

The Reception of *Wuthering Heights* in China: English-Chinese Translation, Dissemination, and Adaptation

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Abstract

Emily Brontë's *Wuthering Heights* has been translated, disseminated, and adapted for various Chinese audiences. This study employed historical and archival research methods to probe this phenomenon. We retrieved data from *Wuthering Heights* and its Chinese-translated versions, children's literature works, monographs, academic papers from China National Knowledge Infrastructure, and comments from the Douban Movie website. First, the researchers investigated *Wuthering Heights*' translation in China from monographs and academic papers to explore the features of representative Chinese-translated versions. Second, the researchers explored *Wuthering Heights*' dissemination in foreign literature education and literary study in China by analyzing the literature textbooks and academic papers. Third, the researchers examined the features of children's literature works adapted from *Wuthering Heights* and the comments viewers made on the films adapted from the novel. The researchers found that the past nine decades witnessed the successful reception of *Wuthering Heights* in China for four reasons. First, the policies in the literary field contributed to its translation. Second, the reviews of the work in British literature textbooks and academic studies promoted the original text's dissemination. Third, disseminating the movie adaptations enables more Chinese readers to know the classic, contributing to the original text's dissemination. Fourth, the transmission of the children's extracurricular bilingual reading material adapted from it gave Chinese teenagers a chance to know the novel's plot and enhanced their reading ability, promoting the dissemination of *Wuthering Heights* in China.

Keywords: *Wuthering Heights*, translation, dissemination, adaptation

1. Introduction

Wuthering Heights is an extraordinary book (Maugham, 2010, p.424). It was written by Emily Brontë (1818-1848), one of British literature's most brilliant writers in the 19th century. *Wuthering Heights* was her masterpiece that reflected the epic story of love, revenge, and redemption. British excellent novelist William Somerset Maugham included the novel in his studies of the masterpieces of ten great novelists. Bloom (2008) pointed out that *Wuthering Heights* was distinctive in narrative devices, similar to Melville's masterwork *Moby Dick*, breaking all the confines of the genre (p.3). This novel reflected Emily's aptitude for writing, which contained delicate narrative techniques and sophisticated plots. It attracted readers and scholars worldwide and occupied an irreplaceable role in world literature. *Wuthering Heights* has been translated into Chinese and disseminated in China for more than nine decades.

Zhou and Sun (2017) pointed out that Wu Guangjian (1867-1943) was the first Chinese translator that introduced *Wuthering Heights* to China in the 1930s. From then on, many translators re-translated it. In the light of the information from the National Digital Library of China (<http://www.nlc.cn/>), the most comprehensive online national library in China, until July 2022, the number its Chinese-translated versions was nearly 100, which involved completed translated versions and simplified translated versions. The researchers examined the research hotspots of *Wuthering Heights* from the academic papers on China National Knowledge Infrastructure (hereafter referred to as CNKI), the most extensive database for scientific publications in China. We set “呼啸山庄” (*Wuthering Heights*) as the topic and searched for academic articles on CNKI. Until July 2022, previous research on *Wuthering Heights* involved three categories: to begin with, the interpretation of its theme, characters, and creation origin. Second, the research on its narrative techniques, writing skills, and the inheritance of Gothic tradition. Third, the interpretation of content from the perspective of literary criticism theories. We set “呼啸山庄”(Wuthering Heights) and “译本”(Chinese-translated version) as topics and searched for academic articles on CNKI. Until July 2022, the previous research on *Wuthering Heights*' Chinese-translated versions contained two types: The first was the interpretation of one version, and the second was a comparative study of its several Chinese-translated versions from translation theories or linguistics.

Translation practice is vital in disseminating foreign literary classics in other countries. Literary classics are disseminated by constant re-translation; thus, the mission of translation is to achieve cultural inheritance and development (Jiang, 2019, p.7). The textual travel of *Wuthering Heights* in China spans nearly one century. Li (2020) argued that the study on *Wuthering Heights* in China was primarily

literary criticism or translation. Few scholars in China or abroad researched its spread and reception in China. However, the successful spread and reception of *Wuthering Heights* in China were significant for two reasons. First, it played a vital role in spreading British literature and the unique writing techniques of Emily. Second, the theme and content of this novel inspired Chinese readers and brought fresh air into contemporary Chinese literature. The creative idea of Emily in writing exerted an influence on some Chinese writers. For instance, research by Zhang and Halim (2021) supports that an excellent contemporary Chinese writer Zhang Ailing imitated Emily in creation to some extent. Li (2020) argued that five decades after its publication, the novel travelled to China and became part of the historical process of China. *Wuthering Heights* was constantly adapted to satisfy the requirements of Chinese political and cultural contexts. It has been adapted into films, dramas, and children's literature. Zhang and Halim (2021) stated that the film adaptation emerged in 1939 and was released in China in the same year. After that, the film adaptations of *Wuthering Heights* produced by other companies transmitted to China and aroused the interest of Chinese viewers and scholars. Li (2020) explored two dramas adapted from *Wuthering Heights* and concluded that its dramatization contributed to the construction of nationalist discourse. We set “呼啸山庄” (*Wuthering Heights*) and “儿童文学” (children's literature) as keywords and searched for books on dangdang.com (<http://www.dangdang.com/>), one of the largest Chinese online book retailers. The children's literature adapted from *Wuthering Heights* can be sorted into three types: compiled Chinese translated version, a condensed version written in English, and bilingual reading materials. The previous research concentrated on textual analysis of the original text or comparative analysis of its Chinese-translated versions but lacked a comprehensive examination of its translation, dissemination, and adaptation. Therefore, we investigate *Wuthering Heights*' reception in China, analyzing its translation, dissemination, and adaptation.

