

Mulan's Cultural Journey to the West: From a Chinese Heroine to a Globalized Figure

He He

School of Foreign Languages, Central China Normal University, Wuhan, The People's Republic of China

Abstract—Disney's live-action *Mulan* (2020) was adapted from the animated Disney film *Mulan* (1988) and has caused heated discussion after its release. The film successfully wins the Western market because it incorporates Western elements, such as the image of the Xianniang from the legendary story. However, Chinese audiences fail to fully accept the rewriting of traditional Chinese heroine in this live-action film because it partly subverts the content of Chinese legend. From the perspective of Said's Orientalism, this paper discusses the interpretation of Chinese elements in the film, such as Phoenix, *qi*, and the traditional Chinese ethics of loyalty, courage, truth, and filial piety, intending to reveal the operation of cultural capital in the international cultural market of film and television in a more comprehensive way. This paper will further discuss that the canonization of *Mulan* sheds some enlightenment on how to introduce more Chinese literary works into the world as part of world literature.

Index Terms—*Mulan*, Orientalism, Chinese elements, adaptation, subversion

I. INTRODUCTION

Mulan is a famous heroine in Chinese mythology. There has been a famous poem about Mulan's excellent fighting in the army on behalf of her father and Mulan has long been a household name for her participation in military duty to honor the courage, power, and composure of women. In Chinese culture, the image of Mulan is firmly embedded in the people's hearts.

The adapted film of *Mulan* is a Disney production directed by New Zealander Niki Caro. Disney's *Mulan* was released in 2020 and was shortlisted for "2021 Oscar Best Visual Effects". However, its reception in China has diverged from the European and American markets. Chinese audiences who have been waiting for the release of the legend of Mulan find that Mulan portrayed in the Dynasty film is not Mulan of the legend familiar to Chinese people, but a cultural product processed from a Western perspective, far from its original cultural capital. What deserves in-depth examination are the image of the phoenix, the interpretation of *qi* in traditional Chinese martial arts, and the presentation of traditional Chinese virtues of loyalty, courage, truth, and filial piety, as well as the addition of the image of a witch with magical and metaphysical powers.

The distinctions between the East and the West in terms of value, epistemology, and ontology are the defining characteristics of Orientalism. It is generally believed that Western civilization, culture, religion, language, and values are superior to their Eastern counterparts. Therefore, Western/Judeo-Christian individualism, respect for free-will democracy, and freedom of speech are always superior to Eastern/Buddhist altruism, middle-ground democracy, and socially responsible media (Gunaratne, 2007, p. 70). From the viewpoint of Orientalism, this study will examine the cultural misinterpretations and distortion of the Chinese elements in the film as influenced by Western cultural hegemony.

II. THEORETICAL FRAMEWORK

Said's Orientalism refers to a collection of erroneous Western perceptions and attitudes about the Orient. The so-called Orientalism is a manmade concept that stresses the struggle for power, dominance, and hegemony between the East and the West. As a result, the narratives about the Orient are frequently falsified and colonized. As stated in Said, there is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness, usually overriding the possibility that a more independent, or more skeptical, thinker might have had different views on the matter (Said, 1999, p. 7).

Orientalism may be understood as a set of processes for the reorganization of language, literature, and culture on a planetary scale, which effected the assimilation of heterogeneous and dispersed bodies of writing onto the plane of equivalence and evaluability that is literature, fundamentally transforming in the process their internal distribution and coherence, their modes of authorization, and their relationship to the larger social order and social imaginaries in their places of origin (Mufti, 2010, p. 488). According to Said, the enthusiasm and discussion of Orientalism in the West serve to strengthen the boundary between "self" and "non-self" in the process of Western colonization of the Orient, to establish certain privileges of Western society (European Representations), that is, the advantages and authority of oriental colonies or semi-colonies.

