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Linguistics & Education



Strategies for Teaching Poetry

How to Write a Dynamic Lesson Plan?

Highlights

Implementation of a Verbal Compiler

Management Practices in Institutions

Discovering Thoughts, Inventing Future

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Implementation of a Verbal Compiler: The Need to Develop Audio Language to Keep Pace with Rapid Development becomes a Necessity

By Laarfi, Ahmed & Dr. Kepuska, Veton

Abstract- This research paper aims to make essential developments in Speech Recognition(SR), the compiler gives the user a choice to choose the type of output, whether it is textual or conversational (audio). Many large companies have developed such Speech Recognition Systems (SRS), especially the companies producing Smartphones, Computers, and Laptops. If translation is taken as a model application, they have not yet developed the perfect systems. The purpose of this paper is to add facilities to the Speech Recognition (SR) software so that it can deal with spoken languages.

Index Terms: artificial intelligence, speech recognition, compiler construction, audio programming language.

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Implementation of a Verbal Compiler: The Need to Develop Audio Language to Keep Pace with Rapid Development becomes a Necessity

Laarfi, Ahmed [α] & Dr. Kepuska, Veton [σ]

"Great achievements begin with small dreams"

Abstract- This research paper aims to make essential developments in Speech Recognition(SR), the compiler gives the user a choice to choose the type of output, whether it is textual or conversational (audio). Many large companies have developed such Speech Recognition Systems (SRS), especially the companies producing Smartphones, Computers, and Laptops. If translation is taken as a model application, they have not yet developed the perfect systems. The purpose of this paper is to add facilities to the Speech Recognition (SR) software so that it can deal with spoken languages.

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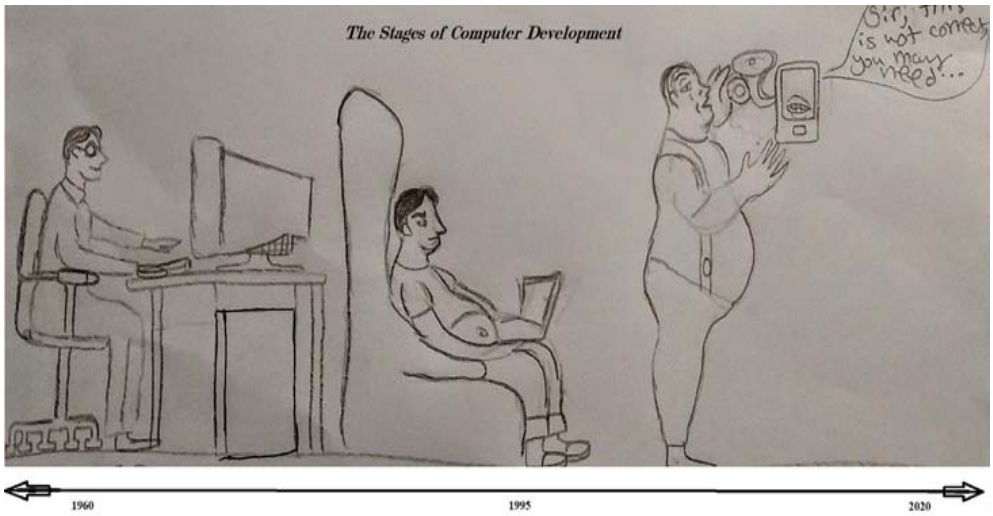


Fig.1: From Electronic Numerical Integrator and Computer (ENIAC), a building, to where? *

I. Preface

a) *"Two Chineese speak chinheese, but they need a chinheese to chinheese interpreter process"*

SR is defined as speaking to computers in any language. The process is described through complex technical operations, which will be addressed later. The number of software packages that utilize SR has been massively increased. Accordingly, the software are commonly used. Their importance is increasing because many devices use this new paradigm. The software have become essential applications of Laptops and Smartphones and other critical electronic devices. The Compiler is a virtual part like an interpreter between two people who speak entirely different languages. Most of the traditional translators in programming languages are textual. Some changes have been made to enhance the translators by entering other types of files such as sounds, graphics, and videos in different forms and extensions. Known computer languages that are numbered in the tens, if not hundreds, accurately represent the compiler. All compilers rely on the rules of a language, which are fixed but mostly similar to each other. The compilation of the artificial intelligence of SR is quite like a person who speaks Japanese in a local dialect that is not known even to the other Japanese. Many translators who have studied Japanese grammar are often unable to translate it correctly. The intended use of such applications to advance the most important modern technologies is advocated.

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Fig. 2: Bridging The Different Language*

II. Introduction

a) *"We live the future in our present"*

One of the most important features provided by the audio input of the computer is that it frees users from several activities. For example, there is no longer a need to use hands or any other type of input. Moreover, a quick insertion-input method of input frees the eyes from focusing on the input mode.

Of course, such applications have many problems since their launch four decades ago until today. The acceleration of technological developments leads to improved quality of such applications. Users rely more and more on usage of such applications that utilize SR. The spelling of commands and the commonly used input units are utilized. A separate word may be stored in a variable of a specific type declared by the compiler designer. Symbols, erratic phrases, or related sentences can be stored as variables according to the types of the entered data. The storage is completed by interaction between the compiler and the human. Ultimately, the final confirmation should be affirmed by the yes or no question. Thus, we have variables stored in memory addresses. After storage, a kind of artificial intelligence is introduced that leads to continual updating whether correcting previous errors or keeping the data available while storing any new information. For example, if a date is requested, 8 digits expected to be entered (2 digits for the day, 2 digits for the month, and 4 digits for the year). In the 1990s, the computer whose memory was 2 megabytes was considered a good machine, but 4 megabytes was excellent. At that time, video files were the most resource-intensive, followed by high-resolution image files. Audio files could not be ignored in terms of required allocated space. The text files are the smallest in terms of memory size. Nowadays, computers have vast space available without considering the additions of hard disks and external storage devices. Although abundant memory space is available, the concern is the files' sizes being as small as possible. Therefore, the voice information is stored as text data; this feature provides users with the ability to handle input/output files as audio files at the same time, that is, as byte/text files.

PART 1 What to Do.

b) *"Programming languages produce other programming languages."*

A. Design and implementation of a compiler includes a language supported by speech recognition in general

In the late 1970s, a significant development took place in speech recognition systems (SRS), a vast improvement but still not enough to build a complete system that deals with SR. The improvements in this field have been continuously occurring whereby the use of software instead of hardware programming is utilized. In the second decade of the 21st century, SR is used everywhere. The SRs are easily programmed in C++ language in the Visual Studio group by Click & Drag through a box that acts as a voice recorder to save the data in any audio file format. Converting the text file to a voice file in the type of format needed is simple. In some Windows versions, a facility of recording voices by using the speaker icon is found on the toolbar. Also, can easily read text files as audio. Generally, most applications, whether audio or otherwise, have characteristics of the conversion of files from a format to another format that can utilize applications like Excel, pdf, and Word. Furthermore, software packages that perform a specific task, such as Laser and Photonics, can convert simulated files to data files in the form of images and vice versa to be used later as input either in the same or another software. An example is converting file extensions between Optiwave and Optic Studio.

As of today, the word processor accepts input in audio form in many languages. Numerous software packages prepare, write, pronounce, or convert what was read to a text file, making communication between people who cannot interact linguistically together much more relaxed. We need to translate from one language to another. Such software is still largely incapable of translation even with languages of the same family. We are also faced with the problem of ambiguity.

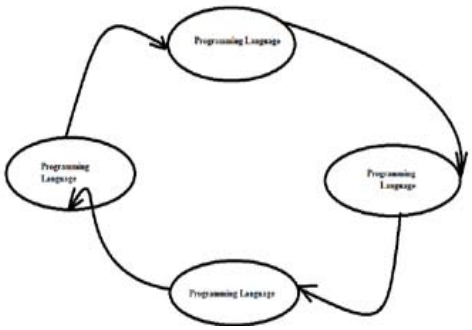


Fig. 3: Recursive means that the compiler is any high-level language that can program a set of programs. By the new compiler, another new compiler can be produced

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B. Why and how do we design Compilers in the middle of the great congestion between programming language interpreters & compilers?

c) *"Using these systems, our breaths become counted"*

I have not heard or used a programming language in which the commands are uttered. Software to search for something or somewhere receives orders by voice. Automated voice systems control many activities, including schedules or cancelations and voice payment systemsthat give access to the software that monitors the calls by recording them. Numerous other reasons include quality assurance. SR usage represent examples of systems programmed by a specific language.

Compilers are similar to any other executive program that ends with the extension .com or .exe gives programmers the environment to design and provide all programming needs based on the purpose of the program. Compilers orders and divides the files into packages (units) and performance-related tasks. Inside each are classes that contain procedures, functions (methods), and all types of compiler stages (lexical, syntax, and semantic), and in order, may express implementation types like defining variables, records, files, arrays, libraries, and all kinds of saved files. In other words, the compiler is also a program that uses a high-level source language to transform into a low-level target language. While running on its environment, the source compiler should detect errors, report them, and inform the programmer to make required corrections.

Second: The lack of SR applications in a language such as Arabic leads to the need to find solutions and alternatives, either by producing a spoken programming language or by developing the few available applications. In this paper, all emphasis is placed on the creation of a spoken language by designing a compiler that achieves this purpose.

The main program, which stays resident in the memory, should have a minimum size, and be limited to few commands that apply the Dynamic Loading Technique, which calls the target program, bring it from its physical address to store temporarily in the main memory, performs its task, and returns to its location outside the memory. The commands that use this operating system technique should be available and implemented in the language used. Once the compiler runs, it shows, edit, save and modify commands on the main screen. A user-friendly screen with menus helps programmers to perform tasks. Visual languages are preferable.

As discussed before, the SR files are used as input/output files or voice/text files, and the conversion between them. Most languages serve the call of such files either way and even the text, if it is not lengthy, can be edited in the command itself if programmers decide to write manuscripts to be read as voice files.



Fig. 4: The Amphibious language*

PART II: A Frog, Amphibious, Language

d) *"All that we are seeking is to command the computer system acoustically to obey"*

A New Generation of Language Programming: a programming language that receives voice commands based on the mechanisms of SR.

System Definition Without detailing the nature of sound production, technical details of the relationship between humans and computers in terms of SR are discussed. Mathematical calculations are vital to solving problems. The figure provided below demonstrates the process of how speech should be utilized. Designing a compiler to deal directly with the SRSs is vital, particularly due to the advancement of the Modern Generation of Programming Languages (MGPL) that support voice commands as an alternative to writing. Besides, such a system develops and simplifies programming languages so that words can be used from the spoken language of programmers. Moreover, SR increases the speed of achievement, avoiding the incompatibility between the Speech Recognition Techniques (SRT), and the compilers. In many common components, exchanging procedures may be neededfor SR and Compiler Construction (CC). Instead of adapting the two systems to work in one environment, the common framework would be appropriate for work together from the scratching with complete compatibility.

