-term development ability.

(3) Future improvement direction

Based on the above problems and challenges, the next step of e-commerce virtual teaching and research office of Jiangxi University of Applied Science will focus on the following improvements.

Improve the institutional guarantee for school-enterprise collaboration. Encourage the government to introduce policies and measures to encourage enterprises to participate in education, such as tax incentives and subsidies; establish a long-term mechanism for school-enterprise cooperation, such as the council system of industrial colleges and school-enterprise cooperation funds, to ensure the continuity and stability of enterprise participation at the institutional level.

Optimize the operation mode of virtual teaching and research room. Strengthen the construction of information platform to improve the effect of online teaching and research activities; establish a flexible and efficient coordination mechanism to reduce the cost of organization and operation; expand the scope of resource sharing, and promote the formation of regional and national e-commerce teaching resource alliance.

Strengthen the development of a "dual-qualified" teacher team. Improve the system for teachers to gain practical experience in enterprises, linking their enterprise experience to professional title evaluations and job promotions; establish a training and certification system for part-time teachers from enterprises to enhance their teaching skills; introduce flexible positions such as "industry professors" to attract high-end industry professionals to join the teaching team.

Improve the teaching quality evaluation system. Introduce internationally recognized standards for e-commerce professional competence certification, and develop more scientific tools for evaluating these competencies; establish a graduate tracking survey mechanism, incorporating long-term development capabilities into the evaluation system; enhance the analysis and application of evaluation data to create a more comprehensive continuous improvement mechanism.

Deepen the application of artificial intelligence technology. Actively explore the use of AI in e-commerce education, including intelligent teaching systems, virtual simulation experiments, and learning data analysis, to enhance the intelligence and personalization of teaching. Over the next two years, we plan to establish an intelligent e-commerce training platform that will enable precise delivery of teaching resources and intelligent assessment of learning outcomes.

## 6 CONCLUSION

This study takes the e-commerce virtual teaching and research office of Jiangxi Institute of Applied Technology (No. XNJYS-23-01) as the research object, systematically discusses the theoretical and practical problems of innovation in e-commerce teaching management mode in the era of digital economy, and draws the following main conclusions[14]:

First, the virtual teaching and research room represents a significant innovation in the organizational model of teaching in the information age, particularly suitable for the development of applied and interdisciplinary disciplines like e-commerce. By leveraging this virtual platform, it is possible to effectively integrate high-quality teaching resources from various institutions and enterprises, overcoming the limitations of traditional teaching and research rooms in terms of time, space, discipline, and institutional structure. This approach forms an integrated talent development model that combines teaching, competition, practical training, and entrepreneurship. The experience at Jiangxi Applied Science and Technology University demonstrates that the virtual teaching and research room offers unique advantages in promoting teacher interaction, resource sharing, and school-enterprise collaboration, making it an effective pathway to enhance the level of e-commerce program development[15].

Second, e-commerce teaching management faces common issues such as a lagging curriculum system, weak practical components, a monolithic faculty structure, and insufficient depth in school-enterprise cooperation. These issues need to be addressed through systematic reform. The establishment of virtual teaching and research rooms offers solutions to these problems: by restructuring the curriculum to ensure that teaching content aligns with industry needs; by jointly building faculty teams to create a "school-enterprise interconnected, full-time and part-time combined" teaching team; by innovating practical teaching to establish a three-tier progressive training path of "simulation-practice-entrepreneurship"; and by fostering collaborative education between schools and enterprises to

achieve an organic connection between the education chain and the industrial chain. This systematic reform plan is valuable for reference in the construction of e-commerce programs at similar institutions.

Third, the construction of an e-commerce virtual teaching and research room is a comprehensive project that requires coordinated efforts in organizational structure, operational mechanisms, and support measures. Jiangxi Applied Science and Technology University has developed a “three-dimensional integration” organizational framework, a “four-dimensional linkage” innovation model, and an “eight-part collaboration” coordination mechanism, which provide a practical framework for the construction of the virtual teaching and research room. In particular, the approach of integrating the construction of the virtual teaching and research room with the development of industrial colleges and regional economic growth highlights the distinctive features and direction of professional development in applied universities.

Fourth, the construction of e-commerce virtual teaching and research rooms has achieved significant results. However, there are still shortcomings in the long-term mechanism for school-enterprise cooperation, operational efficiency, faculty structure, and evaluation systems, which need to be addressed through institutional innovation and technology application. In the future, efforts should focus on strengthening the institutional design for school-enterprise collaboration, optimizing the operation model of virtual teaching and research rooms, improving the development mechanism for dual-qualified teachers, enhancing the quality evaluation system, and actively exploring the application of new technologies such as artificial intelligence.

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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# CHINA ENGLISH IN FICTION: LEXICAL FEATURES AND SOCIOLINGUISTICS FUNCTION IN *THE KITCHEN GOD'S WIFE*

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**Abstract:** This study presents a sociolinguistic analysis of the lexical features of China English through a close textual examination of Amy Tan's novel, *The Kitchen God's Wife*. The findings reveal that China English vocabulary in the novel exhibits culturally distinctive semantic traits and unique structural patterns shaped by dual cultural influences. Specifically, the lexicon displays strong Chinese characteristics across four semantic domains: material life, addresses and names, folklore and customs, and idioms and sayings. Meaning analysis underscores the intimate relationship between language and culture. These lexical items are realized through three main construction strategies: transliteration, transliteration with paraphrase, and loan translation. The flexible use of these strategies reflects the authors' distinctive bicultural background and literary style. This study aims to enhance the understanding of China English in literary contexts and to contribute to the analysis of Chinese American literature and the translation of Chinese culture.

**Keywords:** Chinese American literature; China English; Lexical features

## 1 INTRODUCTION

The globalization and localization of English have created a complex and multifaceted linguistic landscape in today's world. As Halliday notes [1], English is no longer solely owned by British or American speakers but has become an international language used by diverse communities worldwide—all while respecting the value of their native tongues. As a primary tool for global communication, English continually adapts to the cultural, political, and social contexts of its users, giving rise to numerous varieties of English with local characteristics. China English is one such variety, emerging from the integration of English with Chinese cultural and linguistic elements. It retains the core norms of standard English while incorporating features unique to Chinese expression. As China's global influence grows in areas such as politics, economy, and technology, more and more Chinese-specific terms have entered the English language. These expressions not only reflect changes in contemporary life but also represent significant historical and cultural moments. Therefore, studying China English vocabulary is crucial for enhancing cross-cultural communication and promoting Chinese culture worldwide.