III. ADAPTATION OF CHINESE ELEMENTS IN *MULAN* (2020)

The background of *Mulan* (2020) is set in the Wei, Jin, Southern, and Northern Dynasties, and the scenes, such as the Forbidden City and the Imperial Palace Hall presented in the movie, are a revival of traditional Chinese culture. However, even though numerous Chinese elements, such as the ancient notion of marriage, the image of the phoenix, and *qi* in Chinese Kung Fu, are featured in the film, they all wrongly represent Chinese culture to varied degrees, resulting in the misinterpretation of Chinese elements. Instead of effectively demonstrating Chinese culture, what has been presented in the film is “Chinese culture” from the Westerners’ eyes.

A. *Different Interpretations of the Phoenix Between the East and the West*

The East and the West hold different interpretations of the phoenix. In Chinese culture, the phoenix symbolizes good luck, joy, happiness, and status, and is also regarded as a representative of the empresses and queens in the ancient society. *The Classic of Mountains and Seas* (*Shanhai jing*, an encyclopedia of ancient China) states that the phoenix has a five-colored body, it sings and dances by itself, and when it arrives, peace will befall the planet. Since the appearance of the phoenix was said to indicate an auspicious world, Confucians from the Han Dynasty took the appearance of the phoenix as Heaven’s commendation to the monarch (Xia & Chen, 2015b, p. 101). In ancient times, the phoenix, the legendary king of all birds, was often used to symbolize auspiciousness, and its totemic according to *Erya* (*Interpretation of Birds*) is “a chicken’s head, a snake’s neck, a swallow’s mouth, a turtle’s back, a fish’s tail, five-colored, and in a height of around five feet” (Xia & Chen, 2011, p. 975). Although there is a Chinese phrase “phoenix nirvana”, it was affected after the introduction of Buddhism, and the “phoenix” indicated is not the “phoenix” in the Chinese culture, but an Indian legendary bird. In Western culture, the profound connotation of the phoenix is the spirit generated by the phoenix for its rebirth after fire. In the film, the frequent presence of the phoenix signifies rebirth after fire and symbolizes the personal growth and transformation of Mulan, which is more in line with Western values.

The image of the phoenix occurs periodically throughout the film. It guides Mulan through every peril and metamorphosis until she grows mature enough to be a heroine who rescues her family and the whole nation. In the film, the phoenix is red, with three long tails and soaring wings, in contrast to the original Chinese narrative, which describes it as five-colored.

The stone phoenix sitting at the entrance of the shrine of Hua’s family is the first presentation of the phoenix in Disney’s *Mulan* (2020). As a naughty little girl, Mulan used to chase chickens in the yard, and she was smart and quick enough to follow the chickens everywhere they went, no matter how high it was. However, she accidentally shattered one set of stone phoenix wings in the yard and was reprimanded by her father for demonstrating her vigor (*chi*). Mulan’s father explains to Mulan that the phoenix is the messenger of the ancestors, and that’s the reason why it stands at the temple’s gate. He also instructs Mulan on how to conceal her *chi* and bring honor to the family in her way as a female.

The first appearance of the “genuine” phoenix in the film occurred when Mulan joined the army on her father’s behalf without telling her family. When Mulan’s father found this, he prayed that the phoenix, as the messenger of the ancestors could protect Mulan when she was in danger. The journey to the camp was arduous and grueling, and when Mulan was in desperation, the phoenix appeared and escorted Mulan to the army camp. The second time the phoenix emerged was while the two armies were at battle and Mulan was challenged by Xianniang, who told her that her deceit would weaken her and poison her *chi* and killed her. Eventually, Hua Jun, the man in the army Mulan pretended to be, died and Mulan survived. As the phoenix emerged, representing rebirth after being consumed by flame, Mulan revealed her identity as a female and battled once more to save her nation and allies.

The third time the phoenix appeared was when Mulan returned to the barracks as a lady and was ejected by the general. When Mulan was crying in desperate, Xianniang arrived and sought to earn Mulan’s sympathy with her own experience of being oppressed and deceived. Then she tried to entice Mulan to join the enemy army, but Mulan fiercely refused, declaring that she would fight for justice and loyalty, and defend and protect the emperor until her death. The phoenix escorted Mulan back to the army camp. The fourth time the phoenix appeared was when Mulan returned to the military camp to ask the general to deploy an elite army to rescue the emperor from the palace. Everyone affirmed their conviction in Mulan, whose courage and loyalty were undeniable, and they were led by Mulan to save the emperor, followed by the phoenix.