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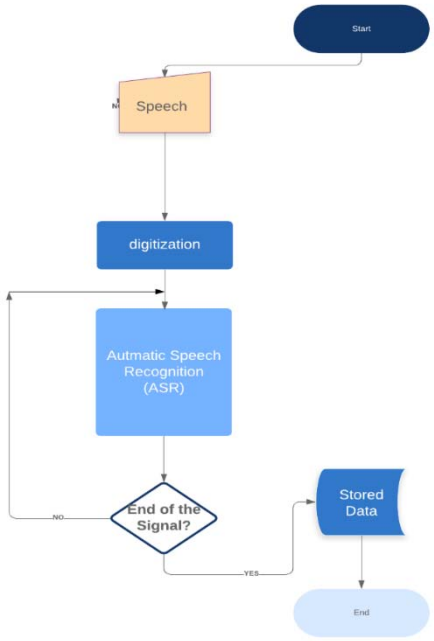


Fig. 5: Basic Operation of the Speech Recognition System

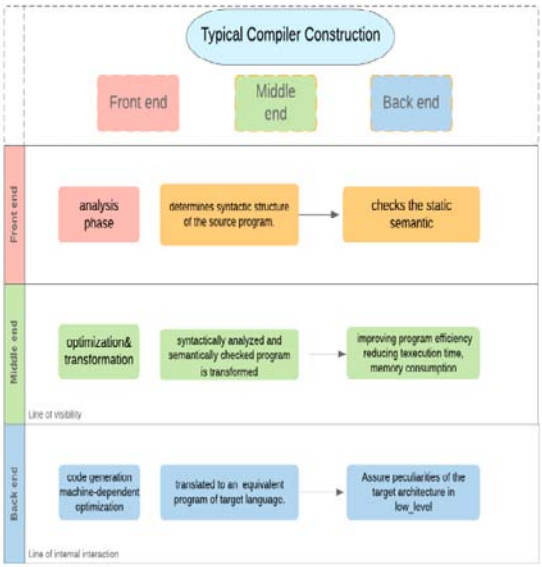


Fig. 6: Compiler Construction Operation

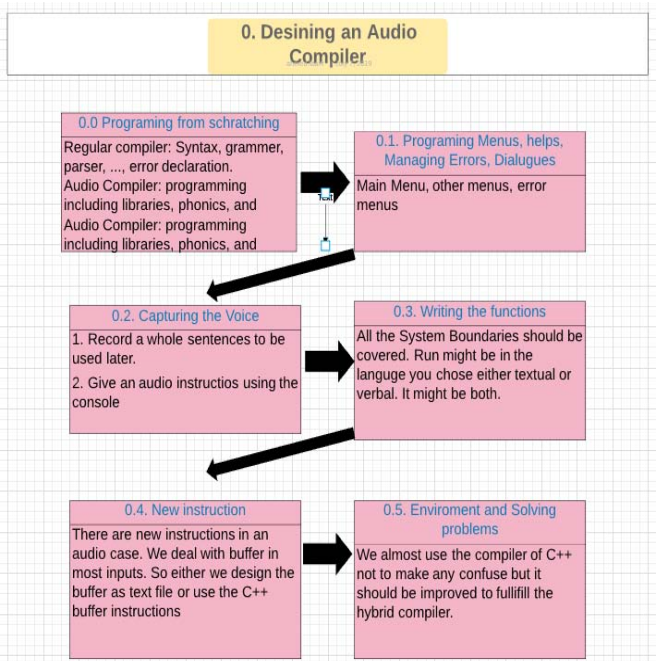


Fig. 7: Stages of an audio compiler

The design phase of this verbal compiler has been broken down into six stages called processors to outline the subject in general and the programming processes specifically, as seen in Fig. 8, shown above.

Stage 0.0. Programming from scratch

A programming language is a compiler or interpreter that contains many rules and procedures, libraries, and auxiliary operations to control the compiler. Yet, programmers can only identify problems and then program them. The innovation of our compiler in stage 0 is unlike programming languages in the past that received commands through keyboards, mice, and input tools in general. The resulting programming language enables the programmer to design and implement systems by voice commands. Stage 0 requires constructing a complete Compiler fully. Design a new compiler from scratch was one of the difficulties we faced. Implementing a compiler may take five years if only one programmer achieves it. We are not interested in developing a new programming language, but we need a modification to include sounds in the language for it to become more efficient.

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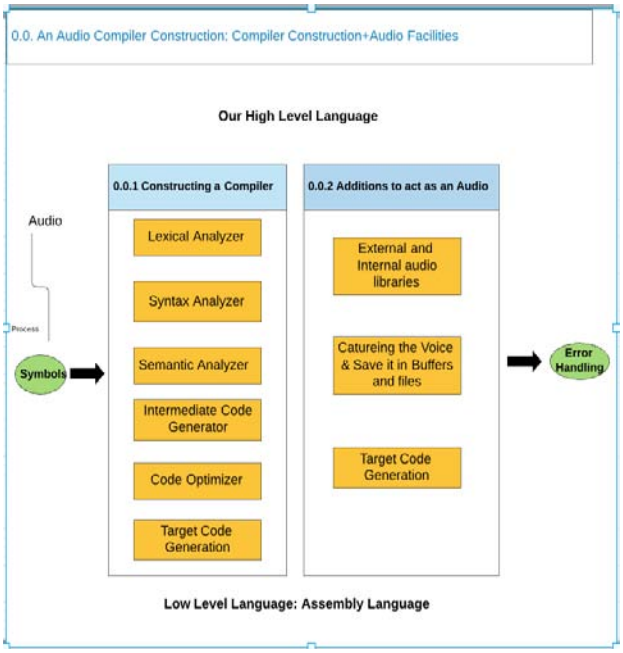
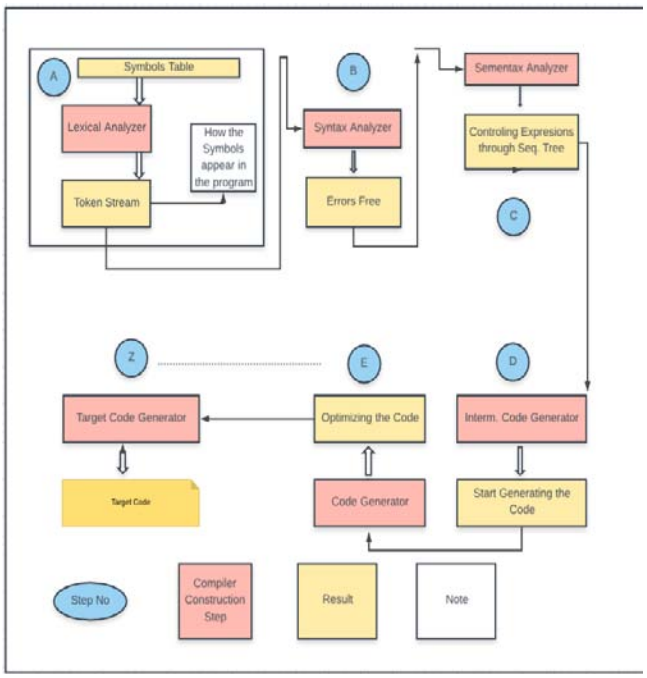
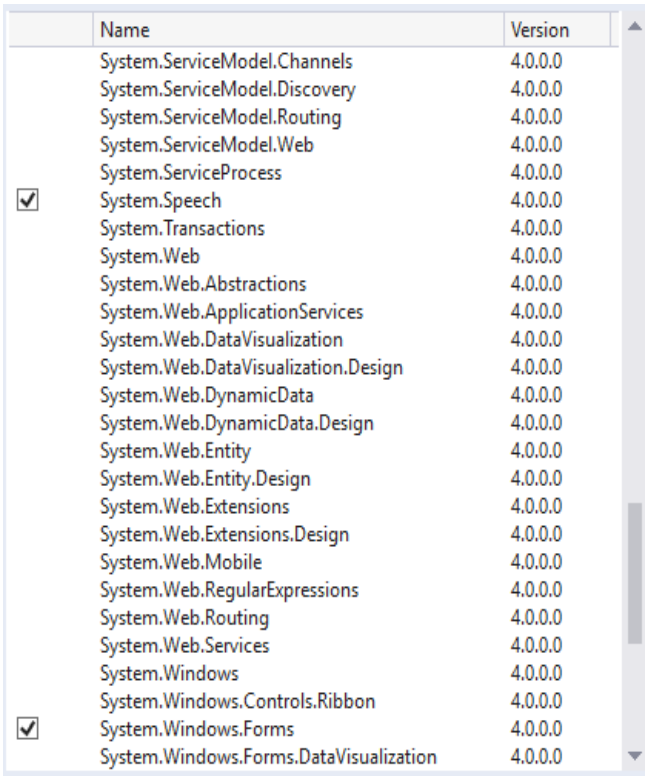


Fig. 9: For example, the part (processor) of an audio compiler could be broken down within two processors

The dilemma is that sound-related programming mostly depends on capturing sounds to save it temporarily in the Buffers. Two major problems must be confronted: A severe shortage of books that explain such types of programs and the limitation of the material on the Internet. Luckily, some fragmented material is provided by YouTubers who are interested in some applications.Buffers are audio streams stored for a while. A variable type of flowing data in buffer cannot be specified. Programmers must find a way to convert the buffers' contents into variables of the String type. This method only enables programmers to compare the variables that are defined in the programs with data in the Buffers. Programmers always have alternative solutions such as using text files. A Compiler acts as a calculator is designed: The desired process is verbally commanded be addition, which stored in the text file A as a variable of a string or an integer. The numbers that summed up through a regular program store in file B. Comparing the entered data in the text file "A" with the expected cases and matching with one of them is a required operation, and here is example of an "addition" of two numbers. Different operations can be programmed, but in this case, the issue is the sophistication and need for more text files. The previous explanation is a solution but is stressful for programmers and takes time to process.





	Name	Version
	System.ServiceModel.Channels	4.0.0.0
	System.ServiceModel.Discovery	4.0.0.0
	System.ServiceModel.Routing	4.0.0.0
	System.ServiceModel.Web	4.0.0.0
	System.ServiceProcess	4.0.0.0
☑	System.Speech	4.0.0.0
	System.Transactions	4.0.0.0
	System.Web	4.0.0.0
	System.Web.Abstractions	4.0.0.0
	System.Web.ApplicationServices	4.0.0.0
	System.Web.DataVisualization	4.0.0.0
	System.Web.DataVisualization.Design	4.0.0.0
	System.Web.DynamicData	4.0.0.0
	System.Web.DynamicData.Design	4.0.0.0
	System.Web.Entity	4.0.0.0
	System.Web.Entity.Design	4.0.0.0
	System.Web.Extensions	4.0.0.0
	System.Web.Extensions.Design	4.0.0.0
	System.Web.Mobile	4.0.0.0
	System.Web.RegularExpressions	4.0.0.0
	System.Web.Routing	4.0.0.0
	System.Web.Services	4.0.0.0
	System.Windows	4.0.0.0
	System.Windows.Controls.Ribbon	4.0.0.0
☑	System.Windows.Forms	4.0.0.0
	System.Windows.Forms.DataVisualization	4.0.0.0

Fig. 10: More explanation about regular compiler's steps

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III. Internal and External Libraries

One of the most important features and advantages offered by the programming languages is the various libraries, which are located within the language or programmed by the compiler, and they are called internal libraries. At the same time, there are additional libraries which serve specific purposes that are not available in the programming language, such libraries do not benefit all programmers in general. These libraries are called external libraries, and small software companies program them. External libraries are downloaded from professional sites. Several steps are followed to install them. Internal libraries are not commonly available in languages but are added from within the language interface. The language mainly has the necessary libraries to run in general, but the performance of some additional operations, such as the use of sound commands, needs to be added.

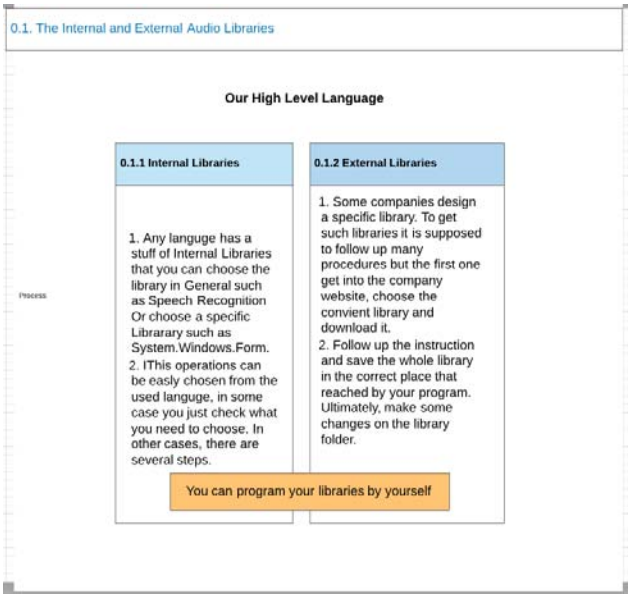


Fig. 11: The internal and external libraries.