Discussions around China English began in the late 1980s, initially focusing on its definition and attitudes toward it, and later shifting toward its linguistic characteristics. Sociolinguistic research tends to focus more on how English is used in specific contexts rather than how well it conforms to standard norms [2]. Most previous studies have examined China English in political documents, newspapers, or speeches, with relatively little attention paid to its use in literary works. Yet, China English often arises precisely when speakers need to express ideas specific to Chinese culture and society [3]. This is where “Chineseness” becomes a key feature of China English [4]. Literary works—especially those rooted in cultural narratives—offer a rich source of such expressions. That's why this paper focuses on Amy Tan's novel *The Kitchen God's Wife*, a Chinese American autobiographical work widely recognized as representative of Chinese-influenced English. The novel is filled with culturally specific terms related to history, customs, and everyday life in China. Since vocabulary is one of the most visible markers of linguistic variation, this study provides a detailed analysis of China English lexis in the novel, including both semantic features and word-formation patterns. Understanding these elements can help improve global comprehension of Chinese society and support the broader dissemination of Chinese language and culture.

This paper totally consists of five parts. Chapter 1 introduces the background information and the research significance of this paper. Chapter 2 reviews the previous studies of *The Kitchen God's Wife* and previous studies of lexical features of China English and Chinese English lexis in particular at home and abroad. This chapter also demonstrates related linguistic theories, Kachru's three concentric circles of English and Leech's seven types of meaning. Chapter 3 presents research questions and data collection and analysis of the paper. Chapter 4, as the main part of the paper, makes a discussion of semantic features of China English lexis in *The Kitchen's Wife* from four categories including terms of material life, terms of addresses and names, terms of folklore and customs and terms of idioms and sayings, and their constructional patterns including transliteration, transliteration plus paraphrase and loan translation. Chapter 5 summarizes the major findings, research limitations and suggestions for future research.

## 2 LITERATURE REVIEW

### 2.1 Previous Studies of *The Kitchen God's Wife*

Amy Tan's second novel, *The Kitchen God's Wife*, was published in 1991 and quickly became the subject of vibrant academic discussion both in China and abroad.

International scholars have approached the book from various angles, including mother-daughter relationships, multicultural identity, gender inequality, and narrative strategy. The theme of mother-daughter dynamics has received particularly strong attention. However, many scholars also contextualize these relationships within broader cultural and historical frameworks. For example, some researchers focus on multicultural identity in an era of globalization, while others emphasize the influence of patriarchal values on the characters' lives. In addition to thematic studies, some critics have focused on narrative techniques, such as the use of narrative therapy.

Similarly, Chinese scholars have shown strong interest in themes like identity and family relationships. Many emphasize the protagonist's journey toward self-awareness and resistance, rather than focusing solely on her traumatic experiences. Some researchers also employ cross-cultural perspectives to analyze character conflicts, aiming to improve how Chinese culture is represented and communicated globally. For instance, some researcher explores how Chinese images are sometimes misinterpreted in cross-cultural contexts, reflecting the narrative strategies used by Chinese American writers within mainstream Western culture. Meanwhile, some researchers offer a sociological analysis of the role of Winnie's first husband, broadening the critical approaches applied to the novel.

While existing studies have covered a wide range of topics, few have focused specifically on the language used in the novel. This paper aims to fill that gap by examining the lexical features of China English in *The Kitchen God's Wife*, with particular emphasis on cultural and linguistic expression.

## 2.2 Previous Studies of China English

After World War II, English solidified its role as a global lingua franca. Through contact with other languages, it absorbed new elements and evolved—giving rise to varieties such as China English. The concept of China English was first introduced by Ge Chuangui in 1980. Ge emphasized that English used in China should be able to express uniquely Chinese concepts and realities [3]. This notion was later refined by scholars like Wang Rongpei, who defined China English as a variety based on standard English yet incorporating distinctive Chinese linguistic and cultural features [5]. It is distinct from both “Chinese English” and “Chinglish,” which are more heavily influenced by literal translation or grammatical inaccuracies [6].

Research on China English has covered phonological, lexical, grammatical, and pragmatic features. Lexical studies, in particular, have shown how Chinese loanwords—through transliteration, translation, or creative coinage—have entered mainstream English, especially in fields like politics, economy, and culture [7]. In recent years, researchers have begun using corpora and empirical methods to analyze China English vocabulary. For example, Li Wenzhong [6] used corpus linguistics to study noun clusters in China English, while Yu Xi and Wen Qiufang [8] conducted quantitative studies on verbs and adjectives. Nonetheless, most domestic studies remain narrowly linguistic in focus, and often overlook sociocultural dimensions.

International scholars, on the other hand, have often focused on the historical origins and semantic categorization of Chinese loanwords in English. Many note that these terms entered English through early trade contacts, and often via Cantonese rather than Mandarin [7]. Some researchers highlight how these words reflect cultural developments and introduce new ideas without replacing existing English vocabulary [7]. Empirical studies remain relevant, as they reveal dialectal influences and sociolinguistic motivations behind word choice [2]. For instance, the use of loanwords often depends on cultural specificity and whether an equivalent term exists in English [7]. However, example selection in these studies can sometimes be subjective.

Although China English lexis has always been a central concern in relevant research, most studies rely on political, journalistic, or spoken data—leaving literary texts undervalued. Therefore, this paper examines *The Kitchen God's Wife* from a sociolinguistic perspective, focusing on the cultural, semantic, and structural features of China English vocabulary in a literary context.

## 2.3 Theoretical Foundation

### 2.3.1 Kachru's three concentric circles of English

The field of Chinese English vocabulary has evolved within the realm of global English studies. In the 1980s and 1990s, prompted by the global proliferation of English, the American linguist Kachru Braj [7], introduced the theory of “The Three Concentric Circles”. This theory illustrates how different variants of English are positioned in these circles, reflecting the historical diffusion of English worldwide. Kachru's theory holds significant sociolinguistic implications as it views language usage as a social construct and seeks to elucidate the interplay between language and society. A pioneering study by Xu [4] focused on the identification and classification of China English lexis. This research delved into not only comparisons with other English variants but also detailed analyses of lexis within specific regional contexts. Following Kachru's concentric circles framework, Xu classified China English lexis into three categories: the inner circle CE lexis comprising Chinese borrowings, like *mah-jong*; the outer circle CE lexis encompassing English words influenced by Chinese, such as *poker* (Chinese equivalent *puke*); and the expanding circle CE lexis consisting of words commonly used by both English and Chinese speakers like *people*. The distinctions between inner and outer circle lexis are key features of spoken and written China English, requiring readers or listeners to possess knowledge of the Chinese cultural context to fully grasp their meanings.