On its fifth appearance, Mulan went to war with the King of Rouran and lost her father’s imperial sword in the first round. Mulan was terrified as the sword fell into the fire, and the emperor encouraged Mulan to be like the phoenix and to fight for the people and her nation. At this moment, Mulan transformed into a phoenix with wings, gained limitless strength, and she combined all her *qi* and eventually knocked King of Rouran down to the bottom of the tower. The phoenix emerged for the last time towards the conclusion of the narrative, when Mulan returned home with the royal sword. Mulan contemplated the royal order brought by Commander Tung Yung and mulled over whether to become an officer in the royal guard. At that time, Mulan saw her reflection in the blade, and the phoenix emerged. The phoenix soars high, representing the jubilation from her ancestors at her accomplishment and their delight that she has become a legend.

Throughout the film, the phoenix guards Mulan, follows her on her expedition against her adversaries and encourages her not to surrender to fate. This symbolic connotation is different from the meaning attributed to the

phoenix by Chinese culture and is a result of the appropriation of Chinese elements.

B. *Addition of a Witch With Magical and Metaphysical Powers*

When young Mulan chased chickens around the house and caused trouble, Mulan's mother warned her father that it was time to talk with Mulan, lest others label her a witch. In the battle against the Rouran army, when Mulan reveals herself as a woman, the enemy flees and considers her a witch. In the film, a lady with supernatural powers is referred to as a witch and is not accepted by the rest of society. When Mulan removes her armor and reveals her long hair and scarlet clothing, the enemy and her army allies refer to her as a witch.

In the film, Gong Li portrays a character who can switch from a human creature to a hawk at her will. She possesses abilities and enigmatic dark magic, as well as the capacity to exchange bodies and souls with other people. She enters the soul of the survival of a war against the Rouran army, travels to the emperor's hall to collect information from the adversary, and then enters the body of the chancellor to counsel the emperor on how to favor Rouran's invasion.

The image of witch originates from Western legends. The witch symbolizes the unacknowledged, outcast woman with supernatural powers. King of Rouran promised the witch a seat in his kingdom if he succeeded in capturing the Central Plains; otherwise, she could only be a "deserted dog".

Audiences may wonder if there would be no necessity for the witch to disguise herself as a soldier and the prime minister to achieve her goal since she already possesses superpowers and dark magic to assassinate the emperor in a single attempt. The possible reason is that the witch is attempting to give King of Rouran the opportunity to slay the enemy and revenge the murder of his father, but this premise is not explicitly reflected in the film.

The addition of the witch does not respect and restore the historical scenes, depicting Mulan's replacement of her father to fulfill the military duty. The arbitrary falsification does not respect the historical facts. The fatal flaw is with excessive metaphysical tone. With the power of one witch, Rouran can win the battle. However, the ending of Xianniang is rather dramatic, as she stops the arrows launched at Mulan by King of Rouran and then dies. The omnipotent witch even sacrifices her life without using magic to repel the arrows. The possible explanation may be her appreciation and worship for Mulan, whose unique existence, totally different from hers, persuades her to protect her.

C. *Alterations to the Content of the Original The Ballad of Mulan*

The Ballad of Mulan does not imply that the Hua family only has two daughters. "My father has no grown-up son, for elder brother I have none" (trans. by Xu Yuanchong) (Xu, 1992, p. 169) does not state that Mulan has no younger brother. "Hearing that she has come, her sister rouges her face at home, her younger brother kills pig and sheep to celebrate." (Xu, 1992, p. 170) demonstrates that Mulan did not join the army on her father's behalf for the simple reason that she had no male siblings, but her brother is too young to join the army.

To achieve a sharp contrast between Mulan's character and that of her sister, Disney has portrayed Mulan's sister as a typical traditional woman who is afraid of spiders, submissive, and believed to be able to find a good husband.