Fig.12: An internal library



Fig. 13. a: External Library

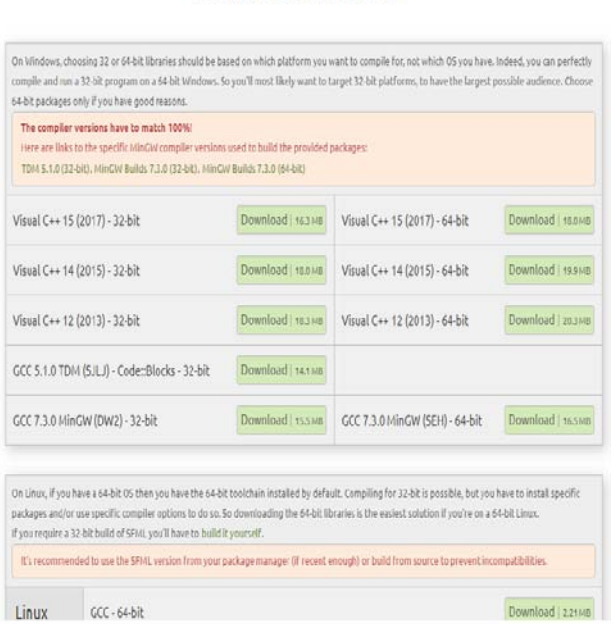


Fig. 13. b:

Fig. 11

Fig. 9, 10, and 11 clarifies how to download external library.

0.1.3. Error handling

In every language, when errors occur in one of the stages of compiling, the number, type, and line of the errors are shown. In this modified language, errors are classified and given numbers and displayed in interactive screens with programmers.

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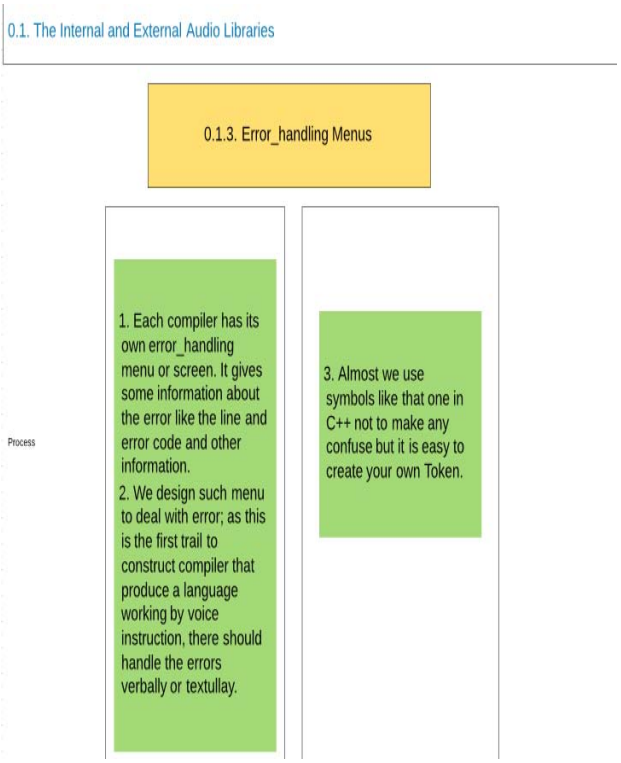


Fig. 14: Error handling Menus

In this case study, we analyze seven inputs and outputs of the six stages of translation for regular compiler, that begin from the input and are translated by a compiler stage. As shown in fig. 14 a. the statement is placed on a symbol table. Once the voice is captured, it is dealt with exactly as in the compiler stage. So, the input will become an audio. In fig. 14. b., the voice passes on the Syntax Analyzer that composes the tree if the capturing operation of the voice is correct; otherwise, an error occurs.

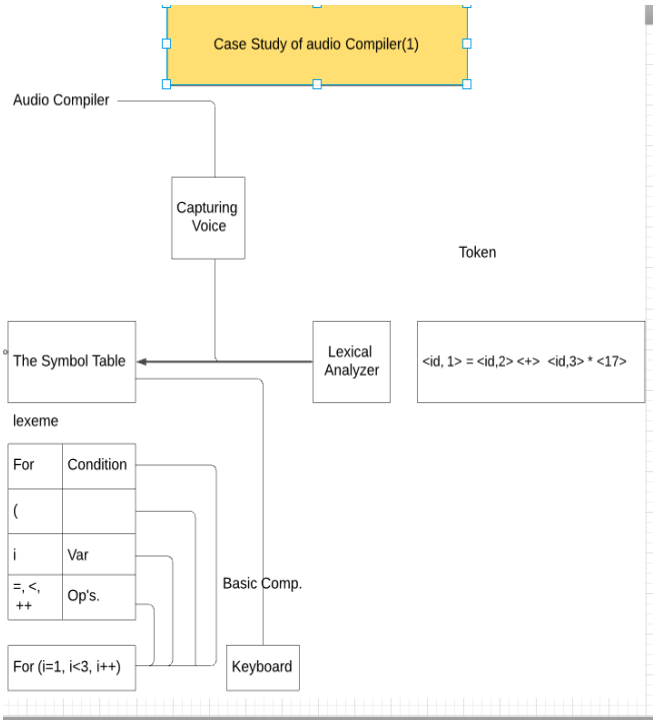


Fig.15. a

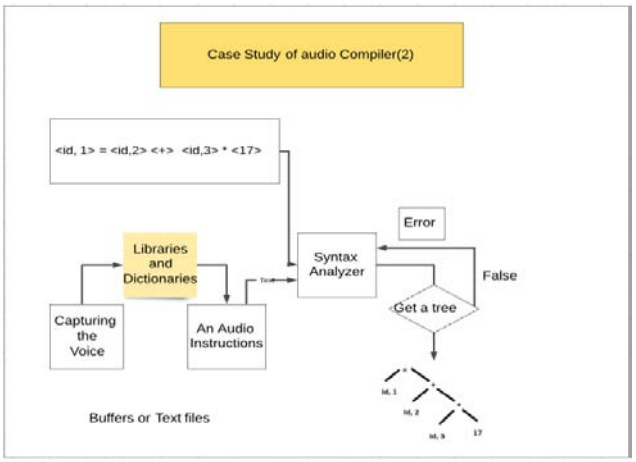


Fig. 15.b

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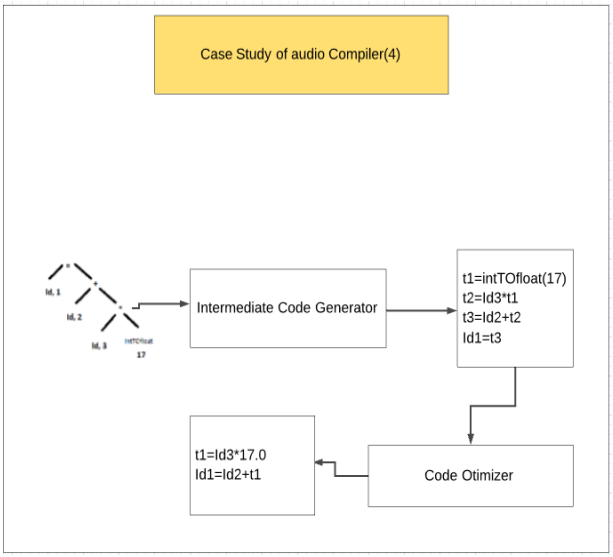


Fig. 16. a

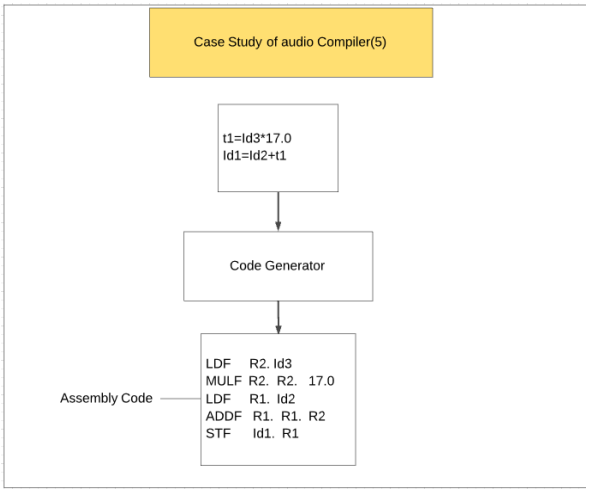


Fig. 16. b

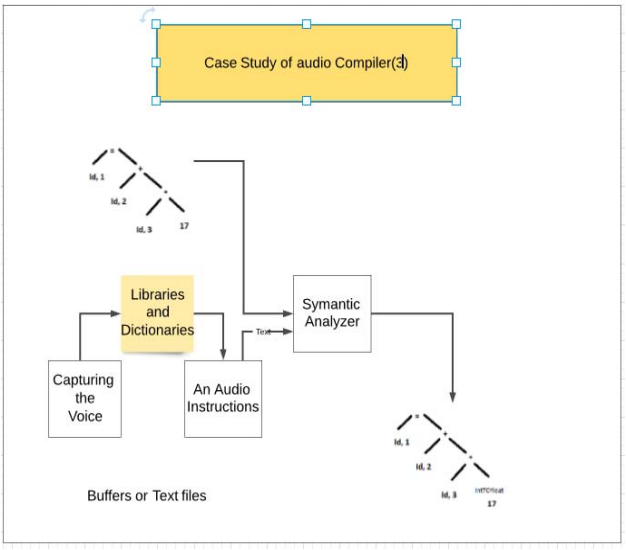


Fig. 16. c

Fig. 15, 16 clarifiy all the compiler construction stages. Fig 16 a, b, and c show the other four steps to reach to Machine Code (Assembly Code), ultimately. This code which deals with the contents of Microprocessors, Registers, and RAM and has access to other external resources such as memory. The example model of the compiler that works as a calculator receives audio commands and then works as a regular compiler, information that will be explained in detail later.

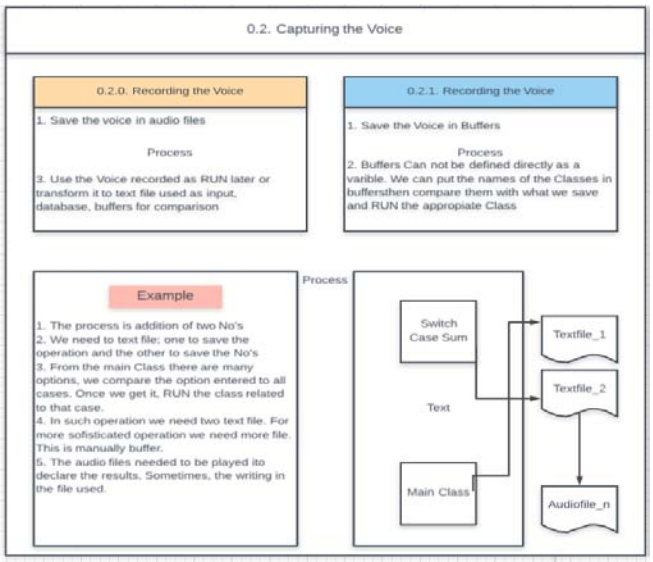


Fig. 17: An example of how to capture a voice and use it as a command

The compiler model that works as a calculator by receiving the instruction verbally.

In order not to confuse the users in a new language, all C ++ symbols have been used. For model programming, several options are taken into consideration. Despite the difficulty of C++ language and the lack of examples of all commands dealing with the sound, it is chosen. The most crucial advantage of C ++ is that it creates a code representing assembly language and thus has the required speed in dealing with the CPU. The most vital operating systems are programmed in C ++. In Fig. 15, the graph is considered Stage Three, the third processor of the whole system, designed to implement its operation into two subdivision Stages (Processors). This Phase is the first Stage after applying all the stages of the regular compiler. Audio programming allows many ways to capture the voice — categories which placed under two columns: First save the captured sound into any audio file format to deal with later or reuse the audio saved for other purposes. Second, save the voice in a temporary Buffers for a while. Both methods are interchangeably used as needed.

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IV. Saving the Voice in an Audio File

An external library called SFML can be downloaded, and several procedures become executed. For instance, we downloaded some libraries from SMFL and stored them in the same folder where the language libraries are stored. The program will not work on another machine unless the same folders are stored in the same places and the same libraries have been transferred to these folders. Compile the file as an executed file to ensure that the program works correctly. Then the executed program is run in the objected file. Programmers are in the process of programming and moving between different computers encounter complications that occur because of the non-presence of external libraries in their folders. When we finish the previous procedure, using voice commands can record any audio file at any length. Audio files are useful in that they can record clarifications and introductions to show results and help menus. Furthermore, they declare system errors. One or two words can be recorded, transcribed, and stored in a text file to be used in the system. These text files can act as a database of the system while the column represents the "field" and the line represent the "record". The programmer can package classes to read data, and when the program runs, it deals with the DBs or text files. For example, if the "Addition" process is used, users command verbally to choose the "Add" procedure; the order is interpreted to be a variable such as an integer, a bit, or a string, and stored in an appropriate file. Based on the previous procedure, other functions is programmed that can claim variables to be saved in other text files, and recording audio files and playing them later in the proper program or typing the audio text inside the program to read can also be achieved. Adding two numbers, users give the command that reflects the summation and declare how many numbers to be added. Two files, in this case, are used, and if the operation is complicated, which means using more than a process like "Add" and "Square root", more than two files are used. These operations are expressed within the codes that classify them and direct each process to their procedure. The verbal interaction between users and machines continues until the calculation is finished, and the result s given in the form of reading the text stored or written, and then the number shown is read. The machine alerts users that the process is completed. Users must obtain the results in style written especially in major systems such as employee salary calculations. The input is done in the verbal form and under the control of the user. If the input is ambiguous, the use repeats to write what the command wants clearly. Ultimately, the input stored in the database or text files. However, when calculating the results, they should be shown in reports and the pay checks.