This paper adopted historical and archival research. The data was obtained from *Wuthering Heights* and its Chinese-translated versions, literary translation monographs, movies, and children's literature adapted from the novel and academic papers that concentrate on studying it. This study will answer the three research questions: who were the representative translators that translated *Wuthering Heights* in different epochs? How did *Wuthering Heights* disseminate effectively in literature education and literature study in China? How were the literary adaptations, such as the film or children's extra-curriculum reading materials adapted from the novel disseminated successfully in China?

The previous researches on *Wuthering Heights*' translation in China were primarily two types: the first was the study of a specific Chinese-translated version, and the second was the comparative study of its different Chinese-translated versions. For example, He (2011) analyzed Yang Yi's translation strategies based on literary stylistics to examine whether the stylistic features of the original text are kept or not. The author studied Yang Yi's translation in scenery description, the depiction of significant characters, and dialogues between different characters and figures of speech and concluded that Yang Yi transferred the original meaning and kept the original stylistic features. Peng (2005) compared Yang Yi and Fang Ping's Chinese-translated versions from the perspective of feminism. Through comparison, the author concluded that Yang Yi did not use language as a weapon against the existing patriarchal order as radically as western feminist translators. Yang Yi was more faithful to the original text than Fang Ping. The studies on *Wuthering Heights*' dissemination could be more extensive in Chinese-translated versions. For instance, Zhang et al. (2022) examined the translation, publication, and dissemination of *Wuthering Heights*' three Chinese-translated versions in China. They concluded that the brilliant charm of the novel, Chinese translators and scholars' efforts, and readers' love contributed to its successful dissemination in China. The previous research about the literary adaptation of *Wuthering Heights* concentrated on the films adapted from it. For example, Zhang (2018) compared the films adapted from *Wuthering Heights*, which were produced in 1939 and 2011. Zhang (2018) argued that compared with the film produced in 1939, the producer in the 21st century presented love and human nature in a novel way.

The previous researches were similar to this study to some extent but also diverse from it. The similarities lie in that the previous studies and this study focus on the translation of *Wuthering Heights*. The previous studies primarily conducted textual analysis and concentrated on studying the difference among the different Chinese-translated versions. However, this study attempted to summarize the features of its translation journey in China and point out the representative Chinese-translated versions in different epochs. The previous study investigated the dissemination of its three Chinese-translated versions in China. However, this study explored *Wuthering Heights*' dissemination in literature education and the dissemination of its literary adaptations in children's literature and film.

2. Method

This research employs historical and archival research methods. Williams and Chesterman (2002) defined that historical and archival research methods are based on explaining, analyzing, and interpreting the existing document and other information, for instance, bibliographies and historical records (p.67).

2.1 Data Collection

The data of this research were retrieved from the document. This research mainly investigated the original text of *Wuthering Heights*, relevant monographs, academic articles about the novel, children's literary works adapted from the story, and its movie adaptations. First, the researchers obtained the content from *Wuthering Heights*, which was republished in 2016 in China, and relevant literary translation monographs that referred to the history of the translation of foreign literature in China. Second, the researchers searched for information about *Wuthering Heights*' Chinese-translated versions from the National Digital Library of China (<http://www.nlc.cn/>), which provides information on book collections in the National Library of China. The National Library of China(n.d.) “serves as the repository of the nation's publications, and a national bibliographic centre” (p.1, para.1). We also collected information about its Chinese-translated

versions from the Chaoxing database (<https://ss.zhizhen.com/>), which is a comprehensive Chinese database that provides information about books. Third, the researchers obtained information about Emily Brontë from several British literature textbooks for university students. Fourth, the researchers retrieved the academic journals and master's and doctoral dissertations referring to the research of *Wuthering Heights* from CNKI (China National Knowledge Infrastructure), the most authoritative database for scientific publications in China. Fourth, the researchers studied the film adapted from *Wuthering Heights*, focusing on the reviews scholars made on them from CNKI and comments posted by viewers on Douban Movie (<https://movie.douban.com/>), the most popular online platform for viewers to share comments on films in China. Last, the researchers would explore the features of the children's literature adapted from *Wuthering Heights*, focusing on the bilingual reading material *Wuthering Heights* in the Oxford Bookworm Series.