D. *Contrast Between Filial Piety in the Chinese Culture and Glory in the Western Culture*

In Confucianism, filial piety relates to caring for and respecting one's parents. However, in Mohism, filial piety is founded on "concurrent love," and Mohists later proposed that "filial piety is also advantageous to relatives". Thus, filial piety is regarded as supporting the parents. Laozi, on the other hand, believed that "If we could renounce our benevolence and discard our righteousness, the people would again become filial and kindly" (Laozi, Chapter 19). He opposed this ethical concept of Confucianism, and believed that we should not excessively promote "benevolence and righteousness" and if we don't take "benevolence and righteousness" as a dogma, we will stay true to ourselves. Han Fei, a representative figure of the Legalist School of the pre-Qin period, held that "The reason why fathers want to have worthy sons, is that the family, if poor, will be enriched by them, and the fathers, when suffering, will be gladdened by them", so it means that parents might improve their impoverished lives (Xia & Chen, 2015a, p. 681). In Chinese culture, filial piety is mainly about respect and support for parents, which is deeply rooted in the values and traditions of the Chinese people.

The three golden letters "Loyal", "Brave" and "True", etched on Mulan's father's sword bestowed by the emperor represent the glory and recompense for her father's victories. Mulan ultimately vanquished King of Rouran with her courage and tenacity, saving the entire dynasty and bringing honor to her family. When Mulan returned to her home, the emperor presented her with a sword with the inscriptions "Loyal", "Brave" and "True" (*zhong, yong, zhen* in Chinese), as well as "filial piety (*xiao* in Chinese)". The English subtitling of "*xiao*" is "devotion to the family", i.e., bringing glory to the family. However, in the traditional Chinese values, filial piety means the respect and filial obedience to parents.

As the spirit of chivalry is advocated in the Western culture, "bringing glory to the family" cannot be analogous to filial piety in the traditional Chinese culture. There also comes the problem of translation when the two concepts are not equivalent. Chinese audiences will have doubts in their mind, as filial piety and "devotion to the family" are not synonymous. There exist distinct cultural contrasts between the East and the West. Xu Yuanchong, a famous poet-translator, once criticized the translator William Alexander Parsons Martin who is an overseas missionary, for his interpretation of the spirit of Mulan when she served in the army for her father's sake, as "A warrior's glory is the goal" in the context of the semi-colonial and semi-feudal period in Chinese history. These are Western ideas imposed on the

Chinese mind (Xu, 1992, p. 171).

E. *Failing to Show the Profound Connotation of Qi in the Traditional Chinese Culture*

Chi in the film refers to the superior martial arts performed by Mulan, even in the very beginning when Mulan was a little girl. His father instructed her to hide her gift away, to silence its voice, as he observed that Mulan's *chi* was strong.

In traditional Chinese philosophy, Zhang Zai (1020-1077), the Song-dynasty philosopher, believes that "One thing with two states, that is *qi*, or vital force", and that *qi* is a unified body containing the opposites of *yin* and *yang*, and that *qi* is in constant movements and changes, thus generating all things in the universe (Guo, 2006, pp. 255-256). Zhu Xi (1130-1200), a master in the Song Dynasty, believes that *qi* is derived from the spiritual essence of the world (Xia & Chen, 2015a, p. 185). Essence, *qi* and spirit is a term in Taoism, and life energy in the universe and the human body survives with *qi*, and dies out without *qi* (Xia & Chen, 2015b, p. 785).

Traditional Chinese philosophy and Taoism encompass a more fundamental and profound connotation of *qi*, but the interpretation of *qi* in Disney's *Mulan* (2020) is limited to martial arts. The film displays the Chinese cultural symbol and arouses Western audiences' interest in the exotic element, but it fails to interpret its connotation to the audiences.