V. Using the Buffers' Technique

Inside such libraries, whether internal or external, there are instructions for buffering. The sound can be captured to the buffer as a stream and then stored as any variable. Using buffers is much easier, faster, and vital. One issue that requires attention is that the sound stored in the buffer does not become defined as a variable. Other commands address this problem by converting the sound into a String type variable. The sound in this format is very easily handled. The technique, identical to the steps discussed in the previous stage, has greater flexibility, faster speed, and no exit from the CPU to connect to files stored in other locations.

VI. Ambiguity

Whatever the language spoken, recognizing the speech does not only depend on listening to individual words that are taken from the context, but also involves watching the movement of the lips and body language. The speaker uses his knowledge and logical repository to associate sentences and distinguish words individually or in a related context. Moreover, even if unable to understand a vocabulary used in a sentence can expect it and know the meaning. The understanding is when the full context of the sentence is taken. Furthermore, the use of compound words, dialects, and idioms should be taken into consideration. When a computer or mobile phone is used to Recognize the Speech (RS), none of those as mentioned earlier, knowledge can help the devices. because the intelligence of computers is zero but many people think that a computer is a smart machine. Programmers must define everything each step in a logical form acceptable to the computer as a whole and programming languages as a part can be followed. As illustrated in our model, which is a verbal calculator, steps through which an integrated work can be created to deal with such an acoustic signal. Besides, noise and many different factors affect the quality of speech recognition techniques. Some of them are related to the computer itself, like the sounds it makes. External factors in the room where we work are included, such as the presence of backgrounds sounds or noise.

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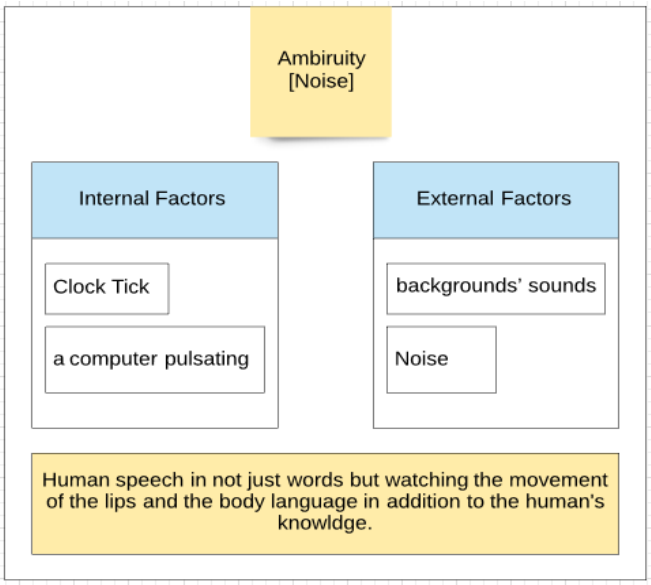


Fig. 18: The Ambiguity problem

VII. How to Solve Ambiguity

Many solutions can help users to specify a desired word. Programmers design a window in the program that gives matching options to the word. For example, if the word *two* is wanted, sometimes words *2*, *too*, and *tool* appears but users can correct the ambiguity manually by choosing the word that is needed. The same thing with the word *four*, which can be written as *4*, *for*, *ford*, *forth*, or *four* but this operation leads to little issues arise delay. Another solution that gives more accurate results but is difficult to be applied. Always the English language dictionary depends on two pronunciations for each word or at most four. A lady's and a man's voice with slow and fast speech can be heard. Even though speakers record different pronunciations for the same word and composing a whole new dictionary, is too hard. Instead, symbols that we use in the language in addition to the accompanying dictionary to the language ca e employed. Also, it can be facilitated by some kinds of dialogue like when the dictionary asks the user if a word is correct. If not, the wrong word is excluded while the user repeats pronouncing the word.

VIII. Conclusion

The previous steps indicate the importance of moving to programming languages that receive voice commands, and this leads to the design of a particular compiler to perform such tasks. Once a compiler is designed that performs limited functionality, then we can develop it to perform more comprehensive tasks. Artificial intelligence (AI) is beneficial in such systems. AR robotics programming is similar to programming like the calculator model. Another addition is hardware control should be improved. Our biggest problem is Ambiguity, which means that our pronunciation of the word does not seem sure to give the same spelling: The example of *two* or *four* that is mentioned before. In such case words like *to*, *too*, *2*, or any other similar spelling could be obtained. We find some solutions to the Ambiguity problem were found in many dictionaries with different speakers will help solve such a problem, and the dictionaries should be existing on software that handles audio-to-text SR.

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A Study of the Feasibility of Xu Yuanchong's Theories of Literary Translation and of His Findings

By Dr. Fangfang Tan
Shanghai Normal University

Abstract- By using the method of qualitative analysis, including compar ison, and by analyzing some typical examples, this paper discusses and proves Xu's principle of creative translation and that of excellence, focusing on the feasibility of his three-beauty principle: beauty in meaning, in sound, and in form. The typical examples are analyzed in detail, mainly from the perspective of prosody. Besides, by employing the deductive approach, the paper explores and explains Xu's findings through his translation of classical literature. In addition, the paper emphasizes that the pr inciple of creative translation and that of excellence and the three-beauty criterion are closely associated with one another. The former two help to ensure the implementation of the three-beauty standard. Finally, the paper states that they are all proved to be objective, scientific, practical, and widely applicable.

Keywords: *creative translation; excellence; three-beauty principle; feasibility; xu's findings.*

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Keywords: creative translation; excellence; three-beauty principle; feasibility; xu's findings.

I. Introduction

Professor Xu Yuanchong（许渊冲）(1921-) (hereafter shortened as Xu) was born in Nanchang, the capital of Jiangxi Province in China. He pursued his early studies in South-West China Associated University[1]. Upon graduation, he worked as an interpreter for US air unit volunteers who flew to China to help fight against the Japanese invaders. Later on, he received further education at Paris University. Then, he worked at several universities in China, such as Beijing Foreign Languages University and Beijing University. He has been a professor at Peking University since 1983. He is well-known as the first man to have translated classical Chinese literature, including classical Chinese poems, into English verses and rendered some into French verses. British publishing company Penguin published Xu's *300 China's Immortal Poems* (2014), which circulated in Britain, USA, Canada, Australia, and other countries. That was the first time that the publishing company had published a book of versions of Chinese poems. Apart from translating classical Chinese literature, esp. poetry into foreign languages, Xu has also translated many British and French classics into Chinese (from Wikipedia). He favors the strategy of domestication in his versions (2010:84).

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For scores of years, Xu has applied himself whole-heartedly to literary translation, mostly from Chinese into English, so that the world has acquired some knowledge of the exquisite quality of poems in the Tang Dynasty, verses in the Song Dynasty, and songs & dramas in the Yuan Dynasty, as well as of the profound meaning of *the Classic of Poetry* and *the Songs of the South*. Up to now, he has translated and published 120 classical Chinese works into English and some into French and vice versa. Through plenty of practice for 60 years, he has summarized his translation thoughts and translation theory, which are discussed and proved in his 121 academic papers and newspaper articles and which have formed a reasonable theoretical translation system. In 1999, he was nominated as a candidate for Nobel Prize in literature. He was honored with the title of "Outstanding Literary Translator" by the International Translators Federation. In 2010, he was awarded "Lifetime Achievement Prize for Translation of Culture" by the Chinese Translators Association. In 2020, some Chinese professors have recommended Xu again as a candidate for Nobel Prize in literature. Xu Yuanchong is the oldest and most respected translator and translation theorist in PRC. His principle of creative translation and that of excellence, esp. his three-beauty principle for translation of poetry with metrical meter, and his translated works are studied by numerous scholars in China, who take his theory as their guide to action.

Xu introduces the three-beauty-concept to translation theory: the idea that a translation should be as beautiful as the original in three ways: 1) semantically (the deeper meaning); 2) phonologically (the style like rhyme and rhythm); 3) logically (amongst others: length) (Chan Sinwai, 2009:216). According to Gao (2010:84), Xu advocates that the versions of poems should combine visual-and-aural beauty and that they should reproduce the integration of pictorial composition and musical arrangement. So far, in China, there are as many as 1417 academic papers and theses that explore and prove Xu's translation thoughts and translation theory from different perspectives. Many of them are MA theses, and quite a number of them verify the feasibility of Xu's three-beauty principle for translation of poetry. Tao Yemao and Zhang Zhen (2018: 68-73) do research into the achievement degree of Xu's translation of

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"Peach Blossoms in the Temple of Great Forest." They analyze Xu's version from the perspective of the three-beauty principle and survey it by sending 200 questionnaires to foreigners in the west who are requested to answer some questions about their understanding of Xu's version. They find out that "beauty in sound" and "beauty in form" have been accepted by most ordinary international readers, but, "beauty in meaning" has not been understood by them. The two authors give two reasons for the feedback and propose suggestions for improving "beauty in meaning" of the version. Ma Xiaoyan and Yan Changhong (2015:33-35) compare Xu's version of a famous poem in the Tang Dynasty with three other versions from the perspective of the three-beauty criterion. After detailed analysis, they conclude that the fourth version by Xu is the best, for it corresponds to the translation standard of equivalence, shows regular rhythms and demonstrates a perfect rhyming scheme. By analyzing the English version of "The Peacocks Fly Southeast"(the first longest narrative poem in the history of Chinese literature) translated by Xu, Huang Liping asserts that Xu's version of this narrative poem is harmonious in sound, symmetrical in form and faithful in meaning, which reproduces the original beauty in meaning, in sound, and in form (2018: 108-110). Another Chinese scholar named Wang Chenxin, by analyzing and comparing three versions by three scholars of *Three Character Classic* (a simple reader for children in ancient China, each line of which consists of two three-character phrases or sentences) from the perspective of Xu's three-beauty standard, discovers that Professor Zhao Yanchun's version ranks the best among the three versions because it is in conformity with Xu's three-beauty criterion. Still, another scholar Prof. Li Qingming (2014:125-130) makes a comparative study of the four versions done respectively by two foreign translators and two Chinese translators of an ancient well-known poem entitled "A Tranquil Night" by Li Baio② (701-762 A.D.), the greatest romantic poet honored as Poet-Immortal in the Tang Dynasty (618-907A.D.). By analyzing the four versions in the light of the three-beauty standard, Professor Li concludes that though the four versions are well done, yet Xu's version is counted the best because it strictly embodies the three-beauty standard. Many other scholars in China, who are deeply influenced by Xu's translation theory and translated works, have proved the aesthetic value, universal application, and practical effectiveness of the three-beauty principle.

Some foreign experts also speak highly of Xu's translations of classical Chinese literature, esp. poetry. For instance, Professor West from California University remarks that the English version of *the Classic of poetry* rendered by Xu is a delight to read (2015:11). An American scholar named Kowallis from Melbourne University sets a high value on Xu's translations of English and American literature, highly praising Xu's versions as a peak of English and American literature (ibid.). Still, another foreign scholar states that Xu's theory of excellence proved by him is a theory of new literary translation by destroying the old and establishing the new (2003:2).

Although so many Chinese scholars have written papers confirming and proving Xu's translation theory and practice, yet most of them show a lack of deep analysis and fail to offer detailed explanations. Thus, this paper conducts a specific study of the feasibility of Xu's translation principles, focusing on the effectiveness of Xu's three-beauty principle for translation of poetry and his findings through his translation of classical literature, esp. classical poems, which exert a profound influence on Chinese translators and translation researchers.