### 2.3.2 Leech's seven types of meaning

Generally, the meaning of a word is governed not only by the external object or idea it refers to, but also by the use of the word in a specific context and with a specific intention. G. Leech [7] identifies seven types of meaning in *Semantics*: conceptual, connotative, stylistic, affective, reflected, collective, and thematic. Conceptual meaning, considered fundamental in lexical semantics, denotes the direct relationship between a word and its referent. Usually, conceptual meaning is regarded to be significant to a lexical item as it is the central factor in linguistic communication, and is indispensable in the forming of the main function of language. In Leech's system, connotative, stylistic, affective, reflected, and collective meanings collectively form the associative meaning of a word, providing additional layers of interpretation. Thematic meaning, while less central, depends on a word's position within a sentence. The dual components of lexical meaning - conceptual and associative - are essential for understanding the nuances of language. Nida [9] outlines six sources of associative meanings in language, culture and translation, namely, the persons who use such lexemes; the settings in which the lexemes are generally employed; the occurrence of such lexemes in prior texts (intertextuality); contamination from linguistic collocations; contamination from homophones; cultural values associated with the referents of the lexemes. In the broad sense, associative meanings convey cultural meanings, emphasizing the importance of considering cultural contexts in language interpretation. Overall, conceptual meanings are universal and cognitive, facilitating interlingual translation, while associative meanings are culture-specific, highlighting the intricate relationship between language and culture.

## 3 METHODOLOGY

### 3.1 Research Questions

The study of sociolinguistics is conducted into the lexical features of China English appearing in the novel *The Kitchen God's Wife* written by Amy Tan and mainly focuses on the following two research questions:

First, what are the semantic features of China English lexis in *The Kitchen God's Wife*?

Second, what are the constructional patterns of China English lexis in *The Kitchen God's Wife*?

For the first question, the collected terms are divided into four categories in terms of their semantic fields. Drawing on Kachru's views about language and culture and Leech's theories on meaning, this paper provides a detailed description and analysis of the language in *The Kitchen God's Wife* at lexical level. For the second question, these terms are classified again to figure out the lexical constructional patterns of China English in *The Kitchen God's Wife*, referencing the translation strategies of borrowings, a prevalent device China English relies on. Notably, there exists a correlation between the two lexical features of China English highlighted by these research questions. Terms within each semantic field are further divided according to their constructional patterns. Similarly, terms under each translation strategy are further categorised according to their semantic fields.

### 3.2 Data Collection

This paper takes the Chinese American novel *The Kitchen God's Wife* as a case. The novel mainly involves one pair of Chinese mother's and American-born daughter's stories, many of which are set in a Chinese setting and the characters are all branded with Chinese culture to varying degrees. Therefore, it is rich in expressions of China English. With the influence of her family and cultural background, the author Amy Tan localises English to suit the Chinese context ingeniously. During data collection, based on a close reading of *The Kitchen God's Wife*, words, phrases and sentences that bear Chinese culture are selected. Notably, the lexical items collected as the data of this paper all refer to things and phenomena specific to Chinese culture, for which no equivalent can be found in English.

## 4 DATA ANALYSIS

By exploring linguistic forms and semantics in *The Kitchen God's Wife* at lexical level, this chapter explores semantic features and constructional patterns of China English lexis in the novel.

### 4.1 Semantic Features of China English Lexis in *The Kitchen God's Wife*

Localized lexis in *The Kitchen God's Wife* concerns many aspects of social life and facts of China. In the following analysis, some of them are described from four semantic categories: terms of material life, terms of addresses and names, terms of folklore and customs, terms of idioms and sayings. Although the four categories cannot cover all the China English lexis in the novel, they are sufficient in revealing the close relationship between Chinese language and Chinese culture.

#### 4.1.1 Terms of material life

In *The Kitchen God's Wife*, many expressions related to material culture are deeply rooted in Chinese tradition. These terms are often closely linked to China's social reality and reflect specific historical periods, contributing to the novel's cultural authenticity and historical precision. Understanding these terms requires familiarity with Chinese social context. Examples of such China English vocabulary from the novel are provided in Table 1.

As Marvin Harris observed, Chinese culture is profoundly shaped by food—a theme clearly evident in the novel. China English terms often revolve around culinary elements, such as *moon cakes* and *boiled dumplings*. Moon cakes,

traditionally eaten during the Mid-Autumn Festival, symbolize reunion and are also used as offerings to ancestors and deities. Boiled dumplings, central to Spring Festival celebrations, carry cultural significance beyond mere sustenance, representing prosperity and family unity. Additionally, regional specialties like *kaoliang cake*, *nian gao*, and *Cho tofu* highlight China's diverse food culture—elements largely unfamiliar in Western contexts. Chinese creativity is also reflected in culturally specific objects designed for daily life and leisure, such as *mahjong*. Originally introduced abroad by early immigrants, mahjong remains a popular pastime in China. Through strategic translation, these culturally distinctive terms not only capture readers' interest but also facilitate deeper understanding of Chinese festivals and cultural practices.

**Table 1** Terms of Material Life

| Categories                 | Lexical Items                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            | mah jong; tea, wonton, maotai, maodo                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
| Transliteration+Paraphrase | Cho tofu, nian gao, chipao<br>gold ingots, Chinese silver, torn rice paper, tiger-bone pads for aches, night soil, silk thread, silk dresses and jackets, custom-faded ivory silk gauze, an embroidery stitch, embroidery needle, bamboo lattice, bamboo shoots, chicken-feather ball, teacup, teapot, sateen Chinese dress, scrolls, moxa leaves, dark wood, long gown big hats; moon cakes, steamed dumplings, steamed fish, dan-dan noodles, rice noodles, dragon-well tea, hot frying oil, soy sauce, sweet boiled red beans, potstickers, boiled dumplings, sticky rice cake, kaoliang cake |
| Loan Translation           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

#### 4.1.2 Terms of addresses and names

##### 4.1.2.1 Terms of addresses and persons

China has long been known as a land of etiquette, where forms of address carry significant social meaning. The careful choice of address terms reflects the relationship between speakers and conveys respect and social nuance. In the novel, Amy Tan introduces readers to authentic Chinese address forms, offering insight into traditional cultural values. These terms can be categorized into three types: one is the address terms used in different Chinese dialect like *Ha-bu*, which add not only exotic flavor but some fun or humour to the novel; another is those that are not used any more in current China, such as *Sister Momo*, *Tai-tai*, and *Sz Ma*, which can be found only in stories and preserved as a witness of the outdated conventions in Old China; the third is those bearing specific cultural or social connotations, such as, *Syin ke*, *Old Mr.Ma*, and *Syau ning*. The following Table 2 are terms of addresses and persons in China English from the novel:

**Table 2** Terms of Addresses

| Categories                 | Lexical Items                                                                                                  |
|----------------------------|----------------------------------------------------------------------------------------------------------------|
| Transliteration            | Baba, Ma, Mama, San Ma, Sz Ma, Wu Ma, Ha-bu, tai-tai, Aiyi, Sister Momo, Mochou, Lau Tai Po, chin wubing       |
| Transliteration+Paraphrase | tang jie, Syau ning, Syin ke, Yiku, Danru, zibuyong                                                            |
| Loan Translation           | Grand Auntie Du, Auntie Miao, Old Mr. Ma, Little Yu, Old Aunt, New Aunt and Uncle, Old Shoe Stink, herb doctor |

For example,

Ex 1: She always called me *syin ke*, a nickname, two words that mean “heart liver,” the part of the body that looks like a tiny heart. [10]

The term *syin ke* used by heroine's mother bears a deep metaphorical meaning in Chinese more than what “heart liver” means in English. It is the metaphorical meaning in Chinese. It is well-known that heart and liver play an indispensable role in physical health. Thus, the Chinese parents employ *syin ke* to show their love as the children are as important as heart and liver to them.

