

A Study on the English Translation of “Qing” From the Perspective of Cultural Capital Concerning Liu Yuxi’s “Bamboo Branch Songs”

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Abstract—In language use and comprehension, even when practitioners are able to identify the same cultural focal discourse, differences in the interpretation of the cultural information contained therein can arise. This phenomenon of differing interpretations can be explained through Pierre Bourdieu's concept of cultural capital, which, due to its accumulation, translates into specific bodily and cognitive dispositions, manifested as particular modes of action. This study aims to investigate typical linguistic materials that store cultural capital. Specifically, it analyzes Liu Yuxi's *Bamboo Branch Song (first of two)* and six English translations, comparing the differential accumulation of cultural capital associated with the cultural focal point “Qing(晴)” across the levels of language skills, norms, and values. The exchange of cultural capital in language activities is inevitable; however, the unsuccessful personal internalization of social habitus can hinder this exchange, causing it to remain at the norm level and resulting in a loss at the value level. This research also highlights the risks associated with the exchange of cultural capital conveyed through language, offering insights into cultural transmission and communication.

Index Terms—translation, cultural capital, habitus, Bourdieu, Bamboo Branch Songs

I. INTRODUCTION

The relationship between language use and culture is closely intertwined. In language use and comprehension, we extract cultural information by identifying focal discourse containing cultural cues (He, 2008, 2018), thereby accomplishing certain linguistic actions. However, this outcome is not guaranteed. Even when practitioners can recognize the same cultural focal discourse, there can still be variations in the interpretation of the cultural information it contains. See example below:

1. Child: “Mom, I am hungry.”
Mother: “Grandpa hasn’t come yet.”
Child: * “Then wait for Grandpa (to lift the magical seal).”

In Example 1, the context exhibits a high level of cultural sensitivity. The mother's response implies that “it is not yet time to eat.” The concept of “respect for the elderly” is deeply ingrained and widely acknowledged in Chinese culture, which is in line with the Chinese philosophy of the Confucian tradition advocating the idea of harmony. The child in example recognizes a cultural connection between “not yet time to eat” and “Grandpa hasn't come yet,” identifying “grandfather” as the cultural focal point in this discourse. However, the child interprets this incorrectly, believing that “Grandpa sealed the table preventing the meal”.

To explain this phenomenon of differing cultural interpretations, it is essential to provide a higher-level analysis and reveal the potential risks involved. This paper employs Bourdieu’s Cultural Capital Theory to examine the recognition of cultural focal points in discourse and the extraction of cultural information. Liu Yuxi’s *Bamboo Branch Song (first of two)* serves as a classic text in ancient Chinese poetry. The homophonic pun on “Qing(晴)” can be analyzed as a cultural focal point carrying significant cultural information. The source text, along with six translations, provides typical language material for comparative examination. Reflecting on this phenomenon offers valuable insights into cultural transmission and communication.

II. THE CULTURAL FOCAL DISCOURSE IN “BAMBOO BRANCH SONGS”

Bamboo Branch Songs originated as a type of folk song in ancient China, characterized by its local features, strong regional flavor, and enduring emotional resonance. Its roots can be traced back to the Six Dynasties period (Li, 2000), with earlier names including “Zhuzhizi”, “Zhuzixuanlv” and “Bayuge”. Bamboo Branch Songs are performed with drum and flute accompaniment and accompanied by dance, its melodies are captivating and expressive.

Tang Dynasty poet Liu Yuxi, during his exile in places such as Kuizhou, composed poems in the form of Bamboo Branch Songs, whose creation was appreciated by later poets. With Liu Yuxi’s exploration, refinement, and innovation of Bamboo Branch Songs, this type of poetic form has been widely disseminated and has flourished in subsequent generations (Wu, 2006). Such works carry significant cultural information as part of classic Chinese literature, reflecting the unique characteristics and self-identity of the local nation.