II. Xu's Principle of Creative Translation and that of Excellence

In the last two decades, linguists agree that language not only expresses meaning but also generates meaning. Xu (2000) proposes the principle of creative translation in the Introduction to *English versions of 300 Immortal Poems in the Tang Dynasty*. He then points out that the creative translation just means creating new or novel expressions to reproduce the original meaning better. E.g., Zhu Shenghao's versions of Shakespeare's plays, Fu Lei's versions of Balzac's novels and Yang Bi's translation of *Vanity Fair* are all representative works which show features of creative translation (2003:2).

Translators may treat the literary translation as the rivalry between two languages or even between two cultures which compete to reproduce the original content better. It should be faithful to the original at least, and beautiful at best. A literary translator ought to exploit the advantages of the target text, i.e., to make the fullest possible use of the best expressions of the target language to make the reader understand, enjoy and delight in the version. A creative translator should do his work as though he were the author of the original in the target language (Xu, 2000: 2).

The two languages which involve translation have their advantages and disadvantages. Each has its idiomatic usage. If the translator can bring into full play the distinguishing features of the target language by using the most appropriate expressions to describe the reality portrayed by the original, then the version becomes superior or gets closer to what actually happens or what is true in the source text. That is the ontology of literary translators. According to this cognition, the version may be better or above the original. That is the theory of excellence advocated by Xu. (2012:83).

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Guo Moruo once commented that good translation equals creation and even better than it. Now that we want Chinese culture to go to the world, it is necessary to make the best use of the quintessence of Chinese culture. Four-character phrases form a major characteristic of Chinese, just as relative clauses are a particular feature of the Western languages.

What is the best translation? The highest principle for literary translation is that the translator is duty-bound to bring into full play his individual initiative by employing the most idiomatic expressions and sentences of the target language that faithfully reproduce the original meaning. Xu provides one example from the novel *Red and Black*. He supplies two versions of the first sentence from Chapter One of *Red and Black.*

1. 维里埃尔（verriere）这座小城可以算是弗朗什一孔泰那些美丽的城市中的一座。
2. **玻璃市算得是方施一孔特地区山清水秀、小巧玲**珑的一座小城。

Then, Xu analyses these two translated sentences. The translator transcribes "verriere" in the original sentence as "维里埃尔" in the first translated sentence, but "verriere" refers to glass, therefore, it is rendered as "**玻璃**" in the second version, which is equivalent to the original. "**美**丽的城市" in the first version just gives us the impression that the buildings in the city are beautiful, but it does not include the great rivers and mountains. In fact, the first paragraph of Chapter One describes the most lovely rivers and mountains, asserting that the small city is most beautiful. Evidently, the first version mechanically translates the words of the first sentence, but it fails to convey the implied meaning, so it cannot be said to be equivalent to the original, while the second is true to the original by giving us a vivid picture of the city. If you have been to the border between France and Switzerland, you will find that this small city is exquisite. Obviously, the second version brings out the original meaning just exactly by utilizing idiomatic expressions in Chinese so that the readers have a good grasp of the original sentence, with a good understanding of the city. Also, the first version sounds very unreadable, not smooth at all, whereas the second reads very smoothly with ease and grace, for two vivid four-character phrases are used in an appropriate way, which brings out an idiomatic characteristic of Chinese. Clearly, the second version is an example that shows the translator actively exerts his personal initiative to the fullest degree.

By putting the principle of creative translation and that of excellence into practice, Xu is able to turn many English and French classics into Chinese versions which are quite popular in China. Moreover, guided by the principles he himself advocates, Xu has translated numerous famous classical Chinese literature into English and French versions which are highly appreciated abroad. Thus, he has made outstanding contributions to cultural communications across the world.

Now we want to build up an influential Chinese culture. To make it come true, it is imperative to not only translate excellent foreign literature into Chinese but also render more outstanding Chinese literature into foreign languages to enable Chinese literature to merge into world literature so that world literature may become more brilliant (Xu, 2014:12).

Clearly, Xu's theory of creative translation and that of excellence are closely related to each other. They cannot be separated from each other. They promote and complement each other. To my way of thinking, they are just translation principles. While doing literary translation, including translation of poetry, a translator ought to comply with these two principles so that he or she may become an admirable translator and produce excellent translated works.

III. Towards the Feasibility of Xu's Three-Beauty Principle

Classical Chinese poetry (Hereafter, abbreviated as CCP) is a kind of treasure of Chinese culture, and it represents one of the forms of the beauty of Chinese culture. Its form, language and implied meaning are quite different from modern Chinese literature. Classical Chinese poems create profound moods, express the poets' rich ideas and their abundant feelings, and show deep implications of Chinese culture by employing concise language and peculiar artistic forms. Considering such features of CCP and many differences between Chinese and Western cultures, translation scholars universally acknowledge that CCP is extremely difficult to translate into English or other Western languages. In order to let more and more foreigners understand the quintessence of CCP, through many years of much practice, Professor Xu proposes (2003) the three-beauty principle for its translation, "beauty in meaning, beauty in sound, and beauty in form." This principle is considered to be the highest criterion for poetry translation. By "beauty in meaning," Xu refers to the faithfulness of the version of a poem. In other words, the version must fully convey the original ideas or meanings and imagery to the target language readers, without any mistakes, or the omission or addition of the original content (2006:74). By "beauty in sound," Professor Xu means that poems are supposed to show tonal patterns and rhyming schemes and that they must be smooth to read and pleasant to hear (2006: 76). By "beauty in form," Xu means that the translator of a version uses nouns, adjectives, verbs,

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and phrases to reproduce the same in the original and that the length and symmetry of the version had better be similar to that of the original (2006:78). This part attempts to prove Xu's three-beauty principle by analyzing typical examples.

According to Xu (2015:1), Chinese is concise, while English is precise. English is a relatively scientific language: its form expresses its meaning, its formula being: 1+1=2. Chinese is a comparatively artistic language, and its content normally implies more than its form, its formula being: 1+1>2. If we translate a concise Chinese text by using precise English, we can often ensure that the version is merely similar in meaning, but we cannot possibly convey the original beauty (ibid.).For example, at the end of *Juliet and Romeo*, we find the following couplet: For never was a story of more woe, / Than this of Juliet and Romeo.

These two lines are by no means novel or attractive, except that they are rhymed and rhythmical. Cao Yu, a celebrated Chinese writer, translated this couplet as follows:

1. 人间的故事不能比这个更悲惨，// 像朱丽叶和她的罗密欧所受的灾难。(trans.by 曹禺)

Cao Yu added "人间的" to the Chinese version, thus making readers feel more sorrowful. The two lines of the English couplet, which are similar in length, assume a five-foot iambic meter, but Cao Yu's translation is irregular in length and meter, and although it achieves "beauty in meaning", it fails to fulfill "beauty in sound and in form." On the contrary, Zhu Shenghao, an outstanding translator of Shakespeare, translated the two lines much better:

2. 古往今来多少离合悲欢，// 谁曾见这样的哀怨辛酸！(trans. by 朱生豪)

Zhu added "古往今来", "谁曾见", and "多少" to his version, which are implied in the original. Either line in the English couplet contains ten syllables, and it is smooth to read and easy to understand; the two lines in Chinese each include ten characters. The two lines, both in English and Chinese, are well rhymed and rhythmical. Yet the Chinese version is not only smooth to read, but also it sounds more idiomatic and more heartbroken. Thus, it is better than the original, though "Juliet and Romeo" are omitted in the Chinese version, as the readers know them in the context.

Now Let's compare three versions of another couplet. The Introduction to the English Versions of *Yang Zhenyu's Selected Essays* cites two lines of a poem by Du Fu, ③ which go as follows and are translated below:

(2) 文章千古事，
得失寸心知。

1. A piece of literature is meant for the millennium,
Its ups and downs are known already in the author's heart.

In the original "文章" is hard to translate accurately, for we may interpret it as an essay, a poem, or a literary work. In the version, "文章" is rendered as "a piece of literature", which is correct, but it does not fit into a poem. Du Fu composed a large number of poems instead of writing many articles or essays. Therefore, it is suitable to treat "文章" as a poem or verse. Similarly, "千古" can be said to be correctly translated, too. "事" is handled in a free manner as "is meant". The first sentence is rendered faithfully. "得失" in the next sentence is turned into "ups and downs" (referring to the fate of a poem), which is better than "gain and loss". Of course, it is wrong to render "寸心" into "an inch of heart". Here, the translator interprets it as "the author's heart", which is all right. Only "知" is translated through the literal approach.

It can be seen from the version that liberal translation is more frequently utilized than literal translation and that being close to the original meaning is considered more important than being close to the original form, which corresponds to the requirement of "seeking the truth". However, observed from the perspective of beauty, the version is rather undesirable. Either of the two sentences in the couplet consists of five Chinese characters, which corresponds to "beauty in form". Also, both lines in it are rhymed, which is in agreement with "beauty in sound". But the two sentences in the first version are irregular in length, and they are not rhymed at all. In other words, they are defective in terms of beauty. That is why Professor Xu re-translates the two-sentence couplet as follows in two ways:

2. A poem may long, long remain, // Who knows the poet's loss and gain (joy and pain)?
3. A verse may last a thousand years. // Who knows the poet's smiles and tears?

Version Two and Version Three are better than Version One in terms of seeking beauty based on seeking the truth. The two sentences in Version Two and Version Three are all well rhymed, and they all contain the same number of syllables---eight syllables in each line. It is not difficult to see that Version Two and Version Three both meet the three-beauty principle. Yet, comparatively, Version Three is better than Version Two, for the former is more specific and more vivid. As we can see, "a thousand years" just means a very long time, and "smiles and tears" are examples of metonymy, which symbolize joy and pain. Xu (2000:3) emphasizes that broadly speaking, in poetry translation, when the prerequisite of seeking the truth comes true, the

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translator must do his or her best to convey to the readers the original beauty in meaning, in sound, and in form so that the readers may understand and get pleasure from the version. Xu (ibid.) points out that this three-beauty principle is also called the ontology of poetry translation and that it is precisely the purpose of poetry translation if the readers easily understand and get great pleasure and satisfaction from translated poems.

(3) The *Ci* Poem and its version

Now we shall observe a *Ci* poem ④ by Yang Shen (杨慎). It is named "Lingjiangxian", the name of a tune to which the *Ci* poem is composed. Meanwhile, we shall look at Xu's version of it. The Chinese *Ci* poem is put on the left side, followed by its tonal pattern, and Xu's version placed on the right, with its metrical pattern under it.

临江仙	Lingjiangxian
杨慎	Translated by Xu Yuanchong
滚滚长江东逝水，	Wave on wave the long river eastward rolls away;
⋁⋁/——\⋁	↗● ●· ● ●·● ●● ● ● ●● ●↘
浪花淘尽英雄。	Gone are all heroes with its spray on spray.
\—/ \—/	↗● ● ●● ● ·● ● ● ● ●↘
是非成败转头空。	Success or failure, right or wrong, all turn out vain.
\—/ \⋁/—	↗● ● ● ●●↘ ↗● ● ●↘ ●·● ● ●↘
青山依旧在，	Only green mountains still remain,
———\ \	↗●● ●· ● ● ●· ●●↘
几度夕阳红！	To see the setting sun's departing ray
. ⋁ \⋁/ /	↗● ●·● ●● ● ●·●●· ●↘
白发渔樵江渚上，	The white-haired fisherman sail on the stream with ease,
/—/ /—⋁\	↗● ● ● ●● ● ●●·●· ● ● ●·↘
惯看秋月春风。	Accustomed to the autumn moon and vernal breeze.
\ \ —\——	↗●·● ● ● ● ●·●· ● ●·●●· ●↘
一壶浊酒喜相逢。	A pot of wine in hand, they talk as they please.
—/ /⋁⋁—/	↗●· ●·●·● ●·●·● ● ● ● ●↘
古今多少事，	How many things before and after
⋁——⋁\	● ●● ●·●·●·●●●↘
都付笑谈中！	All melt into gossip and laughter. (2013:54)
—⋁\ /—	↗●·●·●·●·●● ● ● ●↘

By reading aloud this famous *Ci* poem several times, and with a basic grasp of it, we may interpret it as follows:

The rolling waves of the Changjiang River flow towards the east, never to return. Here historic times are compared to the rolling waves of the Changjiang River. So many heroes in the past ages have disappeared in the twinkling of an eye, just like splashing sprays. Why care so much about right and wrong, as well as success and failure, which last so short a time? Green mountains

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still exist; the sun rises in the east and sets in the west every day with departing rays. The white-haired fisherman often sails on the river, enjoying the autumn moon and vernal breeze. He gets used to the changes of the four seasons, although feeling a bit lonely. On one occasion, the author meets his rarely-seen friends; he feels so happy that he drinks rice wine to his heart's content. While drinking and laughing happy and gay, they talk about many things, or matters and disputes in the past and those at that time, which adds much interest to their gossip and drinking.