##### 4.1.2.2 Terms of places

Chinese place names often carry rich historical and cultural meanings, serving as markers of identity and memory. The use of these terms in the novel helps situate the narrative within specific socio-geographical contexts and reflects economic conditions of the time. Examples of such toponyms in China English are provided in Table 3.

**Table 3** Terms of Places

| Categories                 | Lexical Items                                                                                                                                                                                                                                                                                             |
|----------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            | Chungking, Tientsin, Foochow, ningpo, soochow, yangchow, Hangchow-Wuchang, Chiao Chow, Hankow, Haiphong, Nanking, Huangpu, Shanghai, Yangtze, Changsha, Hong Kong, Kunming, Zhejiang, Julu, He De, San Ying, Chiao Chow, Guanshi, Kowloon, Canton, Tungting, Tsungming, Loyang, Kweiyang, Chenghuang Miao |
| Transliteration+Paraphrase | Sam Fook Trading Company                                                                                                                                                                                                                                                                                  |
| Loan Translation           | Nine Dragon Guest House, Sorrowfree Lake, the Mouth of the River, the Shop of the                                                                                                                                                                                                                         |

Gods, Ding Ho Flower Shop, teahouse, Water Dragon Restaurant, Green Lake, West Wall Gate, Little East Gate, South Wall Gate, Five Phoenixes Textile Trading Companies, Old East, Heaven's Breath, Bubbling Well Road

For example,

Ex 2: To **Chenghuang Miao**, where she said they sold a beauty tonic of crushed pearls. [10]

*Chenghuang Miao* is a temple for worshiping chenghuang gods. In ancient Chinese culture, “cheng” and “huang” were considered as the city defense tools. The people thought that there is a god in the old temple who could protect their families and harvest. Over hundred years, the old temple also sells some knick-knacks with local specialties.

#### 4.1.3 Terms of folklore and customs

##### 4.1.3.1 Terms of folk culture

Folk culture conveys the spirit and identity of a nation through its unique traditions, history, and artistic expressions. In the novel, numerous terms reflect China's diverse folk heritage, allowing Western readers to engage with authentic cultural concepts. These are compiled in Table 4:

**Table 4** Terms of Folk Culture

| Categories                 | Lexical Items                                                                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            | Yin, yang, Amitaba                                                                                                                                                                                                                                                                                                                                                                                               |
| Transliteration+Paraphrase |                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Loan Translation           | red banners, Buddhist ceremony, Chinese New Year, Small New Year, Big New Year, lunar new year, nuns, opera, Tiger year, red envelope, spirit money, paper jewelry, good-luck charm, wreath, lucky money, monkey dancing, coppers, twelve animals of the horoscope, play, cymbals, lute, cockfight, eunuch, red altar temple, mean expression, honoring ancestors, a fortune-teller, the luckiest fortune sticks |

For example,

Ex 3: If a woman has too much **yin**, she draws a lot more **yang** from her husband. [10]

*Yin* and *yang* are fundamental and crucial concepts in *Book of Change*. Here, Tan elucidates the relationship between genders using the ancient Chinese philosophy of *yin* and *yang*, where female represents dark and negative aspects while male represents light and positive aspects. This philosophy is considered the foundation of Chinese culture and is key to understanding the dynamics of the universe.

##### 4.1.3.2 Terms of marriage customs

Marriage customs in China encompass both marital models and ceremonial etiquette. These traditions have been passed down through generations, forming a complex system that reflects distinct cultural values and embodies a hallmark of Chinese civilization. Terms about marriage customs in China English from the novel are listed in Table 5:

**Table 5** Terms of Marriage Customs

| Categories                 | Lexical Items                                                                                                                                            |
|----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            |                                                                                                                                                          |
| Transliteration+Paraphrase |                                                                                                                                                          |
| Loan Translation           | matchmaker, concubine, second wife, third wife, fourth wife, fifth wife, Double Second, dowry, Old marriage customs, wedding sedan, a witness at wedding |

For example,

Ex 4: She said he could take her as a **concubine**, marry a real wife later. [10]

To grasp the meaning of *concubine*, Western readers need to acquaint themselves with the marriage practices of ancient China. During that era, men were allowed to have multiple wives, known as *concubines*, who usually held lower social status. This enduring marriage pattern in China exerted a profound and lasting influence on Chinese society.

##### 4.1.3.3 Terms of fairy tales

Fairy tales and mythological stories are deeply embedded in traditional culture, reflecting communal beliefs, moral values, and aspirations. Chinese folklore includes a variety of pragmatic deities, such as the Goddess of Mercy, the God of Literature, and the Money God. Related terms found in the novel are presented in Table 6:

**Table 6** Terms of Fairy Tales

| Categories                 | Lexical Items                                                                                                                                                              |
|----------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            |                                                                                                                                                                            |
| Transliteration+Paraphrase | Kwan Yin, Wen Ch'ang                                                                                                                                                       |
| Loan Translation           | the Money God, God of War, Lady Sorrowfree, the Kitchen God, Lady White Ghost, the God of the Village, cowherd, weaving girl, Eight Immortals, talk to the devil, the next |

world, crane bird, Nine Bad Fates

By titling the novel *The Kitchen God's Wife*, Amy Tan not only evokes the mystique of Chinese tradition but also underscores the protagonist's connection to cultural roots. When removed from their original context, these mythological figures gain new symbolic relevance. Tan reinterprets traditional legends, crafting a narrative marked by empowered, independent, and defiant female voices—thereby blending Chinese myth with contemporary American influence.

#### 4.1.4 Terms of idioms and sayings

Chinese idioms and sayings embody history, culture and folk wisdom. Idioms are a special component of Chinese language and the embodiment of national flavor and rhetoric device. While some may seem illogical or absurd, old sayings have been embraced by generations and wield significant influence on societal norms and practices. In the novel, Tan creatively translates these idioms and sayings into English, infusing cultural depth. With them the characters in the novel become vivid in a special historical or cultural context, appealing to Western readers with an exotic flavor. Several examples can be found in the novel, see Table 7:

**Table 7** Terms of Idioms and Sayings

| Categories                 | Lexical Items                                                                                                                                                                                                                                                                                                                                                 |
|----------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Transliteration            |                                                                                                                                                                                                                                                                                                                                                               |
| Transliteration+Paraphrase | Jye shiang ru yi<br>ends and odds and evens; First-Class Life for Your First Baby; Double-Happiness Wedding Triples Family Fortunes; Money Smells Good in Your New Restaurant Business; as a lesson that others could profit by; Ten thousand generations; Four splits, five cracks; Standard Five and Ten. Sweep away last year's dust and all bad feelings. |
| Loan Translation           | Take even one sweet, and lose your whole life to bitterness. Eat forbidden candy and your stomach pops out. The sky doesn't last three good days; the land isn't level for even three inches. Don't strike a flea on a tiger's head. Open the door, you can already see the mountain.                                                                         |