It is essential to grasp the intricate relationship between cultural interpretation and language use. Culture represents a shared system of perceptions, beliefs, evaluations, and actions among a group (such as a family, community, or nation) (Kramersch, 1998, p. 10), encompassing a collection of norms, practices, and values. It is challenging to directly ask a specific practitioner, “How much cultural capital do you have?” Thus, it is more effective to examine typical linguistic materials that store cultural capital. *Bamboo Branch Song (first of two)* was composed by Liu Yuxi after his political reform efforts failed, during his exile in the regions of Bayu, drawing inspiration from local folk songs. The poem vividly depicts the landscapes and customs of the Bayu region, as well as themes of love, and has been widely recognized and appreciated. In this study, the homophonic pun on “Qing(晴)” in *Bamboo Branch Song (first of two)* serves as a reference point carrying cultural information. Additionally, six translations of the source text are used as a comparative group for examining the recognition of cultural focal points and the extraction of cultural information. The original poem is as follows:

杨(yang)柳(liu)青(qing)青(qing)江(jiang)水(shui)平(ping), 闻(wen)郎(lang)江(jiang)上(shang)唱(chang)歌(ge)
声(sheng).

东(dong)边(bian)日(ri)出(chu)西(xi)边(bian)雨(yu), 道(dao)是(shi)无(wu)晴(qing)却(que)有(you)晴(qing).

Bamboo Branch Song (first of two) vividly captures the complexities of a young girl’s feelings toward her unrequited love, portraying her mix of attachment and doubt, joy and anxiety, without explicitly mentioning the word “love” or “affection”. The line “Dong bian ri chu xi bian yu, dao shi wu qing que you qing” describes a picture of the unpredictable weather, which says it is sunny, but rainy in the west; which says it is rainy, but sunny in the east. This word “Qing(晴)” employs a homophonic pun to subtly express the girl’s intricate emotions regarding the boy’s singing: he appears disinterested, yet there seems to be a hint of interest. While the poem does not directly state the girl’s thoughts, it conveys them delicately, with “Qing(晴)” serving as a cultural focal point. According to the sixth edition of the *Modern Chinese Dictionary*, “Qing(晴)” literally means “clear sky or few clouds”. In this poem, its meaning is contingent; “Qing(晴)” also alludes to another word “Qing(情)”, which refers to sense and feeling. However, recognizing “Qing(晴)” as a cultural focal point does not guarantee the successful extraction of the original cultural information.

For the same source text, translations vary based on the translator’s experiences and considerations, creating a diverse comparative language material. Due to space constraints, only key translated sentences containing the cultural focal point “Qing(晴)” will be presented, as follows with the translators’ name, title, year, and specific page number:

1. In the west it rains in the east shines the Sun,
Is it a fickle or a constant one?¹
2. In the east the Sun is out in the west there is rain;
It is not yet clear but somewhat clear you may as well say².
3. Here the sun shines but there it showers,
Can you read my mind if it’s rain or shine.³
4. The west is veiled in rain, the east basks in sunshine.
My beloved is as deep in love as the day is fine.⁴
5. In the east the sun is rising;
In the west rain is falling,
Can you see if it’s fair or foul?⁵
6. Sunshine in the east and raindrops in the west,
It isn’t warm but warm yet I dare say.⁶

The comparison of the source text and its English translations regarding the word “Qing(晴)” investigates the recognition of cultural focal discourse and the extraction of cultural information. Referring to the eighth edition of *Oxford Advanced Learner’s Dictionary* and the sixth edition of *Modern Chinese Dictionary*, it is found that among the six translations, four utilized different literal meanings of “Qing(晴)” (clear, shine, dine, fair). Additionally, two translations do not directly translate “Qing(晴)”, instead conveying meanings of “constant” and “warm”. As analyzed in the previous section, the pun on the homophone “Qing(晴)” is illustrated in how it is reflected in the translations, as shown in the table below:

¹ Hongjun Ma trans, *Fan yi pi ping san lun* [Discussion on Translation Criticism], 2000, p. 165.

² Shu Wen trans, *Tang song jue ju ming pian ying yi* [English Translation of Famous Tang and Song Dynasty Quatrains], 1995, p. 102.