Now let us compare the *Ci* poem with Professor Xu's version of it.

This Chinese *Ci* poem, which comprises two stanzas, each of which consists of five sentences, possesses 60 Chinese characters. The rhythm and cadence of the *Ci* poem delights the ear. The rhyming scheme of the first stanza is ABBCB, and that of the second stanza is DBBEB. Therefore, the whole *Ci* poem is perfectly rhymed with a strict tone pattern. It is easy and smooth to read, and it is splendid to appreciate. Observing the version, we find that it demonstrates such typical metrical feet as the iamb, trochee, anapest, dactyl, and spondee, showing regular rhythm with 80 words altogether. At the same time, we find out with ease that the first stanza of the version displays the rhyming scheme of AABBA, while the second stanza demonstrates the end rhyme of CCCDD. Both the original and the version are highly rhythmical and well rhymed. The version conveys the original poem's beauty in meaning, in sound and in form.

"滚滚" in the first line of the *Ci* poem is a reduplicated word, which has no equivalent word in English, referring to the powerful rolling waves of the Changjiang River, the longest in China, while "wave" is repeated as "Wave on wave" in the first line of the version, thus flexibly keeping the original sentence's beauty in sound and beauty in form. The second sentence in the original is translated creatively, its meaning retained in the translated sentence. "是非成败" in the third line is handled in the inverted order so as to achieve an iambic foot, thus fulfilling the purpose of beauty in sound. The fourth line "青山依旧在" is rendered literally through the method of equivalence. Sometimes, beauty in form and beauty in meaning had better go hand in hand if it is possible. "夕阳红" in the fifth line is rendered into "the setting sun's departing ray" for two reasons: one is to keep the line rhymed; the other is to symbolize the leading character reaching the end of his last days. Patently, this is a case of creative translation. The first line in the second stanza of the *Ci* poem is translated creatively. "江渚上" is rendered into "sail on the stream with ease" to retain the metrical rhythm and the rhyming scheme, which basically corresponds to the original meaning. The second line is translated literally, which keeps the original meaning and form. The literal or equivalent translation of "惯看秋月春风" tells us that heroes like the deposed official work hard until dusk in autumn and spring so that they get accustomed to the autumn moon and vernal breeze, and of course, they enjoy such beautiful scenes. The third line in the second stanza of the *Ci* poem is also treated in a creative manner, both literally and liberally. "浊酒" means glutinous rice wine. Here "glutinous rice" is omitted for rhythm's sake. And for the beauty in sound and in form, "in hand" is added to the translated sentence. "喜相逢" is also rendered in a lively way. We can easily see that the translated line creates a very happy mood and a joyous atmosphere. The fourth line "古今多少事" is likewise handled flexibly, "古今" rendered into "before and after", which are put as the latter part of the line for the rhyming scheme. The last line is translated vividly, where the predicate verb "melt" is used metaphorically. On the whole, the *Ci* poem is translated through the creative translation, just as the translator puts it. To render the poem correspond to beauty in sound and beauty in form, the translator utilizes such translation techniques as the addition of proper words like "Wave on wave", "spay on spray", "in hand", etc. Meanwhile, the omission of some words occurs where necessary, for example, "浊", "几度", and "樵" are all left out in the version. Moreover, some phrases are put in the inverted order, for instance "是非成败", "古今", "笑谈", and "浪花" are not placed in the original order. Besides, some phrases are handled freely and vividly, such as "淘尽", "转头", "喜相逢", and so on. This famous *Ci* poem is rendered in such a creative manner that its version conforms to the three-beauty principle. We admire Xu a great deal, the oldest and greatest translator alive, from the bottom of our heart.

On the basis of a good understanding of this *Ci* poem, now we can appreciate the poem. This *Ci* poem is composed by Yang Shen, a deposed official and famous poet in the Ming Dynasty. In the first stanza, the author attempts to explore the permanent value through description of the eternal spectacular scenes that the rolling river flows eastward continuously, green mountains exist forever, and the sun rises in the east and sets in the west every day with departing rays. Meanwhile, he reveals his sad and splendid feelings by describing the phenomenon that heroes of one generation after another in historic times have all vanished off in the long river of history just like splashing sprays. Also, the author finds out the profound philosophical views of human life by pointing out that right and wrong, success and failure, all prove to be transient. The first stanza reflects the poet's noble and pure sentiments and his broad-mindedness. While appreciating the first stanza of this poem, we feel as though we were hearing the merciless history marching forward, instead of the rolling river flowing eastward; we

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feel as if we were hearing sighs of history so that we are trying to look for the everlasting value of life from them. The following stanza describes the image of a white-haired fisherman (referring to the poet himself). Despite the terrifying waves and without regard to right or wrong, success or failure, he just focuses his full attention and interest on the autumn moon and spring breeze. Although he feels a little lonely, yet he is wild with joy when some of his friends come from afar. While drinking rice wine and laughing heartily, the author and his friends, who seldom meet, talk about the ups and downs as well as transient heroic deeds of the previous dynasties and those of the contemporary times, which add interest to their drinking. While drinking and laughing, the poet retains a tranquil state of mind without cherishing any worldly desires. By narrating the ups and downs of historical times and by recounting right & wrong and success & failure of life as something transient, the poem describes the permanent value of history, and especially the poet's feelings, attitude, and values of human life. Moreover, through this *Ci* poem, the poet shows that he has contempt for worldly affairs and that he no longer yearns for fame or wealth, but enjoys a quiet and serene life as a hermit. Its style is vigorous and implicit, as well as reserved. This soul-stirring poem is pregnant with meaning, reflecting deep philosophical views of human life. The tone is passionate, soul-stirring, a little sad, profound, and splendid.

Xu's three-beauty principle is widely applicable not only to CE translation but also to EC translation of poetry, especially poetry with rhyme and rhythm. Let us look at the following example.

(4) She Walks in Beauty

By George Gordon Byron[5]

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace,
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

她走在美的光彩中

Trans. by the author

她走在柔美光彩中，
像在无云繁星夜空；
明暗相间最佳色彩，
凝聚于眼睛与面容：
光泽如此柔美娇嫩，
上天不给灿烂白昼。

多点阴影，少缕光线，
均有损她无比优雅，
优雅波动乌黑秀发，
或温柔地照亮脸颊；
甜蜜思绪宁静表达
思绪寓所何等纯珍。

脸颊表面，眼眉前额，
如此柔和沉着传神，
微笑醉心，色泽怡人，
明示度过美好光景；
心智包容世间万物，
心灵充满纯真爱情。

The above lyric poem consists of three stanzas, each of which is made up of six lines. The rhyming scheme goes as follows: abababab; cdcdcd; efefef. Each line has four metrical feet. The whole poem is perfectly rhymed. The theme of the poem is quite clear. The poet admires the leading character's beauty and describes her beauty in vivid detail by using lively figurative language. Her aspect and her eyes radiate all that's best of dark and bright, mellowed to tender light. Her nameless grace, which waves in every raven tress, so softly lightens her face, where sweet thoughts serenely express how pure and how dear her brains are! Her cheeks and her brow are so soft, so calm, and eloquent. The smiles that win and the tints that glow all tell us the good days she spent. She has a mind at peace with all below and a heart whose love is innocent! Everything about her carries the poet away. He is so fascinated by her beyond words.

Now let us observe and analyze the version of this poem by Byron. Obviously, each line consists of eight Chinese characters, and the version is somewhat rhythmical with a rhyming scheme: aabacd; effffg; hiijkj. Although the end rhyming scheme is not regular, yet the readers find that the translation is comfortable and smooth to read and easy to understand. The translator makes great efforts to reproduce the English lyric poem in the Chinese version by using the three-beauty principle as the guideline. On the whole, the translated poem is concise. The translator attempts to make the best use of four-character expressions of the target

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language, such as "无云繁星， 柔美光彩，明暗相间，柔美娇嫩， 无比优雅，乌黑秀发，甜蜜思绪，微笑醉心，色彩怡人，美好光景，世间万物，纯真爱情"等，the proper use of which renders the translation concise and smooth to read. Besides, in order to make the version concise and conform to the three-beauty principle, the translator flexibly employs such translation techniques as the omission of some words like prepositions and conjunctions and the adjustment of the original order of some phrases and so on. In short, the English lyric poem is translated into standard and idiomatic Chinese and the translation process is guided by the three-beauty principle.

This part endeavors to prove the feasibility of Xu's three-beauty principle for translation of classical literature, especially classical poems by analyzing some typical examples. The examples are analyzed in detail, mainly from the perspective of Xu's three-beauty standard and by referring to differences between the two most commonly used languages. Sometimes, a comparison is conducted of a few versions of the same original poem. Through qualitative analysis, including comparative analysis, this part verifies the effectiveness of Xu's three-beauty standard and demonstrates that it is objective, scientific, and universally applicable. Of course, whenever we translate poetry, we must first of all have a good understanding of it, then we should strive for creative translation and employ excellent expressions of the target language so that our versions may come up to the three-beauty standard.

IV. Xu's Findings through Translation of Classical Literature

Speaking of building world culture, Xu highlights (2015：11) that we must not pay too much attention to the culture of just one country. Each culture has its merits and demerits. Different cultures show their particular features. To build up world culture, we must realize that Chinese culture is bound to play a significant role. If we recall the history of the development of Chinese culture and Western culture, the two cultures developed side by side over two thousand years ago. The West boasted Homer's two odes, while we had *the Classic of Poems* and *the Songs of the South*. Over 1000 years ago, we Chinese boasted a well developed culture in the Han and Tang Dynasties, whereas the West possessed a religious culture. But only 500 years ago, did Western culture begin to become superior to Chinese culture. At present, we Chinese are working hard to realize "China Dream," which means we are trying to catch up with the western culture. When the Chinese culture gets rejuvenated, it can advance together side by side with Western culture (ibid.). Through the translation of classical literature, esp. classical poetry, Xu obtains the following findings.

(1) Major language differences can be known through literary translation. Xu emphasizes (ibid) that the 21st-century world culture is composed of the following three aspects: literature, the humanities, and natural sciences. As far as culture is concerned, what after all are the differences between Chinese culture and Western culture? The first difference lies in words and characters. Chinese is particular about conciseness, while English cares much about accuracy. Laozi ⑥ remarked in his *the Classic of the Virtue of the TAO,* "道可道，非常道。" In the first sentence, the first "道" is a noun, while the second "道" a verb. "非常道" means no ordinary truths. The whole sentence is translated by Xu as "Truth can be known, but it is no ordinary truth." Xu also emphasizes that democracy can be known, too, and that democracy can be implemented in different countries in different ways. And so is the truth of governing a country (ibid.). Chinese boasts its three-beauty feature: beauty in meaning, beauty in sound, and beauty in form. For instance, 明 as a Chinese character is made up of sun（日）and moon （月）, while in English it is light. Another example, 好 as a Chinese character is made up of 女 (daughter) and 儿（son, while in English it just means good. In short, English is precise, while Chinese is concise. Generally speaking, Chinese has more words with multiple meanings (ibid.). To be a good translator, one must be at home in the two languages concerned. If one fails to have a good command of Chinese, naturally he cannot sink in the essence of Chinese culture.

(2) The Chinese and Western cultures have many things in common and they are supposed to learn from each other (2015:11). Confucius remarked in his *The Book of Rites* that when the Great Truth prevailed, the whole world became one community. The great truth belongs to everybody, not to just one class. Later on, he highlighted that a state should be governed by capable talents. Only thus, can a government of the people, by the people, and for the people exist. Similar thoughts in the USA did not appear until the 18th century. Thus, we can see that Chinese and Western cultures from ancient times to the present can be linked up and become integrated.