2.2 Data Analysis and Instrument

Firstly, the researchers adopted a close reading method to read the monographs about literary translation in China. Then, we retrieved information about the Chinese-translated versions of *Wuthering Heights* from the National Digital Library of China to explore *Wuthering Heights*' Chinese-translated versions published in different periods. The objectives were to explore the overview of the features of the Chinese literary translation field and *Wuthering Heights*' translation history in China.

Secondly, the researchers investigated *Wuthering Heights*' dissemination in the literary field. We summarized the characteristics of the introduction and comments on Emily Brontë and *Wuthering Heights* in the British literature textbooks for university students.

Thirdly, the researchers examined the studies in *Wuthering Heights* published in academic journals, focusing on analyzing the highly cited articles to explore the research hotspots and predict the research trends.

Fourthly, the researchers studied the transmission of the movies adapted from *Wuthering Heights* in China, focusing on analyzing scholars' comments in academic papers and viewers' comments posted on the Douban Movie website (<https://movie.douban.com/>), one of the significant websites for Chinese netizens to share comments on movies. The content of the comments and the significance of the film's transmission in enhancing *Wuthering Heights*' dissemination in China will be analyzed.

Fifthly, the researchers explored the characteristics of prevalent bilingual reading material for teenagers adapted from *Wuthering Heights*. We focused on analyzing the content, illustrations, and their function in the novel's dissemination in China.

3. Results

3.1 The Characteristics of *Wuthering Heights*' Translation Journey in China

Liang and Xu (2018) pointed out that translation is crucial for literary works' dissemination and reception in foreign countries. The past century witnessed abundant Chinese-translated versions of *Wuthering Heights*. The position of British literature in the Chinese literary translation field changed at different times. The translation journey of *Wuthering Heights* experienced complex social and historical contexts. In general, several translators translated this work before the 1960s. In the 1980s, the improved literary translation status contributed to the birth of its Chinese-translated versions. In 1988, Shanghai Normal University successfully held the First Symposium on *Jane Eyre* and *Wuthering Heights*. Shen and Tao (1988) stated that most participants presented their research achievements on *Wuthering Heights* at the conference. Thus, scholars' enthusiasm for studying it contributed to its translation. In the 21st century, the diversified study on it promoted its translation. The translation journey can be divided into three phases based on the number of Chinese-translated versions. Each phase is summarized as follows: Preparation Period, Accelerated Development Period, and Thrived Development Period. The representative Chinese-translated version of each period is judged based on three criteria: whether a famous translator translated it, whether it was being republished, and whether it was being cited and studied by Chinese researchers. According to Zhang et al. (2022), the Chinese-translated versions translated by Yang Yi (1919-2023), Fang Ping (1921-2008), and Sun Zhili (1942-) were three representative versions in each period.

3.1.1 Preparation Period

The first phase was from the 1930s to the 1960s. Zha and Xie (2007) summarized that in the 1930s, realism was prevalent in Chinese literature. The translation of literary works focused on foreign literary works of realism. Critical realism works from European countries were popular (p.94). *Wuthering Heights* was among them for its critical realism nature, and its seven Chinese-translated versions were published during that period (Zha & Xie, 2007, p.137). In the 1930s, the first Chinese-translated version of *Wuthering Heights* was translated by Wu Guangjian with the Chinese title *狭路冤家* (*Xiá Lù Yuān Jiā*). In 1946, The Commercial Press published Liang Shiqiu's version, with the Chinese title *咆哮山庄* (*Páo Xiào Shān Zhuāng*). The two versions were representative versions of this period that famous translators translated. Shanghai Pingming Publishing House published a new version translated by Yang Yi in 1955. Yang Yi was a brilliant translator that devoted to translation. She was the first translator that translates its title into *呼啸山庄* (*Hū Xiào Shān Zhuāng*). Her version was faithful to the original text regarding the language and plot. Her version was a representative one that won the Seventh National Outstanding Award, and the Chinese title of *Wuthering Heights* *呼啸山庄* (*Hū Xiào Shān Zhuāng*) was being used by other translators until now.

3.1.2 Accelerated Development Period

The second phase was from the 1960s to the 1990s. Over the next three decades, literary translation in China experienced tremendous changes. The literary translation became increasingly significant and presented distinctive features from the 1980s to the 1990s. The

choice of original texts to translate was diversified. The standards of choosing the original text were its literariness and aesthetic value. The booming literary translation brought in numerous translators. Many publishing houses published a series of foreign literary translation works, and foreign classical writers' collected works emerged (Zha & Xie, 2007, pp.771-777). Zha and Xie (2007) emphasized that the number of re-translated versions of work can reflect the reception and influence of a foreign writer in China (p.810). Re-translation phenomenon was prominent in that period. Other publishing houses republished Yang Yi's version in the 1980s, which was republished more than ten times. In 1986, Shanghai Translation Publishing House published Fang Ping's version. Fang Ping was an excellent translator and researcher; the prominent feature of his version is that it contained abundant footnotes and a long preface that contained nearly 15,000 words. His version was representative of this period that was republished more than ten times.