F. *Misinterpretation of Chinese Feudal Rituals*

First, the image of the matchmaker deserves the audience's attention. When Mulan's mother takes Mulan and her sister to meet the matchmaker, the matchmaker is seated in the middle of the table fondling a fan, with a rather comical and exaggerated eyebrow make-up. She has an extra eyebrow shape on the left side and a mole on both sides of her lips. The adjectives she uses to describe Mulan are quiet, composed, graceful, elegant, poised, and polite. She continues with her judgment of Mulan as she comments that these are qualities we see in a good wife and these are the good qualities we see in Mulan.

The two moles beside each side of the matchmaker's lips in the film are intentionally decorated to enhance the film's comedic effect, but they are slightly different from the image of a matchmaker in Chinese people's mind. The usual image is only one mole on the matchmaker's mouth. This may lead foreigners unfamiliar with Chinese culture to believe that this is the actual image of a matchmaker. In traditional Chinese society, the matchmaker often has a glib tongue and is eager to match the young generations from influential or rich families, and they do not have a high social rank. However, the matchmaker in the film lacks enthusiasm, and she seems to possess certain authority in assessing Mulan's words and acts. The portrayal of the matchmaker seems a bit far away from the real image in Chinese culture.

The second misinterpretation violates the rule that concubines are not permitted to present in the imperial court. In Disney's *Mulan* (2020), when Mulan comes to the palace to receive a commendation from the emperor, the ladies line up on each side of the imperial court to greet her. This was unacceptable in ancient China.

Even though the film presents several Chinese elements, their connotations are often misinterpreted. In the process of the cultural clashes between the East and the West, the film is interpreted with their preconceived perceptions of the East and bias that can be explained by Said's Orientalism. Under the influence of cultural hegemony, the East loses its normal appearance and the presentation is infused with Western perspectives and interpretations. Mulan is demonstrated and featured under the value of collectivism in Chinese culture: a courageous heroine who joins the army on behalf of her father, and saves the whole nation by leading troops to destroy the enemy. However, in Disney's movie, Mulan is portrayed as an independent female figure fighting for personal values and pursuing individualism to prove that she is not a witch under the Western value system. The story is set in the ancient Chinese dynasty, but it presents the Chinese legend from a Western perspective. The addition of a witch makes the film magical, catering to the taste of Western audiences, but its intentional manipulation of the Chinese national hero image, results in cultural shock. This will not effectively convey the essence of Chinese culture.

IV. CANONIZATION OF MULAN'S STORY IN WORLD LITERATURE

Goethe created the term "weltliteratur" in 1827. The task of world literature is to advance human civilization by fostering mutual respect, understanding, and tolerance. "Nations should think alike, but that they should become aware of each other, and that even where there can be no mutual affection there should be tolerance" (Strick, 1949, p. 13). However, Goethe's perspective and concept of cosmopolitanism to a certain extent reveal the latent imperialism at the center of his discourse. "European literature is the beginning stage of global literature, and world literature will extend from these and eventually become a system spanning the entire globe" (Strick, 1949, p. 16). Goethe's conception, in short, is permeated by classic Orientalist tropes, in which (an essentialized) difference is projected onto a passive East for the narcissistic benefit of the Western spectator (Jones, 1994, p. 180).

Since the publication of *The Woman Warrior* in 1976 written by the Chinese-American author Maxine Hong Kingston, the story of Mulan was first imported into and became influential in the English-speaking world. It has then been included in four major American literary anthologies and abridged in high school and college textbooks. The huge and shattering influence of Kingston's *The Woman Warrior* within the American mainstream literary circles has contributed to the acquaintance of the Chinese myth Mulan among English-speaking readers with wide dissemination. However, departing from the traditional storyline of Mulan, *The Warrior Woman* tells the imaginative story of a girl who achieves divine power and practices the magical power on Mount White Tiger, intertwined with a modern story.

In the 1990s, Disney adapted the narrative of Mulan's story, which was inspired by *The Woman Warrior*. As Disney's Princess, Mulan's image has shifted from a legendary heroine in Chinese culture who joins the army as the replacement of her father, who trains assiduously in the military camp for 12 years and who renders outstanding service, to "a hybrid Americanized tomboy with great popularity in the global market" (Chen, 2018, p. 214). After various adaptations and translations of Mulan's image, Disney's *Mulan* (1998) and *Mulan II* (2005) have transformed the "classical Chinese folk story into a Western family-oriented animated feature film that is targeted to a global market" (Dong, 2011, p. 165).