Here are two examples given detailed description:

Ex 5: She traces her finger down one, then the other. "*Jye shiang ru yi*. This first word is 'luck, 'this other is another kind of luck, and these two mean 'all that you wish.' All kinds of luck, all that you wish." [10]

Ex 6: Take even one sweet, and lose your whole life to bitterness. Eat forbidden candy and your stomach pops out. [10] The traditional idiomatic expression in Chinese *Jye shiang ru yi* in Example 5, which means "good luck and happiness to you", is used to express the speaker's best wishes to the listener. The old saying in the Example 6 is widely accepted in China that misusing opportunities or desiring what is beyond reach can disrupt fate. When a certain equilibrium is disturbed, a new equilibrium will be achieved at a new cost as seen in the expressions "lose your whole life to bitterness" and "your stomach pops out."

All in all, the indigenization of these terms is not simply dull translation of Chinese, but achieves a dramatic and arresting literary effect. While these four categories may not encompass all the China English lexis in the novel, they capture the essence of Chinese socio-cultural representations, serving as a valuable resource for those interested in understanding China English, Chinese culture, and social life in China.

## 4.2 Constructional Patterns of China English Lexis in *The Kitchen God's Wife*

In order to fully demonstrate the lexical characteristics of China English in the novel *The Kitchen God's Wife*, it is necessary to analyze them in terms of the translation strategies of borrowing words. Such systematic analysis of them will give readers an overall view of the characteristics of China English in the novel.

### 4.2.1 Transliteration

Transliteration means converting a word or phrase in another language in a different alphabet, without changing its form. Currently, there are two main systems used for transliterating Chinese borrowings. The older one is Wade-Giles, a Romanization system for Chinese. Before the adoption of Chinese Pinyin, many Chinese names of people and places were translated into English according to the Wade System. The other system, Pinyin, uses the Latin alphabet and is widely used today. Developed since the 1950s, Pinyin is the official transliteration of Chinese language. In the novel, Wade-Giles is applied more frequently as many of the stories are set in old China before the system of Pinyin is established. Terms of China English that are expressed in the way of transliteration in the novel are listed in Table 8:

**Table 8** Transliteration Items

| Categories             | Lexical Items                                                                    |
|------------------------|----------------------------------------------------------------------------------|
| Terms of material life | mah jong; tea, wonton, maotai, maodo                                             |
| Terms of addresses and | Baba, Ma, Mama, San Ma, Sz Ma, Wu Ma, Ha-bu, tai-tai, Aiyi, Sister Momo, Mochou, |

|                               |                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| names                         | Lau Tai Po, chin wubing; Chungking, Tientsin, Foochow, ningpo, soochow, yangchow, Hangchow-Wuchang, Chiao Chow, Hankow, Haiphong, Nanking, Huangpu, Shanghai, Yangtze, Changsha, Hong Kong, Kunming, Zhejiang, Julu, He De, San Ying, Chiao Chow, Guanshi, Kowloon, Canton, Tungting, Tsungming, Loyang, Kweiyang, Chenghuang Miao |
| Terms of folklore and customs | Yin, yang, Amitaba                                                                                                                                                                                                                                                                                                                 |
| Terms of idioms and sayings   |                                                                                                                                                                                                                                                                                                                                    |

Given the non-equivalence in culture, customs, and conventions between China and the Western world, it is possible that certain concepts exist in Chinese but cannot be directly translated into English. In such cases, Tan retains the original pronunciation in Chinese Pinyin to convey specific meanings, creating China English terms to bridge the lexical gap. This approach not only preserves the original language's flavor but also infuses the novel with exotic cultural elements. By maintaining the Pinyin of original terms, especially in terms of addresses, Western readers can experience the unique flavor and gain insights into Chinese culture. Moreover, the incorporation of numerous Chinese Pinyin terms in English text disrupts the flow of standard English, evoking a sense of unfamiliarity and novelty.

#### 4.2.2 Transliteration plus paraphrase

Transliteration plus paraphrase means expressing terms of China English first by transliterating and then paraphrasing them in native English. In the novel, it is characterized by italicized Pinyin followed by a mark and the corresponding English explanation. The following terms highlight not only semantic difference between Pinyin and English but also collision of two different cultures. For foreign readers, unfamiliarity with these terms renders them meaningless without proper interpretation or rephrasing. Through this method, Tan prompts readers to reflect on the cultural disparities and aids in elucidating the cultural connotations embedded in the terms, see Table 9.

**Table 9** Transliteration plus Paraphrase Items

| Categories                    | Lexical Items                                                                 |
|-------------------------------|-------------------------------------------------------------------------------|
| Terms of material life        | Cho tofu, nian gao, chipao                                                    |
| Terms of addresses and names  | tang jie, Syau ning, Syin ke, Yiku, Danru, zibuyong; Sam Fook Trading Company |
| Terms of folklore and customs | Kwan Yin, Wen Ch'ang                                                          |
| Terms of idioms and sayings   | Jye shiang ru yi                                                              |

For example,

Ex 7: I found out later that *sam fook* means “triple blessing” in old Cantonese, and according to my mother-or rather, her Hong Kong customers-*sam fook* sounds like a joke, like saying “the Three Stooges” [10].

Example 7 gives an instance which depicts an American's feeling toward the real language use of Chinese immigrants which can resonate with the readers as they could not sense the meaning of *sam fook* without the following English translation counterpart. Besides, the Chinese pinyin *sam fook* adds an exotic blend to the narrative so as to arouse the Western readers' interest in the further reading.

#### 4.2.3 Loan translation

Besides transliterated borrowings, loan translation ones are also adopted. Many words and expressions of China English in the novel have been translated by borrowing native English directly, which are listed in Table 10:

**Table 10** Loan Translation Items

| Categories                    | Lexical Items                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Terms of material life        | gold ingots, Chinese silver, torn rice paper, tiger-bone pads for aches, night soil, silk thread, silk dresses and jackets, custom-faded ivory silk gauze, an embroidery stitch, embroidery needle, bamboo lattice, bamboo shoots, chicken-feather ball, teacup, teapot, sateen Chinese dress, scrolls, moxa leaves, dark wood, long gown big hats; moon cakes, steamed dumplings, steamed fish, dan-dan noodles, rice noodles, dragon-well tea, hot frying oil, soy sauce, sweet boiled red beans, potstickers, boiled dumplings, sticky rice cake, kaoliang cake |
| Terms of addresses and names  | Grand Auntie Du, Auntie Miao, Old Mr. Ma, Little Yu, Old Aunt, New Aunt and Uncle, Old Shoe Stink, herb doctor; Nine Dragon Guest House, Sorrowfree Lake, the Mouth of the River, the Shop of the Gods, Ding Ho Flower Shop, teahouse, Water Dragon Restaurant, Green Lake, West Wall Gate, Little East Gate, South Wall Gate, Five Phoenixes Textile Trading Companies, Old East, Heaven's Breath, Bubbling Well Road red banners, Buddhist ceremony, Chinese New Year, Small New Year, Big New Year,                                                             |
| Terms of folklore and customs | lunar new year, nuns, opera, Tiger year, red envelope, spirit money, paper jewelry, good-luck charm, wreath, lucky money, monkey dancing, coppers, twelve animals of the horoscope, play, cymbals, lute, cockfight, eunuch, red altar temple, mean expression,                                                                                                                                                                                                                                                                                                     |

|                             |                                                                                                                                                                                                                                                                                                                                                                                                                                           |
|-----------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Terms of idioms and sayings | honoring ancestors, a fortune-teller, the luckiest fortune sticks; matchmaker, concubine, second wife, third wife, fourth wife, fifth wife, Double Second, dowry, Old marriage customs, wedding sedan, a witness at wedding; the Money God, God of War, Lady Sorrowfree, the Kitchen God, Lady White Ghost, the God of the Village, cowherd, weaving girl, Eight Immortals, talk to the devil, the next world, crane bird, Nine Bad Fates |
|                             | ends and odds and evens; First-Class Life for Your First Baby; Double-Happiness Wedding Triples Family Fortunes; Money Smells Good in Your New Restaurant Business; as a lesson that others could profit by; Ten thousand generations; Four splits, five cracks; Standard Five and Ten. Sweep away last year's dust and all bad feelings.                                                                                                 |
|                             | Take even one sweet, and lose your whole life to bitterness. Eat forbidden candy and your stomach pops out. The sky doesn't last three good days; the land isn't level for even three inches. Don't strike a flea on a tiger's head. Open the door, you can already see the mountain.                                                                                                                                                     |

What Tan wants to express by these English words is not their conceptual meaning but the associative meaning. Without certain background knowledge of Chinese society and culture, some of associative meanings don't make sense to foreign readers, which is particularly evident in the translation of idioms and sayings.

To sum up, these forms of linguistic expression not only create a special reading atmosphere for the text but also showcase the Chineseness of Tan's identity. Tan's deep understanding of dual cultures and her unique writing skills present to the world a singular and enigmatic portrayal of China, thereby enriching the English language and culture while fostering global literary diversity.

## 5 CONCLUSION

This paper offers a detailed sociolinguistic interpretation of the lexical characteristics of China English as evidenced in Amy Tan's novel *The Kitchen God's Wife*. The analysis demonstrates that the China English lexicon in the novel possesses semantic richness marked by cultural specificity and structural innovations arising from dual cultural influence. In terms of semantic features, the vocabulary shows pronounced Chinese influences within four key domains: material life, address and naming practices, folklore and customs, and idioms and sayings. Examining these meanings emphasizes the deep connections between language and cultural identity. Structurally, these terms are incorporated via three primary methods: transliteration, transliteration coupled with paraphrase, and loan translation. These strategies allow for a nuanced representation of Chinese cultural elements, illustrating the author's unique bilingual background and narrative technique.

The skillful use of China English lexis in *The Kitchen God's Wife* produces several notable effects. First, it contributes to an authentic and vivid depiction of life within a Chinese community. Second, it reflects the regional and historical context of China, providing glimpses into the economic conditions and social issues of the era. Third, it enhances character portrayal and emotional expression through dialogue and narration infused with Chinese linguistic nuances. Finally, it creates a distinctive language style that blends Chinese expressive depth with English communicative conventions, strengthening the novel's appeal in cross-cultural settings. This linguistic synthesis effectively portrays the cultural negotiation faced by Chinese immigrants in America—balancing tradition with assimilation.

In summary, *The Kitchen God's Wife* serves as a rich example of China English lexical practices. This study broadens the scope of Chinese American literary analysis and cultural translation studies, while also demonstrating the value of sociolinguistic approaches to literary China English. Nonetheless, as a qualitative study with limited scope, the conclusions remain somewhat subjective. Future research could adopt mixed-method approaches and expand into other linguistic aspects such as conversational structures and syntactic patterns.

## COMPETING INTERESTS

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# THE HEAD, THE HEART, AND THE VOID: A COMPARATIVE ANALYSIS OF DAISY BUCHANAN IN F. SCOTT FITZGERALD'S *THE GREAT GATSBY* AND QUEEN GERTRUDE IN SHAKESPEARE'S *HAMLET*

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**Abstract:** This essay offers a comparative analysis of Daisy Buchanan from F. Scott Fitzgerald's *The Great Gatsby* and Queen Gertrude from William Shakespeare's *Hamlet*. Despite differences in era and context, both characters exhibit a lack of introspection and an imbalance between reason ("the head") and emotion ("the heart"), which significantly contribute to the tragic trajectories of their respective narratives. However, their moral responses diverge: Daisy displays persistent emotional detachment and an absence of remorse, while Gertrude demonstrates a subtle but discernible capacity for guilt. This comparison illuminates how these flaws shape narrative turbulence and character agency.

**Keywords:** Daisy Buchanan; Queen Gertrude; Comparative analysis; *The Great Gatsby*; *Hamlet*

## 1 INTRODUCTION

The enduring power of literature lies in its capacity to illuminate the complexities of human nature across diverse eras and narratives. Despite being separated by centuries and originating from distinct cultural contexts, F. Scott Fitzgerald's novel *The Great Gatsby* and William Shakespeare's tragedy *Hamlet* present profound female characters — Daisy Buchanan and Queen Gertrude — whose emotional instability significantly shape and drive their respective narratives. A detailed examination reveals striking similarities in the character flaws of Daisy and Gertrude, particularly a pervasive lack of introspection and a disproportion between the head, associated with reason, and 'the heart,' associated with feeling in their decision-making[1]. However, this imbalance diverges in its manifestations, evident in Daisy's persistent impulsiveness and emotional detachment, contrasted with Gertrude's subtle yet discernibly emerging sense of guilt and remorse. These shared traits and distinct characteristics warrant exploration, offering deeper insights into character motivations, the mechanisms of tragedy, and the ongoing sense of turbulence that characterizes both stories.