In the 1990s, other translators re-translated *Wuthering Heights*, and new versions came into being every year. The following translators and publishing houses devoted to the translation were Sun Zhili, Beiyue Literature & Art Publishing House (1993), Flower City Publishing House (1998), Shen Dongzi, Hunan Literature & Art Publishing House (1993), Huang Shuiqi, Haixia Literature & Art Publishing House (1994), Sun Kaixiang, Sichuan Literature & Art Publishing House (1995), Zhao Qi, Qinghai People's Publishing House (1995), Xu Xifa and Liu Wanrun, Jiuzhou Publishing House (1995), Liang Hong, Shidai Literature & Art Publishing House (1995), Yang Guangci, Shanxi People's Publishing House (1996), Song Zhaolin, Zhejiang Literature & Art Publishing House (1997), Xu Xiaowen, Lijiang Publishing House (1997), Lv Changxun, Inner Mongolia People's Publishing House (1998), Liu Bangli, Beijing Shiyue Literature & Art Publishing House (1998), Ma Hui, Harbin Publishing House (1999), Yang Jiang, Yanbian People's Publishing House (1999). Zhang Ling and Zhang Yang, People's Literature Publishing House (1999), Liang Genshun, China Peace Publishing House (1999), Wu Wei, China Social Publishing House (1999), Yang Shibi, China Drama Publishing House (1999), Liu Qing, Yanbian People's Publishing House (1999) etc. A dozen or so compiled translated versions and the abridged edition of *Wuthering Heights* also emerged (Zha & Xie, 2007, p.903).

3.1.3 Thrived Development Period

From 2000 till now, the past two decades witnessed the prosperity of the re-translation of *Wuthering Heights* with two prominent features. One was republishing former excellent versions translated by famous translators such as Yang Yi, Fang Ping, Shen Dongzi, Song Zhaolin, Zhang Ling and Zhang Yang, and Sun Zhili. The other was a new version translated by other translators. Sun Zhili's version was representative of this period and was republished by many publishing houses. Zhang et al. (2022) argued that more than eight publishing houses republished Sun's version in the 21st century.

Based on the information from the National Digital Library of China (<http://www.nlc.cn/>) and Chaoxing database(<https://ss.zhizhen.com/>), new versions of *Wuthering Heights* are as follows: Ma Hui, Harbin Publishing House (2001), Kong Xiangdong, Culture and Art Publishing House (2002), Liu Qing, Jilin Photography Publishing House (2002), Zuo Peng, Anhui Renmin Press (2003), Yang Cai, Tianjin Guji Publishing House (2004), Wu Xiaoxiao, Central Compilation & Translation Press (2005), Lu Yang, Changjiang Literature and Art Publishing House (2006), Xiao Yao, Henan Literature and Art Publishing House (2007), Yu Sizhe, Huayi Publishing House (2009). Liu Ying, Jieli Publishing House (2011), Li Yanmei, China Coal Industry Publishing House (2016), Jin Yuandong, Qunyan Press (2016), An Ning, Sunshine Press (2016), Zhong Jingrong, The North Literature and Art Publishing House (2016), Shi Zixuan, Wanjuan Publishing House (2017), Jiang Hai, Xi'an Publishing House (2018), Lan Ting, China Translation & Publishing House (2019), Yang Guangci, Hunan Literature and Art Publishing House (2019), Chen Hao, Democracy and Construction Publishing House (2020).

3.2 The Dissemination of *Wuthering Heights* in China

Wuthering Heights was disseminated successfully in the literary field. In the literary field, extensive research on the novel proved its popularity in China, and studying its reviews is significant to understanding its reception. Munday (2012) argued that one way of examining the reception of literary translation is by looking at the reviews of work since they represent a 'body of reactions' to the author and the text (p.232). The reviews of *Wuthering Heights* in the literature textbooks and academic journals in China were studied, and the researchers focused on highly cited articles. Gray and Hoepner (2011) argued that the use of citations became dominant in the world of journals, and citations determine the source of the quality of journals; the often-quoted works are influential and vital.

3.2.1 The Reviews of *Wuthering Heights* in the Literature Textbooks

In 2000, the National English-teaching Curriculum for English Majors in Universities was published, written by The National Administration Committee on Teaching the English Language to Majors in Higher Education under The Ministry of Education. The courses in the curriculum involved skill-based, professional knowledge, and relevant knowledge courses. British literature, a required course that belongs to the professional knowledge course, should be studied in the junior year (National Advisory Committee on Teaching the English Language to Majors in Higher Education, 2000, p.2-3). In the course description, the goals of literature courses are to cultivate students to have the ability to comprehend foreign literary works and to master the principles of literary criticism. The objectives are to enhance students' bilingual skills via reading and analyzing British and American literary works. The teaching content contains a general outline of British and American literature and literary criticism. British literature plays a vital role in the curriculum for English majors.