The English-Chinese bilingual version of *Song of Mulan*, with pinyin notated in the Chinese text, published in 2010 by Shanghai People's Art Publishing House, is a more faithful reproduction of the original Chinese folk song, aiming at introducing traditional Chinese culture into the English-speaking countries. Later, the English-Chinese bilingual version of *Mulan*, published in 2012 by Foreign Language Education and Research Press, was based on the Disney animated version and obtained the rights for children's books from Disney Pictures. Different from the previous version in 2010, omission is frequently adopted in this bilingual version and adjustments are easily found in the Chinese and English texts. Simple English sentences are easy for children to learn and use, and at the same time, it depicts "a brand-new image of a modern Mulan" "with a sense of naughtiness, unruliness and rebellion" (Chen, 2018, p. 229). Disney's Mulan breaks away from the constraints imposed on women by the feudal ethical code in ancient China and the representation of Mulan's image as a tomboy coincides with gender equality and the pursuit of freedom and independence in American culture (Chen, 2018, p. 229).

Mulan's story has undergone different stages in the West, from the modern Mulan image in Maxine Hong Kingston's novel to the adaptation of Disney animation to promote feminism and the publication of bilingual picture books. To some extent, Mulan's story has entered the ranks of world literature, in which the flow and operation of cultural capital must play an important role.

Mulan's image has been packaged and sold to both Western and Chinese audiences. It has received recognition from Western audiences by catering to Western mainstream values. The image of Mulan has undergone deformation and hybridity, and inevitably has become a product of the integration of the Chinese and Western cultures. It cannot be denied that the overseas acceptance of Mulan's image has also played a role in promoting Chinese culture to the world.

V. IMPLICATIONS FOR CHINESE LITERATURE AS WORLD LITERATURE

The incorporation of Chinese literature into world literature presents several challenges, and in the publishing industry, as with any hegemonic structure, the discourse of "world literature" compels compliance with offers of symbolic and financial capital (sometimes without our even having known that it has happened) (Jones, 1994, p. 188). We can and indeed must endeavor to understand the transnational cultural economy not just in the guise of its (admittedly ubiquitous) Western-hegemonic variant, but also in terms of the complex flows of cultural and financial capital within the Chinese-speaking world itself (Jones, 1994, p. 190). As Julia Lovell, translator of *Lu Xun's Complete Novels* which has been collected in the Penguin Classics series, pointed out that modern Chinese fiction, has long been "regarded at best as an educational source of information on China, or at worst, providing none at all". She further demonstrates that "contemporary Chinese fiction in English translation emerges into a vacuum, artificially wrested from its modern antecedents" (Lovell, 2005). Despite the attention given to China in Western media today, most of the Western coverage of China is about politics, or economy, and even movies, and the place of Chinese literature in English-speaking culture is rather bleak. Due to the traditional Western perception of Chinese literature as a tedious propaganda tool, translated works of Chinese literature are never readily accepted by the English-speaking public, and Chinese literary works continue to be marginalized in the Western book market.

Mulan's story included in world literature shows the operation of cultural capital under Western hegemony and inspires more Chinese literary works to become part of world literature.

In the first place, proper use of fantasy and exotic elements would attract more audiences. The design of Xianniang and her magical power in Disney's *Mulan* (2020) has made the story-telling more mystical. The setting of the scenes located in Fujian Tulou (a tamped earth circular building), the Inner Hall of the Imperial Palace, and the outdoor scenes such as the snowy mountains have been designed to fulfill the Western audience's curiosity about the mysterious Oriental. However, Chinese audiences feel puzzled and disappointed when "culture appropriation" has substituted Chinese elements with exotic interpretations.