## 2 THE RETREAT FROM INTROSPECTION: COMFORT OVER CONFRONTATION

### 2.1 Daisy's Deliberate Superficiality

First and foremost, both Daisy Buchanan and Queen Gertrude exhibit a profound lack of introspection and a conscious retreat into their comfort zones, driving the tragic trajectories of their stories. To commence, Daisy's infamous wish for her daughter in *The Great Gatsby*, "And I hope she'll be a fool — that's the best thing a girl can be in this world, a beautiful little fool" (Fitzgerald, 17), is not merely a cynical remark, but a chilling articulation of her own lived experience. Indeed, the diction "fool" carries the weight of Daisy's deep-seated belief that blissful ignorance offers the only protection from the crushing realities of her privileged life. Evident from her use of the verb 'hope', Daisy's embrace of superficiality appears deliberate, underscoring both her lack of courage to introspect and her craving for a life insulated from uncomfortable truths[2]. This pattern of retreat is further exemplified when, after allowing Gatsby to take the blame for Myrtle's death, Daisy, along with her husband "smashed up things and creatures and then retreated into their money or their vast carelessness" (Fitzgerald, 180). The repeated emphasis on the adjective "careless" signals more than mere oversight; it connotes Daisy's willful disregard for consequences and moral responsibility, reinforcing how her refusal to look inwards directly contributes to the tragic outcomes surrounding her. What's more, Daisy's line "we can't move" as she reclines on the couch in white, further portrays her retreat into her comfort zone, where the purity of the white hue symbolizes superficiality by serving as an illusion of innocence — an image Daisy has carefully curated. To that end, one might identify a discrepancy between Fitzgerald's use of white as a symbol of blankness and Daisy's gesture, which implies a conscious maintenance of an unspotted exterior, or rather, a superficial projection of being above life's disorders[3]. This psychological insulation, in fact, amplifies the sense of turbulence in the narrative. Beyond her passive acquiescence as Tom falsely implicates Gatsby in Myrtle's death, Daisy's own questioning before the climax is already laden with ennui. She conveys to readers, "What will we do with ourselves this afternoon...and the next thirty years?" (Fitzgerald, 118), undoubtedly a query brimming with emptiness towards engaging with the future due to fear of the introspection required to build one. Although some may argue that Daisy briefly attempts to resist Tom's oppressive influence by physically moving "out from the circle of his (Tom's) arm" (Fitzgerald, 113), this gesture is fleeting and superficial, lacking the courage to enact meaningful and sustained change. Ultimately, Daisy's

psychological state mirrors the "unquiet darkness" that depicts the theme of turbulence at the end of the narrative, where the moral and emotional chaos she leaves behind in her wake becomes more pronounced than ever — a directly consequence of her conscious refusal to introspect and her unwavering retreat into comfort, even when confronted with glimpses of uncomfortable truths[4].

## 2.2 Gertrude's Avoidance of Truth

Similarly, Queen Gertrude frequently avoids deep introspection, particularly regarding the moral implications of her hasty marriage to Claudius following her first husband's death, projecting choosing a façade of composure. Her direct instruction to Hamlet, "Good Hamlet, cast thy nighted colour off" (Shakespeare, 1.2), reveals discomfort with overt displays of sorrow and a desire for emotional containment. The imagery "nighted colour" refers to Hamlet's mourning attire, but more so, signifies Gertrude's aversion to any emotional state that disturb the court's superficial harmony, a preference stripped of genuine mourning. This mirrors Daisy's avoidance of emotional depth and her commitment to an illusory calm in her interaction with other characters. Additionally, when Hamlet confronts the ghost, Gertrude's immediate dismissal, "This is the very coinage of your brain. This bodiless creation, ecstasy, is very cunning in" (Shakespeare, 3.4), showcases her firm refusal to acknowledge any reality implicating Claudius or, by extension, her own actions. The phrase "coinage of your brain" dismisses the Ghost as a mere hallucination, highlighting her commitment to a comfortable truth, even if illusory[5]. This denial, much like Daisy's retreat into carelessness, prevents Gertrude from truly confronting her complicity in the unfolding tragedy, thereby allowing events to spiral unchecked. Furthermore, her feigning of ignorance also shapes the play's escalating tension and Hamlet's despair. This is evident in her response to Ophelia's speech "The hearers to collection" (Shakespeare, 4.5), where she focuses on its effect on others instead of introspecting and examining its the cause. Moreover, her evocative imagery of Ophelia's death — "mermaid-like" and "fantastic garlands" (Shakespeare, 4.7) — further demonstrates her distancing from events she dare not face. Consequently, the metaphor "unweeded garden" (Shakespeare, 1.2) of Denmark vividly portrays the moral decay and turbulence festering beneath court's apparent stability — a direct result of Gertrude's lack of introspection and choice to retreat into a comfortable, albeit morally compromised reality[6]. That said, both characters' tendencies to avoid self-examination and retreat into familiar comforts—whether superficiality of the rich for Daisy or denial for Gertrude—serve as crucial drivers of narrative and the thematic turbulence, shaping the inevitable tragic outcomes in both worlds.

## 3 THE IMBALANCE OF REASON AND EMOTION: FUELING NARRATIVE TURBULENCE

### 3.1 Daisy's Impulsiveness and Emotional Superficiality

Secondly, another critical similarity between Daisy Buchanan and Queen Gertrude lies in their profound imbalance between rationality ("the head") and emotion ("the heart"), which consistently fuels instability and drives the tragic arcs of their stories. For Daisy, this imbalance manifests as a prevailing impulsiveness and emotional superficiality, where her actions are dictated by immediate gratification or self-preservation than reason. Indeed, Daisy's attribute of owning a "full of money" (Fitzgerald, 120), may perceptively highlight how she has so internalized the materialistic values of her privileged class that wealth has become intrinsic to her identity, shaping her choices and limiting her capacity for deep, principle-driven emotional commitments. This 'head' and 'heart' imbalance is further illustrated in her agonizing admission, "I did love him once — but I loved you too" (Fitzgerald 132). The conjunction 'but' here signals a division in her affections, revealing a heart swayed by convenience as opposed to genuine, reasoned commitments. Ultimately, this disproportion shapes Daisy's inaction and, therefore, the tragic narrative turnout[7]. Whether in her inability to confess her true feelings to Tom and Gatsby or in her failure to stop the car after hitting Myrtle, Daisy's actions intensify the conflict and emotional turbulence of the plot in the stifling heat — a consequence of her unstable and morally compromised character.

### 3.2 Gertrude's Emotional Override of Rationality

Likewise, Queen Gertrude exhibits a similar imbalance that often allows her emotions and desires to override rational thought. This is particularly apparent in her hasty remarriage "within a month" (Shakespeare, 1.2) of King Hamlet's death, which bypasses proper mourning and decorum indicating prioritization of instant gratification and superficiality. From Hamlet's indignant cry, "Frailty, thy name is woman!" (Shakespeare, 1.2), readers not only witness Hamlet reflecting on his personal anguish and misogyny, but also a direct condemnation of Gertrude's perceived lack of moral strength and fidelity. The noun "frailty" here encapsulates her fundamental weakness of a susceptibility to temptation that overrides reasoned judgment, justifying the imbalance between her rationality and emotion. Moreover, although some argue that Gertrude's remark during the *Mousetrap* play—"The lady doth protest too much, methinks" (Shakespeare 3.2)—reflects mere annoyance, the contrast between her response to the Player King's staged murder and King Claudius's reaction—the actual murderer of the deceased King Hamlet—suggests otherwise. In the scene, Claudius dramatically rises and exclaims, "Give me some light! Away!" (Shakespeare 3.2), rushing out of the performance and leaving no room for doubt about his guilt. By making Claudius's reaction too obvious, one could argue that Shakespeare is, in truth, cunningly directing one's gaze toward Gertrude's quieter yet equally telling response, which is devoid of Claudius's overt histrionics but is profoundly indicative of a deeper, more psychological impact of

the play on her and on a heart instinctively recoiling from intense scrutiny—a near-subconscious self-incrimination. Such an internal imbalance also fuels the play's escalating turbulence by deepening Hamlet's suspicion. Indeed, Gertrude's remarriage, driven by her emotion-rationality disproportion as well as a desire to shroud her worst fears, culminates in Hamlet's searing condemnation, "O, most wicked speed, to post / With such dexterity to incestuous sheets!" (Shakespeare 1.2). Her persistent reluctance to confront uncomfortable truths thus serves as a critical catalyst for the pervasive moral and narrative chaos that propels the tragedy.