(3) We Chinese always advocate harmonious development and have a passion for peace. This can be traced back to ancient classical Chinese literature. Through a study of Chinese history, Xu has discovered that we Chinese people have always pursued peace, and we never have any intention of invading or threatening other peoples. Through the translation of classical Chinese literature, we can spread the idea of harmonious development to

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foreign countries. Qian Zhongshu, a prominent scholar who passed away a few years ago and who was Xu's contemporary, once remarked that China is proud of her two treasures: one is the Great Wall; the other embraces her brief poems. Similarly, Xu speaks highly of the splendid spiritual quality of the Great Wall, its profound implied meaning being defensive instead of being aggressive; Xu also highly praises China's classical short poems, which disseminate Chinese people's passionate love of peace. But how should we translate the original content and implied beauty of Chinese classics both faithfully and beautifully? Professor Xu points out that it is practical if we follow "fidelity" as the prerequisite of translation, and if we amply exert the appreciation of beauty(ibid.). He adds that "Faithfulness means not violating the translation rules or principles, while beauty implies that the translator actively exerts his personal initiative by utilizing the best expressions in the target language.

(4) Ancient Chinese hated war and loved peace. About 2500 years ago, there was a brief Chinese poem in *The Classic of Poetry*, which goes as follows: "**昔我往矣**，杨柳依依。今我来思，雨雪霏霏。行道迟迟,载渴载饥。我心伤悲，**莫知我哀。**""**依依**" and "**霏霏**" in the this poem have no equivalents in English. How to translate them? An English translator named Legge renders "**依依**" as "fresh and green". He does not know that "**依依**" here means "**依依不舍**" (reluctant). "杨柳依依" is a vivid example of personification, which implies that even willows are reluctant to see that the young man has to leave home and go to fight at the front, revealing to us that ancients in China hated war and cherished peace. The English translator renders "**霏霏**"as "falling in clouds," which contains no idea of loathing the war. Considering the whole context, Professor Xu translates the brief poem as follows: "When I left here, willows shed tear. / I come back now, snow bends the bough. / Long long the way. Hard hard the day. / My grief overflows. Who knows? Who knows?" (2015:11) Professor Xu renders the translated poem not only true but also beautiful. He strictly follows the principle of faithfulness, vividly presenting a sorrowful scene: the exhausted soldier is going home slow with tired steps, with snow falling heavily and bending willows, feeling hungry and cold. Nobody knows how sad and bitter and dreary he is! All the lines are perfectly rhymed, although changes are made in form, which shows that the translator actively exerts his imagination and brings his individual initiative to the fullest degree. No wonder a professor from California University remarked, "It is a real delight to read the versions of *the classic of poetry*" (2015:11). The translated poem implies that even ancient Chinese hated war and loved peace, not willing to fight.

(5) Heroism in China and that in the West are not quite the same. Homer's two odes vividly reflect Western individual heroism. His heroes lead their men in charging forward and fighting against their enemies heroically until they win great victories; nobody can stop them. However, they are never modest in getting a generous reward. They want what they deserve. But heroism in ancient Chinese literature is somewhat different. Heroes in the Chinese classics are not eager to be generously rewarded, though they lead their men charging ahead. Chinese heroes are not merely heroes, but also very kindhearted, noble-minded, and selfless men (ibid.).

(6) People in the east and people in the west love beauty in different ways. About 2000 years ago, Emperor Han had a beautiful wife. Her brother Li Yannian composed a poem in praise of her rare beauty, which can be interpreted to the following effect: When the beauty casts a glance at soldiers, the soldiers are so fascinated that they no longer want to guard the town, and they all leave the town in order to look at the beauty. When the beauty casts a look at the monarch, the monarch is so carried away by her beauty that he would rather lose his crown than the beauty. This ancient poem tells us that Chinese people, including emperors, exceptionally love and value beauty above everything else, even above town and crown, for town and crown are overshadowed by her beauty. This indirectly reflects Chinese people's love of peace. In Homer's odes, there are similar lines. When soldiers look at Hailee, they feel it is worth much to fight against their enemies for this beauty. From this, we can see that people in the east and people in the west react to beauty in different ways (ibid.).

(7) Theory must be subordinated to practice. Concerning the relationship between translation theory and translation practice, Xu highlights that translation practice goes first, while translation theory second. He states that if literary translation theory is not proved through much practice, it is useless or devoid of guidance and that empty talk about translation theory is of no value according to his experience of sixty years of translation (2003:1). Chinese and English are the two most important languages in the world, for they are used by nearly half of the world population. Undoubtedly, translation between Chinese and English is of the greatestimportance.

Through translation of so many literary works, esp.CCP, Xu finds plenty of similarities and differences between Chinese culture and Western culture. And through much practice, he concludes that practice goes

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first, whereas theory second. Nowadays, cultures across the world are open to each other and learn from each other. Through translation, people in the world understand different cultures better so that they can communicate better and benefit from one another.

V. Concluding Remarks

In one of his papers, Xu shares with readers three key questions he constantly asks himself while translating literary works. The three questions are: (1) Is the version so faithful that it will let the reader know what the original says? (2) Is the version so smooth that it will be appealing to the readers? (3) Is the version so felicitous that the readers will enjoy reading it? Xu explains how the three questions have led him through what he regards as the three crucial stages in the mental process of a literary translator (Xu, 2003:30).

Xu emphasizes tht to be faithful to the source text does not mean that the translator must follow the expressions of the source text slavishly. In literary translation, it is more important to be as beautiful as the original. The translator should make the best use of the resources of the target language to express the ideas of the original most effectively" (2001:1).

When we discuss new theories of translation in the new century, it is far from enough if we just focus on faithfulness only. It is owing to his experience in translating scores of famous literary works that Xu advocates that during literary translation we should do our utmost to create and utilize the best expressions of the target language to reproduce the original meaning most impressively. That is the essence of his translation principles (Xu,. 2001:52).

Xu highlights that translation aims to convey the truth, while poetry focuses on beauty and that translation of poetry should pay special attention to beauty based on faithfulness. In other words, as far as translation of poetry is concerned, seeking the truth is the low criterion, whereas seeking beauty is the high standard. Translation of poetry must be not only faithful to the original but also beautiful. It won't do to be merely faithful without being beautiful (ibid.).

So far, we have discussed and verified Xu's translation principles, but for lack of space, the analysis of typical examples is quite limited. Nevertheless, we have proved the feasibility of Xu's three-beauty principle for translation of classical poetry by analyzing abundant examples. This principle, which is well known to all Chinese translators and translation theorists, applies to the translation of all poems with rhythm and rhyme.

Xu's principles for literary translation, i.e., the criterion of creative translation & that of excellence and the three-beauty principle are closely associated with one another. The former two help to ensure the realization of the three-beauty criterion. Without carrying out the former two, or without being guided by them, it is impossible to obtain a version with beauty in meaning, in sound, and in form. Also, it is a solid fact that the three-beauty principle strikes root in the heart of translation scholars in China, who conscientiously put it into translation practice. In fact, Xu's translation principles all prove to be quite objective, scientific and universally applicable, as they are based on his plenty of practice. Guided by these translation principles, we may produce excellent translated works. They are very reasonable because Chinese and Western languages differ a great deal in many ways. Each has its advantages and particular features.

Notes

① It was a national transitional comprehensive university founded in Changsha in August 1937. It was made up of Qinghua University, Beijing University and Nankai University, known as National South-West Associated University. During the Anti-Japanese War, it moved to Kunming, where education was relatively safe, and where the best university could be protected. It stopped enrolling students on July 31, 1946, after Japanese invaders surrendered.

② Li Bai (701-762 A.D.), a great poet of romanticism in the Tang Dynasty, is honored as Poet-Immortal by subsequent generations. He possessed a frank and generous personality. He was fond of composing poems while drinking alcohol. And he liked to make friends with ordinary people. His poems, esp. his Ci poems boast a very high status in China.

③ Du Fu (712-770 A.D.), an outstanding poet of realism in the Tang Dynasty, is counted just as great as Li Bai. Du Fu composed as many as 1500 poems, which are all well kept in a collection. The core of his thoughts was the benevolent government. His poems have exerted a profound influence on subsequent generations, who have called him Poet-Saint.

④ A Ci poem demonstrates a strict tonal pattern and a perfect rhyming scheme, originating in the Tang Dynasty (618-907A.D.) and well developed in the Song Dynasty (960-1279A.D.).

⑤ George Gordon Byron (1788—1824) was a poet of romanticism. He was born in an aristocratic family and graduated from Cambridge University. His representative works are *Don Juan* and *Child Harold's Pilgrimage*. "She Walks in Beauty" is a lyric poem composed in 1814. At a dance party ball, Byron met a beautiful woman who was the wife of an aristocratic man. Byron was so deeply impressed by this young beauty that he created this eternal poem.

⑥ Lao Zi (571-?), the founder of Tao School, was a prominent thinker, philosopher, literary writer, and historian. His thoughts have a deep influence on the development of Chinese philosophy. The

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core of his thoughts is simple dialectics. Politically, he advocated adaptation to nature and government of a state without making a special effort. Concerning shifts in politics, he was particular about why things turn into their opposites when they reach the extreme.

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Strategies for Teaching Poetry at Secondary Schools of Dang, Nepal

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Abstract- This research paper examines the efficacy of the teaching strategies currently used in teaching English poetry at ten randomly selected Secondary Schools of Dang, Nepal. While the effective instruction of poetry depends on the selection and application of appropriate strategies, teachers and learners give less importance to such vitally important elements of poetry as visualization and auditory effect. Time constraints and mechanic exam pressure make lessons less effective. Spirit of inquiry is the elementary requirement for which teachers have to create the internal drive of the learners. Teaching poetry is an as fascinating job, as it is intriguing by diverse subtleties. Researcher used questionnaires and class observation to collect information. This article explores only three techniques: reading aloud, paraphrasing, and drawing the theme, teachers employ in teaching verse. Based on the theoretical ideas of Lazar (1993), Loughran, (2005), Jagoetal. (2011) Williams (2003), and Glancy (2002), it lays out ten useful techniques and methods in approaching a poem.

Keywords: *poetry, strategies, reading aloud, paraphrasing.*

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Strategies for Teaching Poetry at Secondary Schools of Dang, Nepal

Bishnu Prasad Pokharel

Abstract- This research paper examines the efficacy of the teaching strategies currently used in teaching English poetry at ten randomly selected Secondary Schools of Dang, Nepal. While the effective instruction of poetry depends on the selection and application of appropriate strategies, teachers and learners give less importance to such vitally important elements of poetry as visualization and auditory effect. Time constraints and mechanic exam pressure make lessons less effective. Spirit of inquiry is the elementary requirement for which teachers have to create the internal drive of the learners. Teaching poetry is an as fascinating job, as it is intriguing by diverse subtleties. Researcher used questionnaires and class observation to collect information. This article explores only three techniques: reading aloud, paraphrasing, and drawing the theme, teachers employ in teaching verse. Based on the theoretical ideas of Lazar (1993), Loughran, (2005), Jagoetal. (2011) Williams (2003), and Glancy (2002), it lays out ten useful techniques and methods in approaching a poem. The researcher gathered information using questionnaires and class observation using qualitative and quantitative techniques. He demonstrates how the application of ten strategies can be operational in facilitating the actual reading process. The discussion led to the conclusion that since poetry is a multilayered genre, its explication should start with a process that engages readers/students with the overall devices/features that inhere in the world of the verse itself. This article can be a significant supporting material to those teachers who have been teaching poetry and wish to experiment with some innovative techniques so that their students can find poetic experiences more rewarding and less frustrating.

Keywords: poetry, strategies, reading aloud, paraphrasing.