In China, English majors review the introduction and comments on *Wuthering Heights* in foreign literature textbooks. The textbooks primarily contain three types: history of foreign literature, history, and anthology of foreign literature, and coursebook of foreign literature. The first type introduced the features of the history of British literature and the representative writers in each period. For instance, *A Short History of English Literature* gave students a rudimentary knowledge of English literature. This textbook was first published in 1981 and

was a textbook for undergraduates at many universities. It was revised and republished over ten times until the 21st century, which many universities in China widely used. Liu (2010) introduced eight literary periods (pp.1-7), which briefly commented on their social, political, and ideological conditions and a summary of the prevailing literary trends and schools of the time. The introduction of *Wuthering Heights* was in the English Critical Realism part. Liu (2010) introduced the Brontë sisters briefly and their representative works. The introduction of *Wuthering Heights* was the main plot of the novel and the comments that western critics made about Emily (pp.293-297). The positive comments affirmed Emily's talents and the excellence of *Wuthering Heights*.

The history and anthology of foreign literature textbooks mainly introduced the history of foreign literature and representative writers' works. For instance, *History and Anthology of English Literature* was a combination of the history of British literature and the introduction of representative works and excerpts. The book consists of two volumes containing nine parts, and Emily belongs to the Victorian Age. Wu (2012) presented the Progress of Reform and Literary Current, focusing on critical realism and realists (pp.146-155). Wu (2012) introduced Emily's *Wuthering Heights*' main plot and presented the content of chapter 15 in the original text (pp.264-278). In Chapter 15, Brontë (2016) narrated that Catherine was severely ill in bed, Heathcliff went to the Thrushcross Grange to visit her, and he quarrelled with her, which accelerated her illness (pp.125-132). This fierce quarrel directly led to Catherine's death, and in chapter 16, Catherine died. Chapter 15 was a turning point in the novel.

The coursebook on British literature usually introduces the evolution of British literature, focusing on the representative writers of the schools of literature and presenting the synopsis of their works and present excerpt. This coursebook contains much information about the writer and the work that enables students to get an outline of British literature, the writers, and their works, which would arouse their interest in British literature. For example, the coursebook entitled *A Coursebook of English Literature* was written by Zhang Boxiang and published by Wuhan University Press. The first edition came into being in 1997 and was republished several times. This popular coursebook was written in English, suitable for undergraduates or postgraduates majoring in English. The book consists of 18 chapters that cover English Romantic Literature (1798-1832), Victorian English Literature (1832-1900), and Twentieth-Century English Literature (1900-1970). *Wuthering Heights* belongs to Victorian English Literature. Zhang (1997) introduced the historical background of the Victorian Age and focused on presenting the novel, non-fiction prose, and poetry (pp.147-153). The author introduced Emily Brontë's life experience, the creative experience of *Wuthering Heights*, and the characteristics of *Wuthering Heights*. The author presented *Wuthering Heights*' uniqueness from three aspects; first, it was a combination of straightforward, austere, and unadorned language with the most powerful and intensified effects. Second, it is descriptive-narrative oriented, and there is no digressive talk, omniscient analysis, or deliberate comment like in any other contemporary work. However, its narrative form is as confusing as its theme. Third, despite the trace of the traditional limit, the author's personality of intense emotion and an unbounded free spirit prove the most remarkable in the novel (pp.210-211).

3.2.2 The Reviews of *Wuthering Heights* in Academic Journals

When literature travels from the "emitter" to the "recipient," it is readers' participation, understanding, and appreciation of the literary text that matters the most (Chen, 2020). According to the data from CNKI, the study hotspots on *Wuthering Heights* in academic journals contained two categories; one was the study on one version, which covered three aspects. Firstly, regarding the translator's translation strategies. Zhang and Peng (2017) explored Fang Ping's Chinese-translated version from the perspective of thick translation theory. They presented the prominent features of this version, focusing on analyzing the illustrations, the preface, and the footnotes and exploring the features of *Wuthering Heights* by citing one version. Rao (2000) studied *Wuthering Heights*' Chinese-translated version that was translated by Fang Ping and presented its artistic qualities: originality, the art of language, and the use of the stream of consciousness and symbolism. Last, the research on *Wuthering Heights*' one version's canonization in China. Zhang and Tian (2014) analyzed the interaction of Yang Yi's translation of *Wuthering Heights* with the original text and readers from the target language. They described some influences on its canonized road from the perspective of poly-system theory.