³ Xinqu Huang trans, *Han Yi Ying Ji Ben Ji Qiao* [Basic Skills of Translating from Chinese to English], 1998, p. 242.

⁴ Yuanchong Xu trans, *Fan yi de yi shu* [The Art of Translation], 1984, p. 77.

⁵ Qichun Zhang trans, *Wen xue fan yi shi jiang* [Ten Lectures on Literary Translation], 1991, p. 108.

⁶ Zhentao Zhao trans, *Han yi ying jiao cheng xin bian* [New Compilation of Chinese to English Tutorial], 2012, p. 250.

TABLE 1
“QING” SOURCE AND TARGET TEXTS COMPARISON

	Word	Meaning	Cultural Information
Source Text	晴	no or few clouds in the sky	Homophonic pun on “晴” that refers to the psychological state of love between men and women and related things.
Target Text 1	Constant	that does not change	Describe the man’s state of mind.
Target Text 2	Clear	without cloud and mist	There is the meaning of “obvious, easy to understand”, describing the man’s emotional performance.
Target Text 3	Shine	to be bright	*
Target Text 4	Fine	bright and not raining	*
Target Text 5	Fair	bright and not raining	*
Target Text 6	Warm	at a fairly high temperature in a way that is pleasant	Translator’s annotation that “warm” can be used to describe songs, which is “enthusiastic”.

In the original poem, the term “Lang(郎)” has two meanings as per in *Zhonghua Ancient Chinese Dictionary*: 1. a woman’s term for a lover (or husband); 2. a general term for a young man. In the context of *Bamboo Branch Song (first of two)*, when a shy young girl is uncertain about the other person’s feelings, referring to him as “Lang(郎)” aligns with the first meaning. However, this does not conform to the Chinese preference for implicit expression. Therefore, in this poem, “Lang(郎)” refers to a young man. In comparison to the original, the translation raises the question of Qing(晴) under homophonic puns referring to “Qing(情)” (sense and feeling) and whose “Qing(情)” is being referred to and what kind of “Qing(情)” it represents. Please see the table below:

TABLE 2
THE ATTRIBUTION AND EXPRESSION OF “QING(情)”

Text	Attribution of “Qing(情)”	Expression of “Qing(情)” from the Girl’s Perspective
Source Text	郎(Young man)	Is he attracted to me or not?
Target Text 1	My swain	Is His love for me permanent or changeable?
Target Text 2	The lad I love	His feelings seemed obvious.
Target Text 3	The girl herself	Can he understand my thoughts?
Target Text 4	My loved	He loves me.
Target Text 5	*not clear	*not clear
Target Text 6	My love	His singing is enthusiastic and he has a good opinion of me.

From the analysis of the two tables above, it is evident that different target texts reflect varying levels of cultural focal discourse recognition and cultural information extraction, each conveying distinct cultural meanings. All six target texts capture the surface meaning of the original text but express cultural information differently. Five target texts identify the use of “Qing(情)” in the context of “Qing(晴)”, yet they vary in how they represent this “Qing(情)”. Previous analysis indicates that the poem illustrates the complex and subtle feelings of a young girl regarding whether a young man harbors affection for her, embodying a nuanced indirectness. In this cultural context, the girl and the young man do not have a confirmed romantic relationship; thus, target text 6’s direct reference to him as “my lover” is clearly inappropriate. Target text 1 expresses the girl’s turmoil as “Is His love for me permanent or changeable?” though it differs from the original’s portrayal of “Qing(情)”. Target text 2 cleverly employs polysemy (clear weather, easily understood feelings) and subtly conveys the girl’s speculation about the young man’s affections, though it diminishes her inner conflict. Target text 3 shifts the focus, suggesting that the girl’s inquiry now revolves around whether the young man is aware of her feelings. Target text 4 asserts the girl’s certainty about the young man’s feelings, neglecting to express her complex emotions. Target text 5 reiterates the original’s surface meaning without addressing any nuances related to “Qing(情)”. Similarly, target text 6 uses polysemy but explicitly highlights the young man’s “enthusiastic singing”, implying that the girl’s feelings are fully formed, which diverges from the original poem.