In the second place, the western mainstream cultural values should be fully considered. Mulan's image as a heroine conforms to the image creation of Disney's princesses and the process of Mulan's growth as a way to pursue female independence is in line with the advocate of individualism. That's the reason why Disney's *Mulan* (2020) can be an office hit and gain widespread attention from the Chinese and Western audiences. Finally, we shall keep in mind that when western mainstream cultural values are accommodated, it is vital to keep our unique characteristics and spread the essence of our culture.

VI. CONCLUSION

The canonization of Mulan's story, from the adaptation as a Disney animation to a Disney live-action film, has

inevitably resulted in the combination of the Oriental and Western culture. Western studios and film producers have their preconceived notions of the Oriental, as the stereotype of Oriental characters and the simple inclusion of Chinese cultural elements shown in the film. Said's Orientalism view can demonstrate the cultural appropriation in the film. However, the canonization of Mulan's story can provide some inspiration for more Chinese literary works which rank low in world literature, to be accepted by more international readers.

REFERENCES

- [1] Chen, Xi. (2018). Representing cultures through language and image: A multimodal approach to translations of the Chinese classic *Mulan*, *Perspectives*, 26(2), 214-231.
- [2] Dong, L. (2011). *Mulan's legend and legacy in China and the United States*. Philadelphia: Temple University Press.
- [3] Gunaratne, S. A. (2007). Let many journalisms bloom: Cosmology, orientalism, and freedom. *China Media Research*, 3(4), 60-73.
- [4] Jones, A. F. (1994). Chinese Literature in the "World" Literary Economy. *Modern Chinese Literature*, 8(1/2), 171-190.
- [5] Lovell, J. (2005). Great Leap Forward. *The Guardian*, London.
- [6] Mufti, A. R. (2010). Orientalism and the Institution of World Literatures. *Critical Inquiry*, 36(3), 458-493.
- [7] Quo, Q. Y. (2006). *Zhong guo zhe xue shi* [History of Chinese Philosophy]. Beijing: Higher Education Press.
- [8] Said, E. (2003). *Orientalism*. London: Penguin.
- [9] Strick, F. (1949). *Goethe and World Literature*. Trans. C. A. M. Sym. New York: Hafner Publishing Company.
- [10] Xia, Z. N., & Chen, Z. L. (Eds.) (2011). *Da ci hai ci yu juan* [Unabridged Comprehensive Dictionary (Phraseology)]. Shanghai: Shanghai Dictionary Press.
- [11] Xia, Z. N., & Chen, Z. L. (Eds.) (2015a). *Da ci hai zhe xue juan* [Unabridged Comprehensive Dictionary (Philosophy)]. Shanghai: Shanghai Dictionary Press.
- [12] Xia, Z. N., & Chen, Z. L. (Eds.) (2015b). *Da ci hai zong jiao juan* [Unabridged Comprehensive Dictionary (Religion)]. Shanghai: Shanghai Dictionary Press.
- [13] Xu, Y. Z. (1992). *Zhong shi ying yun tan sheng cong shi jing dao xi xiang ji* [On Chinese Verse in English Rhyme: From The Book of Poetry to The Romance of the Western Bower]. Beijing: Peking University Press.

He He (1990-) is a Ph.D. candidate in Translation Studies at School of Foreign Languages, Central China Normal University, located in Wuhan, China. She holds a master's degree in English Language and Literature from Central China Normal University and a bachelor's degree in English from Hainan University, located in Haikou, China. Her research interest lies in corpus-based translation studies, translation history and descriptive translation studies.

Before she furthered her study as a Ph.D. candidate, she has been teaching at the Department of Translation, Huaibei Normal University since 2015 for courses related to translation skills, computer-aided translation, basic reading skills, and grammar. She also has rich part-time interpretation & translation experience since her postgraduate years. She has edited as participant *Coursebook for Computer-aided Translation (Revised Edition)* (responsible for Chapter 8 Introduction to PE Clouds) published by Anhui University Press, which has been awarded the first-prize teaching achievement in Huaibei Normal University. She is a Member of Translators Association of China.