The second category was comparative studies that covered the perspective of translation theory, linguistics, and comparative literature. This paper will explore the highly cited ones. Wang and Guan (2013) compared two versions of *Wuthering Heights*, which Fang Ping and Xiao Yao translated from the perspective of the Skopos Theory. The authors explored the characteristics of the two versions from translators' translation purposes, translation strategies, and language structure. The authors tested the effectiveness of applying the Skopos Theory in literary study and the necessity of re-translation. Fan and Wang (2007) conducted a comparative study on *Wuthering Heights*' three Chinese-translated versions from the perspective of personal reference. The authors investigated the coherence of the three versions to explore the approaches to achieving coherence in literary translation. Huang and Chen (2005) examined the similarities between the Chinese Drama *Weald* and *Wuthering Heights* in the aspects such as the "theme of vengeance", "love pattern", and "weald image". The authors concluded that the two works both succeed in elaborating on depicting people's hearts in a deeply aesthetic grasp on humanity, the universal meaning of their topic and backgrounds, and the exceeding of time and space.

The study of *Wuthering Heights* in the postgraduate thesis was fruitful. According to the information on CNKI, the earliest Master's thesis was published in 2001. Postgraduate students studied *Wuthering Heights* from diversified perspectives such as Feminism Translation Theory, Descriptive Translation Studies, Gothic Tradition, Functional Stylistics, Ethical Criticism, Etc. Xu (2006) compared two Chinese-translated versions of *Wuthering Heights*, translated by female translator Yang Yi and male translator Fang Ping. The author concluded that as a female translator, Yang Yi was more sensitive to the feminine features in the source text, and her understanding was closer to the novelist. However, she was more restricted to the original text, which caused a lack of feasibility in her linguistic expression.

Li (2007) studied two Chinese-translated versions based on Descriptive Translation Studies. The author employed Gideon Toury's descriptive methodology, incorporating the micro-level description scheme initiated by Jose Lambert and Hendrik van Gorp. The study attempted to find the similarities and differences between the Chinese-translated versions translated by Liang Shiqiu and Fang Ping to reconstruct their translation norms in action. The author concluded that Liang's version was closer to the adequacy end based on the textual and extra-textual analysis. Wang (2010) studied the position of *Wuthering Heights* as a classic female Gothic novel. The author applied the related theories of female Gothic and feminism to analyze Emily's inheritance of Gothic tradition. The author presented its distinctive glamour by analyzing *Wuthering Heights*, an immortal of nature and the wasteland, with incomparable artistic charm. Han (2012) analyzed *Wuthering Heights* from functional stylistics. This dissertation analyzed *Wuthering Heights* by adopting a functional stylistic approach in descriptive, quantitative, and qualitative ways. The author found that the ideational, interpersonal, and textual metafunctions were significant. The metafunctions played vital roles in analyzing, describing, and exploring the foregrounded linguistic and stylistic features and realizing *Wuthering Heights*' theme. Xia (2013) made ethical criticism of three British Victorian female writers and found that Emily expressed her thought on ecological problems in *Wuthering Heights*. The author concluded that nature is a powerful mother in *Wuthering Heights*, which strengthens the weaker to fight against the exploiter. Nature and civilization achieve harmonization after conflict, and people lost in civilization return to their true selves.

3.3 The Literary Adaptations of *Wuthering Heights* in China

Xie (2017) argued that adaptations are based on the original and are products of precise purpose to disseminate and introduce the original, especially literary classics and masterpieces, to a broader audience. Literary adaptations are regarded as invariants of the same story existing in different media and discourses (Milyakina et al., 2020). The dissemination of *Wuthering Heights* in China experienced literary adaptations, such as movies and children's literature. The adaptations provided more chances for non-professional readers and teenagers to know the work, promoting the original text's dissemination to some extent.

3.3.1 The Films Adapted from *Wuthering Heights*

The film, adapted from *Wuthering Heights* and produced by the Samuel Goldwyn Company, spread to China in 1939. Later on, several movies adapted from it, which other film companies created, and transmitted to China, intrigued the Chinese audience and aroused widespread concern in the British literature that promoted the dissemination of the original work to some extent. The film and film adaptations sprang from the imaginations of a particular fraction of Emily Brontë's readership—the film-and television-makers. Their interpretative achievements illustrate how cinema and television, far from damaging the original novel, have celebrated across time a contentious specimen of the English literary canon, which is also an integral part of the world's literary heritage (Hazette, 2015, p.21).

Hall (2001) argued that Internet reviews play a vital role in providing frames and background information about films that would shape some viewers' interpretation of the film. Douban Movie website (<https://movie.douban.com/>) is the most popular platform for Chinese netizens to share comments on movies. The movies adapted by *Wuthering Heights* and produced in 1939, 1978, 1985, 1992, 1998, 2004, 2009, and 2011 are available on this website. According to the comments on the films adapted from *Wuthering Heights*, till March 2022, the versions released in 1992 and 2009 received the most significant number of comments, which were 14,070 and 16,630, respectively, with the "five-star" comments taking up one-fourth, which reflected the popularity. Through comparison, the one released in 1992, which director Peter Kosminsky directed, was faithful to the original text regarding the narrative devices and plots. For example, the film released in 1992 received many comments. In a review covering 2000 words, Lv (2019) compared the original text with the film and emphasized that the film had three features. First, it reflected the words of the original text with visualized images. Second, the film presented Catherine and Heathcliff's solid and deep love in the original text. Third, the film created a gloomy atmosphere like the novel. The author affirmed that this film creatively interpreted the novel. Based on the data from CNKI, as of July 2022, 98 papers refer to the research on the film adapted by *Wuthering Heights* and the original work. The comments focused on the intertextuality of the original work and the film to test to what extent the film was faithful to the original text in terms of plots, narrative approaches, and the protagonists' features. The spread of the movie adapted from *Wuthering Heights* accelerated its dissemination in China.