To interpret the various explanations of the cultural information associated with “Qing (晴)” found in the language material, it is essential to establish a coherent interpretive pathway and, based on this, to propose suggestions for the thorough extraction of cultural focal discourse. This paper will employ Bourdieu’s Cultural Capital Theory to conduct a layered path analysis, examining how the accumulation of cultural capital influences the processing of cultural information.

III. BOURDIEU’S CULTURAL CAPITAL THEORY

A. Field, Habitus and Capital

Bourdieu (2006, p. 105) asserts that we cannot explain the structure and functioning of the social world unless we reintroduce capital in its various forms, rather than merely the form recognized by economic theory. It will utilize the cultural capital theory to establish a framework for examining the activation of cultural information within cultural focal discourse, specifically applied to *Bamboo Branch Song (first of two)* and its six translations. In Bourdieu’s theoretical framework, field, habitus, and capital are interdependent and co-constructed (Grenfell, 2014). To better illustrate the concept of cultural capital, it is essential to first explain the terms field, habitus, and capital.

To understand interactions among individuals and to explain social phenomena, it is necessary to study the social space in which these interactions occur, known as the field. In other words, the field is a network or configuration of positional relationships (Bourdieu & Wacquant, 1998). There are multiple fields within social practice, each with its own history, rules, and order (Thomson, 2014). The field serves as a means of transforming real-world issues into specific experiential operations, focusing not only on subjects within a particular context (historical, geographical, relational, etc.) but also retaining skepticism toward previous investigative conclusions (Thomson, 2014). The field is not static; rather, it is a space of competition and conflict, and the power dynamics within the field shift with changes in the capital of the practitioners involved (Bourdieu, 1998).

Habitus is shaped by a series of historical relationships accumulated within the practitioner (Bourdieu & Wacquant, 1998). Formally, Bourdieu describes it as a set of embodied mental schemas and dispositions for perception, judgment, and action. Individuals within the same field may share similar habitus, leading to comparable views on the same events. Habitus is the individualization of social experience embodied in the practitioner or the socialization of biological individuals through social processes. While it operates from within, it is not entirely individualistic and does not serve as the sole determinant of behavior; rather, it embodies a structuring mechanism (Bourdieu & Wacquant, 1998, p. 36). Habitus represents the internalization of social factors, where this practical rationality transcends the individual. Thus, habitus can assess the appropriateness, adequacy, and feasibility of individual behavior in specific social contexts (Bourdieu, 2020). Capital is an accumulated form of labor that can be both material and immaterial (Bourdieu, 1997, p. 191). Bourdieu categorizes capital into three fundamental types: economic, cultural, and social capital, while continually expanding these categories. His aim is to broaden the meaning of “capital” by using the term within a more extensive system of exchanges, facilitating the conversion and exchange of different types of assets across various fields and networks (Moore, 2014, p. 99). Consequently, capital is an essential tool for practitioners operating within a field.

Bourdieu expresses the relationship among field, habitus, and capital with the following formula:

$$\text{Field} + (\text{Habitus}) (\text{Capital}) = \text{Practice} \text{ (Bourdieu, 1980, p. 101; Marton, 2014, p. 50)}$$

The field is the social space in which habitus is formed and capital is distributed. Together, field, habitus, and capital provide an epistemological and methodological approach to understand historical and specific social life.

B. Three Levels of Cultural Capital

Cultural capital is an important concept within Bourdieu’s framework of capital, manifesting as “culture is the social game that everyone is inevitably involved in” (Zhang, 2005, p. 15). Initially, cultural capital was constructed to explain how a child’s success in school depends on their parents’ level of education, but it has since been applied to research in various cultural fields of practice.