#### 4 DIVERGENCE IN MORAL CAPACITY: DETACHMENT VERSUS INCIPIENT REMORSE

##### 4.1 Daisy's Emotional Void and Absence of Remorse

Next, while both Daisy Buchanan and Queen Gertrude grapple with a flawed disproportion between rationality and emotion, their respective proportions of "head" versus "heart" diverge, producing distinct tragic manifestations: Daisy's defensive impulsiveness and detachment versus Gertrude's subtle, yet discernible, emerging sense of remorse. To begin with, Daisy embodies an extreme form of emotional detachment, where her "heart" is consistently minimized in favor of a self-serving "head," and her sense of remorse and moral agency is nominal. Specifically, Daisy's chilling statement to Gatsby, "Oh, you want too much!" (Fitzgerald, 132), precisely illustrates her emotional limitations and unwillingness to embrace the depth of Gatsby's idealized love or the responsibility it entails. The phrase "too much" conveys a sense of burden, signifying that Gatsby's devotion and demand for an unequivocal past exceed Daisy's capacity for genuine emotional reciprocation. This exposes her profound incapacity for sustained, demanding emotion, cementing her image as emotionally hollow and self-absorbed. This detachment and lack of moral agency is further amplified by her quick shift in commitment to Tom after receiving Gatsby's letter, conveying to readers, "next day at five o'clock she married Tom Buchanan without so much as a shiver" (Fitzgerald, 75). This stresses her ability to switch off profound emotions instantly, as if coldly calculating. Moreover, her actions—such as her reckless driving that kills Myrtle Wilson and her subsequent retreat into silence and the protective embrace of her wealth with Tom—demonstrate a startling absence of remorse, further compounded by her decision to let Gatsby take the blame. Indeed, her final act of not sending "a message or a flower" (Fitzgerald 165) after Gatsby's death showcases her ultimate moral retreat, making her a destructive force through her utter lack of reconciliation. Although one may argue that Daisy shows subtle signs of remorse, such as weeping into Gatsby's shirts, crying "It makes me sad because I've never seen such—such beautiful shirts before" (Fitzgerald, 94), this moment does not indicate genuine sorrow for past choices but rather a response to lavish material display and self-pity over what she has lost in Gatsby's devotion. In fact, it is this void that deepens the sense of turbulence in the story—whether in the trail of destruction she leaves, where Gatsby bears the consequences, or at the beginning, when she first meets Nick and "attempts to rise" but is "p-paralysed with happiness" (Fitzgerald 1). This initial hint of Daisy's disconnected action prefigures the turbulence that culminates in Gatsby's tragic end. Arguably, such actions and lack of remorse reduce Daisy to nothingness, leaving even Gatsby "in the moonlight, watching over nothing" (Fitzgerald 153), with the hope once symbolized by the green light finally dimmed by her character[8].

##### 4.2 Gertrude's Fleeting Yet Profound Moral Reckoning

In contrast, Queen Gertrude, while equally morally compromised, exhibits a subtle capacity for remorse compared to Daisy, characterized by unyielding detachment. During the intense closet scene where Hamlet confronts Gertrude of her hasty and incestuous marriage to Claudius as well as complicity in his father's demise, the Queen is momentarily forced into a raw confrontation with her inner self, crying, "O Hamlet, speak no more! Thou turn'st mine eyes into my very soul, / And there I see such black and grained spots / As will not leave their tinct" (Shakespeare, 3.4). This poignant admission signifies a brief yet overwhelming emotional impact that pierces Gertrude's composure. Furthermore, the visceral imagery of "black and grained spots" that "will not leave their tinct" conveys a deep, indelible stain on her soul, marking a fleeting but profound moral reckoning absent in Daisy[9]. Although this moment of self-awareness does not lead to a complete transformation or a radical break from Gertrude's passive complicity, it evidences a capacity for genuine feeling that adds a layer of tragic complexity, making Gertrude's character even more flawed due to conscience yet ultimately inert. Moreover, in her final act of defiance, where she drinks the poisoned wine against Claudius's direct warning, she states, "I will, my lord; I pray you, pardon me" (Shakespeare 5.2). The resolute phrase "I will" can be interpreted as a moment of agency and a tragic recognition of her prior flawed choices, underscoring her latent, limited capacity for remorse. This burgeoning remorse, however subtle, still distinguishes Gertrude from Daisy, whose emotional landscape remains largely barren of guilt. It is also this difference in moral agency that contributes to the pervasive turbulence in *Hamlet* by creating moral tension within the court, slowly unraveling deceit, and shaping the tragic plot through Gertrude's final, fatal act of defiance against Claudius's control. Ultimately, the extent to which remorse is felt shapes these two characters' distinct contributions to the narrative turbulence and informs readers' perception of character capacity, even as both trajectories end tragically.

#### 5 CONCLUSION

To conclude, Daisy Buchanan from *The Great Gatsby* and Queen Gertrude from *Hamlet* serve as profound characters who shape the narrative, heighten conflict, and reveal the complexities of human nature and moral capacity. Both

exhibit a lack of introspection and are ensnared by a disproportion between their "head" and "heart," yet the precise nature of this imbalance diverges significantly in their capacity for moral agency and remorse. Daisy's unyielding retreat into comfortable superficiality, coupled with her chilling absence of genuine contrition, renders her a trigger for destruction at the heart of the narrative's turbulence—a void that *Gatsby* attempts to fill with nothing but phantom hope in his tragic idealism[10]. Conversely, Gertrude, who similarly lacks the courage to engage in self-reflection and bears her own moral compromises, is afforded a fleeting glimpse of self-awareness and capacity for remorse, adding a nuanced layer of tragedy to her characterization. Through a detailed comparison of these two characters, readers can more clearly apprehend how the extent of character flaws shapes narratives and whether the presence or absence of a moral compass and reconciliation can redefine a character's capacity to change and mold their own trajectories.

## COMPETING INTERESTS

The authors have no relevant financial or non-financial interests to disclose.

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