3.3.2 The Children's Literature Adapted from *Wuthering Heights*

Wuthering Heights is also adapted into children's literature in China. Children and teenagers can access the classic by reading its compiled translated versions. The bilingual reading materials of foreign classics are popular in China. For instance, the Oxford Bookworm Series consists of 50 books of foreign classics. This book series was first published in 1997 and has been republished more than ten times in the past two decades. More than 60 million were sold in the past two decades, based on the information on the cover. The book series was compiled as translated versions of the rewritten versions of the American or British literary classics. The Foreign Language Teaching and Research Press cooperated with the Oxford University Press to publish this book series. This book series was divided into six levels, suitable for Chinese students from primary to senior high school. *Wuthering Heights* belongs to level 5, appropriate for senior high school students above grade two. The content was rewritten by Clare West and translated by Zhao Bing. The original text of *Wuthering Heights* covered 34 chapters, while this bilingual reading material consists of 18 chapters. This book contained the main plot of *Wuthering Heights*, and each chapter had a title. The author presented the following titles at the beginning of each chapter: Mr. Lockwood visits *Wuthering Heights* (Brontë, 1847/2004, p.2); Catherine Earnshaw's room (Brontë, 1847/2004, p.14); Ellen Dean's story--Catherine and Heathcliff as Children (Brontë 1847/2004, p.26); Catherine Earnshaw gets to know the Lintons (Brontë 1847/2004, p.32); Catherine and Edgar (Brontë 1847/2004, p.46); Heathcliff disappears (Brontë 1847/2004, p.54); Heathcliff returns (Brontë 1847/2004, p.68); Catherine is ill

(Brontë, 1847/2004, p.80); Isabella's story (Brontë, 1847/2004, p.94); Heathcliff visits Catherine for the last time (Brontë, 1847/2004, p.106); Isabella escapes (Brontë, 1847/2004, p.116); Bringing up Cathy (Brontë, 1847/2004, p.124); Heathcliff's son at *Wuthering Heights* (Brontë, 1847/2004, p.134); Secret visits (Brontë, 1847/2004, p.144); A trap (Brontë, 1847/2004, p.154); Cathy becomes a widow (Brontë, 1847/2004, p.172); Mr. Lockwood visits *Wuthering Heights* again (Brontë, 1847/2004, p.178), and Heathcliff's end (Brontë, 1847/2004, p.186). This book presented the main plot of *Wuthering Heights* in bilingual that contained the rewritten version and its Chinese-translated version. There are annotations of significant words in each chapter and exercises in the appendix. One prominent feature of this book was the illustrations, and there was an illustration at the beginning of each chapter that presented the main idea of each chapter. Ho (1997) stated that illustrations effectively serve as a thought-provoking interpretation of the text that brilliantly expresses the mood, atmosphere, tension, and conflict. The exercises consist of questions relating to each chapter's content, which would strengthen students' understanding of the original text. The successful dissemination of the bilingual reading material *Wuthering Heights* in the Oxford Bookworm Series promoted the dissemination of the original text *Wuthering Heights*.

4. Discussion

Reception studies have their origin in literary studies and became a promising branch in Media Studies, Cultural Studies, and Publishing Studies. Media scholars focus on how audiences make sense of mediated meanings (Schrøder, 2009, p. 65). *Wuthering Heights* is in university's foreign literature class and has also been on the book recommendations list for junior and senior high school students from the Chinese Ministry of Education. The reception of *Wuthering Heights* in China experienced translation, dissemination, and adaptation. Translators, scholars, readers, and viewers contributed to its successful reception.

First, the status of foreign literature in society would influence the translation practice. In the beginning, *Wuthering Heights* was introduced to China due to its progress theme. Many famous classical writers' works were widely translated in the Chinese literary translation field; the critical factor was that their works conformed to visionary ideas. Their works contained excellent artistry and revealed the darkness of capitalism, which conformed to the political ideology. Translators cautiously chose the works that belonged to modernism or had progressiveness (Zha & Xie, 2007, pp. 570-571). *Wuthering Heights* was regarded as progressive work. As time passed, British literature played an increasingly significant role in the Chinese literary field, and literary translation in China experienced profound changes. In the 21st century, translators and readers emphasized literary works' literariness and aesthetic value. The re-translation phenomenon was irresistible, and diversified Chinese-translated versions of *Wuthering Heights* emerged to cater to readers' tastes.