Language products require decoding in order to be fully recognized as information (Bourdieu, 2005), and cultural information in language can be extracted through the use of cultural capital as a decoding tool. Culture is constructed by members of a discourse community that shares a common social space, history, and imagined experiences (Kramsch, 2014). Cultural capital in language use is primarily embodied, presupposing a process of embodiment, where a practitioner’s use of language is linked to the accumulation of their cultural capital (Abbas et al., 2017). The identification of s and the extraction of cultural information varies depending on the level of cultural capital accumulated by the practitioner. If we wish to measure complex and composite structures like cultural capital, we cannot simply ask, “How much cultural capital do you have?” but must instead consider the various levels that we believe constitute cultural capital.

When examining cultural capital in language use, the corresponding factor is the series of processes involved in the practitioner’s interpretation of cultural information, which involve various levels of cultural capital. Linguistic capital is a subset of cultural capital (Bourdieu, 1991), implying that language skills are part of the embodied state of cultural capital. On top of this, the use of language can be measured like a commodity, with the standard being the legitimate form of language usage, which manifests as the norms practitioners must follow in linguistic behavior (Bourdieu, 2005). These norms can be reinforced through sanctions, and their significance is reflected in everyday language use (Bourdieu, 1997). The tension between subjective use and objective standards in language use means that practitioners must accumulate norm-level cultural capital in order to successfully perform linguistic acts in society. Different understandings and reactions to the same social practice reflect variations in practitioners’ value orientations (Bourdieu, 1997). Value orientation involves practitioners’ internalized identification with values, which externally manifests as behavioral preferences. In verbal behavior, this tendency to interpret cultural information corresponds to the value level of cultural capital.

Before applying the three levels of cultural capital to explain the issue at hand, it is important to note that although most translations of *Bamboo Branch Song (first of two)* successfully identify the cultural capital behind the metaphorical use of “晴” (Qing, no or few clouds in the sky) to imply “情” (Qing, sense and feeling), there are different interpretations of the specific type of “sense and feeling” being conveyed. It indicates that merely identifying cultural focal discourse is insufficient; it is also necessary to extract the correct corresponding cultural information. Thus, the process of reaching a reasonable interpretation of the cultural information behind the focal word “Qing(晴)” can be divided into three levels or steps: releasing the surface meaning, identifying the cultural focal discourse, and extracting the cultural information as follows:

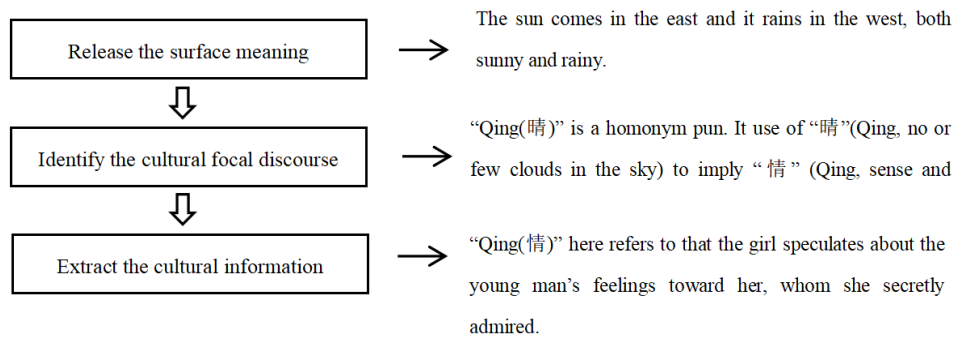


Figure 1. Three Steps to Extract the Cultural Information

The differences in the accumulation of cultural capital at the concrete level lead to varying degrees of cultural information extraction, resulting in different interpretations. Its relationship with the language skill level, norm level, and value level of cultural capital is illustrated as follows:

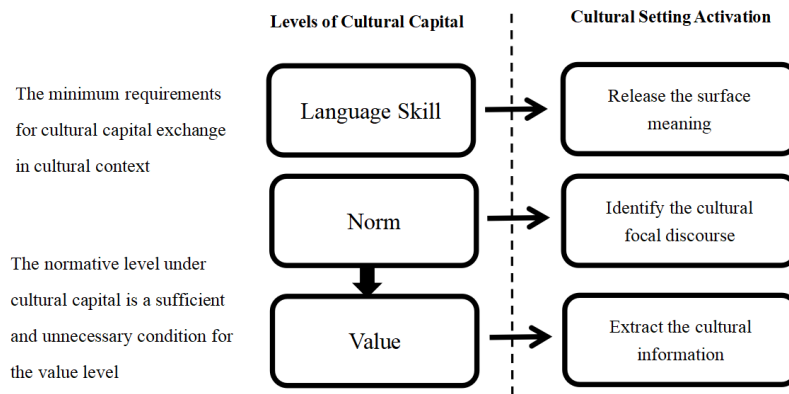


Figure 2. Three Levels of Cultural Capital

At the level of surface meaning, the practitioner’s accumulated language skills are put to the test. That is, if the practitioner has mastered the language skills, they can release the surface meaning of the discourse. The practitioner possesses the cultural capital to recognize the dictionary meaning of each character and word in the poem, as well as their grammatical significance. Mastery of language skills is the minimum requirement for cultural capital exchange in a given cultural context. Even if the practitioner is not sensitive to cultural information at this stage, there is still the possibility of accumulating cultural capital in the process of cultural capital exchange. All six previously mentioned translations demonstrate a solid grasp of the surface meaning of the original text, indicating a sufficient accumulation of cultural capital in the language skill dimension.

At the level of identifying cultural focal discourse, this involves the accumulation of cultural capital at the norm level—specifically, the ability to recognize that “Qing(晴)” carries cultural information. At this point, two situations may arise: insufficient extraction of cultural information or sufficient extraction of cultural information. Before the correct cultural information is fully extracted—i.e., when the cultural understanding of “Qing(情)” is inaccurate—there is still a genuine identification of the cultural focal discourse. This type of recognition of cultural focal discourse may stem from the accumulation of cultural norms in social practice, which are stored in the practitioner’s cultural capital. For example, learning about puns based on homophones in school or other settings, where cultural knowledge is consolidated, such as understanding that in *Bamboo Branch Song (first of two)*, “Qing(晴)” also refers to “Qing(情)”, and associating “Wu Qing (无晴, no clear skies)” with “Wu Qing (无情, do not like her)”, which aligns more closely with social conventions. However, the accumulation of cultural capital at the norm level is still insufficient to achieve full cultural information extraction and the maximal exchange of cultural capital.

At the level of cultural information extraction, a practitioner’s accumulated cultural capital at the value level allows for the full extraction of cultural information, marking a highly regarded social practice that conforms to societal norms. Although holding the beliefs and values of a particular culture does not necessarily imply fluency in the language, when a practitioner has mastered the language skills, possessing cultural capital at this level enables them to identify cultural focal discourse and extract cultural information. This is because norms are the direct manifestation of value orientation, though holding a norm does not necessarily mean endorsing that value orientation. In other words, norms are the sufficient but not necessary condition for values. While it is clear-cut whether the cultural capital contains a particular norm, evaluating the belief and value dimensions of cultural capital cannot be reduced to a simple yes-or-no answer. Instead, it is reflected in degrees: the more accumulated cultural capital a practitioner has at the value level, the more aligned they

are with the group's cultural value orientation.

The above analysis demonstrates the effectiveness of using the three levels of cultural capital to explain the differences in cultural interpretation outcomes. This phenomenon also highlights the inherent risks involved in the exchange of cultural capital. However, further explanation is needed to account for the loss of value-level cultural capital during its circulation.

IV. THE CIRCULATION AND RISK OF CULTURAL CAPITAL

In language use, the exchange of cultural capital is inevitable. The optimal exchange of cultural capital aims to achieve full accumulation of cultural capital. However, by examining the cultural capital stored in the original text of “Qing(晴)” and its six translations, we can observe that the value dimension of cultural capital is the most difficult to circulate. This necessitates a deeper inquiry into the operational logic behind the accumulation of cultural capital.