Second, literary education and studies on *Wuthering Heights* played significant roles in its dissemination. The content of *Wuthering Heights*' introduction in literature coursebooks promoted the transmission of the original text. Kim (2004) emphasized that as a high-quality source of any target language, literature offers practical input on a language and a great angle to reflect on the culture of an exotic society. Literature provides opportunities for foreign language classes and can appeal to students with various learning styles. Literary texts are reliable sources of linguistic input and can help the students practice the four skills--speaking, listening, reading, and writing (Babae & Yahya, 2014). Literature education played a crucial role in the curriculum of English majors in China. The three examples of British literature textbooks in this paper were reputable textbooks for Chinese university students who major in English. The introduction of Emily and *Wuthering Heights* in those textbooks provides Chinese readers with the work's literary status, features, and critical content. The reviews of her work in the textbooks aroused students' interest in this book, which resulted in extensive research on *Wuthering Heights* to some extent. The reviews on *Wuthering Heights* in Chinese academic journals reflect its significant role in the Chinese academic circle. The abundant research and reviews promoted its dissemination and encouraged translators to re-translate it.

Third, the literary adaptation of *Wuthering Heights* was presented in diverse forms, which gave Chinese readers more chances to become familiar with this text, promoting the original text's dissemination to some extent. Adaptation can be envisaged as an ideologically charged journey during which archetypal structures and figures are dynamically surreptitiously transmitted (Hazette, 2015, p.59). The films adapted from *Wuthering Heights* were diverse and transmitted successfully in China. In the 21st century, the advancement of the Internet provides netizens more opportunities to watch movies online. From the number of online reviews and academic studies on the films adapted to *Wuthering Heights*, the dissemination of the film enhanced its dissemination in China to some extent. The adaptation of *Wuthering Heights* in children's literature in China, such as the popular Oxford Bookworm Series, which were prevalent extracurricular reading materials for Chinese children and teenagers, provide Chinese teenagers with chances to read the story's main plot to enhance their interest in reading the original text. The successful dissemination of the literary adaptations of *Wuthering Heights* also enlightens us on the function of the diverse adaptations of the original text. Eisenmann and Summer (2020) pointed out that multimodal literature involves a digital text but can be a book, such as a picture book, information text, or graphic novel. The combination of text, audio, and illustrations in books is a trend. We can predict a trend; in the future, the multimodal text of *Wuthering Heights* will disseminate successfully and promote its dissemination.

5. Conclusion

The perpetual flavours in *Wuthering Heights* were fascinating, and the contribution made by translators and scholars promoted its dissemination in China. This paper investigated *Wuthering Heights*' translation, dissemination in the literary field in the form of literature education and literary study, and dissemination in the form of adaptations such as in film and children's literature, and may conclude as follows.

First, British literature's translation in China presented unique characteristics in different times due to the historical contexts; from the 1930s to the 21st century, British literature's translation achieved prosperity. *Wuthering Heights*' translation in China experienced the Preparation, Accelerated Development, and Thrived Development stages.

Second, the translators' efforts in translation and publishing houses' efforts in publication of the new Chinese-translated versions and re-translated Chinese versions of *Wuthering Heights* presented its wide prevalence in China and guaranteed the dissemination of the original texts.

Third, the dissemination of *Wuthering Heights* in the form of British literature course textbooks' chapters enabled undergraduate students who major in English to become familiar with Emily Brontë from a comprehensive understanding of her life experience and the features of *Wuthering Heights*. Some became postgraduate students who were devoted to the research of this literary work.

Fourth, the reviews on *Wuthering Heights* in the academic study played an essential role in its dissemination in China. On the one hand, it proved the significance of *Wuthering Heights*' extensive dissemination in China. On the other hand, scholars conducted innovative studies on it from diverse perspectives.

Fifth, the movies adapted from *Wuthering Heights* would provide viewers with the essence of the original text in several hours, promoting the dissemination of the original text for many viewers to begin to read or conduct an academic study on the original text after watching the movie.

Sixth, adapting the original text, such as the bilingual reading material for children and teenagers, provides them with an excellent opportunity to know the novel, arousing their interest in reading the original text.

In conclusion, the reception of *Wuthering Heights* in China experienced re-translation, re-publication, adaptation, and comprehensive research in the literary field. *Wuthering Heights* has been a prevalent foreign literary classic work in China, and its re-translation and dissemination have brought fresh air into contemporary Chinese literature. The excellent translation practice and academic studies proved its successful reception in China. The foundation is its classic status in British literature and distinctive charm; the prerequisite is Chinese scholars' efforts in translation and research, and the guarantee is Chinese readers' passion for it. *Wuthering Heights* disseminated in multimodal forms, and the research on it also extended from the textual analysis of the original text to comprehensive research on its literary adaptations. Further research on *Wuthering Heights*' translation and dissemination in China can be conducted by combining qualitative and quantitative methods to investigate the characteristics of its Chinese-translated versions and dissemination. More emphasis will lay on its adapted literary forms.

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