Cultural capital has the potential for accumulation and multiplication. The process of accumulating capital is not a matter of luck, like in a game of roulette, but rather requires personal investment, such as time. Cultural capital can be continually produced and reproduced through exchange, allowing it to be accepted and passed on by people. Its mobility is primarily reflected in how practitioners, through practice within a cultural field, facilitate the circulation and accumulation of cultural capital. However, the accumulation of cultural capital is inherently risky, as it requires personal investment and direct engagement that cannot be replaced by others. In fact, failure to accumulate cultural capital effectively can result in further obstacles, such as wasted time and the need to spend double the effort to correct mistakes later (Bourdieu, 1997).

The accumulation of cultural capital must take place under conditions of embodiment, and embodied cultural capital accumulation is seen as the formation of habitus (Bourdieu, 2006, p. 107; Grenfell, 2014). Habitus is not static; it is a concept Bourdieu introduced to go beyond fixed rules, allowing the practitioner's “external” and “internal” aspects to shape each other. Habitus includes both a “structured structure”—shaped by a person's past and present circumstances—and a “structuring structure”—where a person's dispositions help shape their current and future practices (Maton, 2014, p. 50). This means that habitus captures how we internally process history and bring it into the present situation, choosing one course of action over another. Habitus does not exist as a concrete entity in the world but can be identified externally. Embodied cultural capital continues to manifest as social habitus, which can be perceived by other practitioners. At this point, the exchange of cultural capital occurs, and habitus can exist in society in the form of certain rules and value orientations, which can be sensed by practitioners.

However, external recognition by society does not guarantee successful internalization by the individual. The concept of a “well-constructed habitus” logically implies the existence of an “imperfectly constructed habitus” (Grenfell, 2014, p. 188). When practitioners are in a corresponding field, they are not omniscient regarding their position, beliefs, or attitudes toward other practitioners—a person can never be perfect (Maton, 2014). At this point, the unsuccessful internalization of social habitus (i.e., failure to fully internalize habitus) results in the practitioner mimicking external rules rather than internalizing value orientations. This places the exchange of cultural capital at risk. Therefore, the expression of cultural capital at the value level facilitates the internalization of social habitus, which is an essential feature that cultural capital exchange and accumulation should emphasize.

To achieve optimal cultural capital circulation, practitioners should meet the prerequisite of language skill-level cultural capital, while also respecting norm-level cultural capital, and making efforts to align closely with the value-level cultural capital of the original text. At this stage, during the exchange of cultural capital, emphasizing the value dimension of cultural capital facilitates the internalization of social habitus. The accumulation of value-level cultural capital, particularly high-quality cultural capital, represents the ideal outcome.

V. CONCLUSION

This article explores the reasons behind the differing interpretations of cultural information contained within the same cultural focal discourse, as recognized by practitioners, through the lens of Bourdieu's Cultural Capital Theory. Using Liu Yuxi's *Bamboo Branch Song (first of two)* and six translations as the subject of analysis, the study examines the relationship between the three steps of fully extracting cultural information and the three levels of cultural capital. The identification of cultural focal discourse is linked to the accumulation of cultural capital at the normative level, while correct interpretation of cultural information is associated with the accumulation of cultural capital at the value level.

Further examination reveals that the lack of accessibility to habitus can lead to the incompleteness of cultural capital, resulting in the unsuccessful internalization of the externalized social habitus. This incomplete internalization is manifested as mere imitation of expressed norms, leading to a loss of value orientation and posing risks to practitioners in their exchange of cultural capital.

In cultural practice, the exchange of cultural capital is inevitable. Highlighting the value dimension of cultural capital facilitates the internalization of social habitus, contributing to the accumulation of cultural capital. In today's globalized context, information exchange is accompanied by the dissemination of culture. The importance of cultural capital becomes even more pronounced, drawing our attention to the circulation of cultural capital following the reception of various information in daily life. Respecting the normative level of cultural capital provides points for recognizing cultural focal

discourse, while emphasizing the information carried by value-level cultural capital plays a positive role in the cultural communication.

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