I. Introduction

The strategy for teaching poetry refers to the dynamics that the instructor employs to motivate learners to scrutinize a piece of verse through classroom dealings. However, teaching lyrics has become less motivating and more frustrating for teachers and learners. The poetry classroom no longer becomes lively and interactive, it is "like prison cells" (Pullman as cited in Tickle, 2005, p. 64). They have to convert this in a homely place. Why do teachers and learners feel so? The researcher seeks to answer this question through the field inquiry for which the objective is to identify the strategies adopted by English teachers to teach poetry in Dang, Nepal. The strategy is the art of planning action to achieve a long-term goal. Wallerstein, I. (2007, p.99) defines strategy as "collective wisdom." Everyone has the instinct of success for which he looks ahead and makes a unique choice. Making operational plan, deciding the appropriate techniques to implement in the class room, and activating the students in the class to make the lesson lively forms the main aspects of teaching technique. To accomplish the goal, the planner takes a general direction, which is distinct from that of others. It is not possible to foresee the future without a definite plan. The strategy is a well-thought-out plan applied in the teaching domain that aims at maximizing learning skills and minimizing the fear that generally besets students in approaching poetry. No existing literature brings in the issue of the strategic teaching of poetry. Teachers have a predefined mindset through which they instruct. To change the state of mind Kim & Mauborgne (2005, p.170) present their outlook, "Showing the worst reality to your superior can also shift their mindset fast." This study attempts to close the gap existing between the formulation and implementation of the strategy. Teachers need to set priorities, focus resources, strengthen operations, and establish agreement around the intended outcome. This study surveys ten Schools of Dang, Nepal, to collect the primary information about the strategies adopted by secondary level English teachers to teach English verse. The sampled schools cover the 91secondary schools of this district.

The government of Nepal introduced the current syllabus of English with the objective to enhance students' skills such as listening, speaking, reading, writing, vocabulary, and grammar. Poetry is a unique form of composition with the subtle harmony of sound and meaning. The rhyme, rhythm, alliteration, and assonance trigger readers' imagination. Teaching poetry is teaching for developing the reading ability of the students employing multiple techniques. Students attempt to interpret without understanding the literal meaning of the text. The reason, as Lazar (1993, p .101) claims, is that "they may lack appropriate strategies for interpreting." The presentation of day-to-day events creating emotional vibration demands readers' attention. Language teaching through verse is fascinating for the reason that it encompasses the linguistics and musical aspects along with message and meaning. Generally, students lack confidence in reading an unfamiliar piece of verse. They feel that there are not multiple ways of

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approaching the text. In frustration, they give up the attempt. The present study plans to develop methods for teachers to help their learners to approach poetry in multiple ways. When one technique fails, students can switch to another. The teachers employed only three strategies: reading aloud, paraphrasing, and drawing the theme. The findings support the classroom teachers, students, and planners to make verse teaching and learning effectively. I will shed light on methodology of data collection and discuss ten strategies of teaching poetry. Then I move to the analysis and interpretation of field data collected through the questionnaires and class observation.

II. Methodology

The researcher formulated the questionnaires to explore "Strategies for Teaching Poetry at Secondary Schools of Dang, Nepal." The study aims at finding out what plans the English teachers employ to teach verse at Secondary Schools in Dang, Nepal. Inquiry of this article is quantitative inquiry-based on the questionnaire for English teachers and classroom observation by the researcher. Out of Ninety one secondary schools in Dang, the researcher selected ten schools that represent the total number of schools. The researcher visited the field and executed the aforementioned task to collect information. For the development of theory, he studied books related to the strategy. For the fact collection, he visited all these ten schools. This article encompasses quantitative as well as qualitative inquiry. The researcher selected ten Secondary Schools of Dang, Nepal using simple random sampling: Shree Birendra Secondary School, Hekuli, Shree Siddha Prithvi Janta Secondary School, Shrigaun, Shree Secondary School Madhapur, Shree Bhanu Secondary School Prasaduwa, Shree Birendra Secondary Viyudarsunpur, Shree Secondary School Balapur, Shree Mahendra Secondary Syuja, Shree Mahendra Secondary Shreebaari, Shree Sudha Secondar Jhelneta, and Shree Saraswati Secondary School. To get information from the teachers, the researcher distributed questionnaires for teachers to complete. Immediately after that, he went to the class observation. The researcher used Lazar, G. (1993), Lennard, J. (2005), Glancy, R. (2002), Loughren, L. (2005), and Thornborrow, J. & Wareing, S. (1998) for secondary sources of information. The canvasser used a descriptive way to analyze the data. I will follow the ten strategies as theoretical framework for the study.

III. Strategies for Teaching Poetry

Teachers debate about the appropriate strategies for teaching poetry. Teachers in Dang give importance to paraphrasing and finding out the theme. Glancy (2002, p.vi) values reading poetry "from its subject matter". For Loughran (2005, p.38) "Teacher preparation should be a testing ground for experimenting." He means to say that the teachers have to have optimum endeavors before entering the class. He further states (2005, p.28) that "A successful school teacher may rightly carry a sense of a need to offer 'snapshots' from their practice and share teaching activities that work. "But reading verse through one strategy is not successful, and teachers have to use multiple ways of approaching a poem. Recitation, title speculation, paraphrasing, exploring theme identifying figures of speech, finding out the prosodic features, sound arrangement, and language analysis constitutes a compelling technique of reader-text engagement, and a sustained rapport with the text. Among all these strategies, he can apply whatever makes students easy to decipher. Consequently, this creates an alliance between the readers and the writing. The following are the mixed strategies developed by Lazar (1993), Loughran (2005), Jagoetal. (2011), Williams (2003). Glancy (2002), and Lennard (2005) to teach poetry. Teachers can apply these techniques to make the class lively and productive.

a) Ask the students to read aloud the poem

Poetry is for auditory effect. The combination of stressed and unstressed syllables contributes to the musicality of verse. Hence, it creates the acoustic effect. Second language learners have to be familiar with cadence and lilt, which inheres naturally in a poetic composition. Learners feel this phenomenon through recitation or loud reading. Lazar (1993, p .118) states the reasons for lurid reading thus: "The reading can also make limited use of movements, gesture, facial expressions and the changing qualities of the voice (variations in the speed of delivery, loudness or softness, stress, etc.)." What Lazer points out succinctly is that reading is an unfailing aid to student's comprehension. Concisely, poetry becomes effective when learners read aloud.

b) Invite students to guess the title of the poem

The title encapsulates the content of the writing. It foretells the message or theme of the writing. Williams (2003, p.108) states that titles "stimulate student thinking about the topic." The fact speaks that the title is a vital component of a poem. Jago et al. (2011) indicates that "Title can be a due to larger issues in a poem." Some latitude to students at the very outset will be hugely beneficial in two significant ways: first, via brainstorming method, students give free rein to their imagination; its immediate cascading effect is that even an introvert or shy students involve into conversation. Second, speculation hones students' ability to hypothesize about the text and thereby enhancing their test skills.

c) Paraphrase the poem

Paraphrase means to reaffirm a text in plain words. In other words, paraphrasing entails rendering

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the original writing in a more simplified version without sacrificing its origin intention. Greene & Lidinsky (2015, p.152) assert that, "A paraphrasing is a restatement of all the information in a passage in your own words." Primarily, its purpose is to simplify the abstraction ladder and bring it down to students' level of understanding. For Thornborrow & Wareing (1998, p.142) paraphrasing "should be as close to the content of the original as possible." These critics suggest that there has to be a dynamic equivalent of the text in a paraphrase. If rewriting a poem is to render it anew, the question remains how to do the trick. The widely practiced technique is to employ synonyms, modification of the sentence structure, fracturing the information into separate sentences, and lettering the sentences other than the source sentences for paraphrasing.

d) Comprehend the theme of the poem

Essentially, the theme is an idea or point that controls the text. The poet can express it either overtly or in a hidden way. Understanding the theme is to fetch the primary argument of the text. The thematic analysis emphasizes pinpointing and examining the subject matter of a text, an underlying sense of a literary work. The theme contains the dominant idea presented by the author through characters, prosody, syntax, and pattern of the verse. Glancy (2002, p.vii) talks of the theme, "When we speak of a poem having a theme, we often referring to a poem that brings a particular human perspective to the subject matter." It is the idea of the text that binds various essential elements together. It gives readers a better understanding of society, social experiences, and emotions. However, the theme, as Lazar (1993, p .103) maintains, "Should somehow be made relevant with the students' personal experience." Here, Lazar means that the textual cosmology has to be compatible to that of readers' worldview. Jago et al. (p.85) point out those themes "are revealed through the piece's plot, character, setting, point of view, and symbol." The theme is the central thought that guides the text. The role of the teacher is to unravel the concept in the best possible way. The subject of a literary piece generally unpacks a universal belief system. Teachers have to encapsulate themes in a single word like love, hate, death, and so on and elaborate in the best possible way.

e) Point out the figures of speech of the poem: simile, metaphor, imagery, symbol, personification

Figures of speech present ideas in fresh way. To draw the attention of the readers, writers use figurative language. It conveys the message in a seemingly deceptive and circumlocutory manner. While dealing with this aspect of a poem, it is essentially crucial to ensure that students grasp the meaning as well as the cultural import of each of the figures of speech used. Lazar (1993, p.98) reminds, "Poetry draws creatively on a full range of archaisms and dialects, and generates vivid new metaphors". He points out that students feel difficult to unravel the symbolic use of language. The teacher can resolve this issue by "group work and pair work" (106-107). Jago et al. (2011, p.22) present the concept that figurative language, "explains, or expands on an idea by comparing it to something else." The activity to identify figures of speech in group work in the class encourages students to address the problem together through collective effort.

f) Evaluation to the form of the poem: lines, stanzas, punctuation marks

Form refers to the outward visible layout of the poem. Lines, length, and the structure of a stanza and use of punctuation mark in the middle and end of the line-in short topography-are the constituents that subtly contribute to the overall meaning of composition. The structure of line and stanza helps to understand a poem. So, readers have to find out the meaning by counting the lines and the number of syllables that are there in the lines of the poem and then restructure the lines. Lazar (1993, p. 95) points out, "Making decisions about the correct order of the lines in the poem above involves far more than comprehension of meaning. It involves drawing on your knowledge and experience of the way poetry is structured." This quote implies that the structure of a poem is an unavoidable segment in its interpretation, and therefore, structure and meaning are opposite to each other. Thus, it follows that the punctuation mark either at the middle or at the end signifies importance in one way or the other.

g) Evaluate the prosody of the poem: rhyme, rhythm, and meter

Music in poetry is the sound formed by the display of stress to create the aural effect. Glancy (2002, p.153) says, "Music and poetry have always been closely linked." English verse has its music system. According to Scholes et al. (1991, p.551), "musical element in poetry is the hardest to talk about because it is nonverbal. Our responses to rhythm and pleasing combinations of sounds are, in a sense, too immediate, too fundamental to comprehend in words. Yet music is important in all poetry." Despite what Scholes et al. say, music is the least in the mind of a reader while analyzing poems because they find it tedious due to its technical intricacies. Rhyme, meter, form, poetic syntax, sound, and rhythm are the technical aspects to arrange music. Harmony creates the beauty of poetry; it supports the content of the verse. Rhyme is the parallel of sound in the stressed syllables of two or more words. The similarity is on the vowels of the stressed syllables, which must be preceded by different consonants to make the ideal rhyme. Ferguson et al. (1997 p.1xxix) traces the origin of rhyme, "Rhyme may have had its origin in primitive religious rites and magical spells." However, Morley (2007, p196) contends that "Rhyme emerges from listening to the music of language, as

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line, meter, and form."Lennard (2005, p.189) values the linguistic aspect of rhyme, "Rhyme is another form of punctuation closely bound to lineation and layout, helping on the page and performance audibly to organize the relations of words." Morley (2007, p.194) points out, "Rhythm is made of beats, whether of a skin drum in a frog's throat or a hoof's thrum." Abrams & Harpham (2005, p.167) defines meter, "Meter is the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language."Studying melody means scrutinizing all the technical nuances of poem objectively and scientifically. It hints to see sound patterns, content, association, use of repetition, and cohesive sequence. This scientific side of the poem studies the principle and practice of meter, rhyme, rhythm, and stanza form.

h) Sound arrangements of the poem

Sound patterns as alliteration, assonance, and onomatopoeia fall within the criteria to analyze verse. The study of composition enables readers to analyze the craft of the poet. It is the responsibility of the teacher concerned to acquaint students with music along with the content of the. Alliteration and assonance are the musical components in English that contribute to the music of verse. The former refers to the repetition of consonant sounds or letters in two or more closely associated stressed syllables. Abrams & Harpman (2005,p.9) differentiate about these terms, "Alliteration is the repetition of speech sound in a sequence of nearby words" whereas the latter refers to the similarity in vowel sound in two or more syllables, "Assonance is the repetition of identical or similar vowels-especially in stressed syllables-in a sequence of nearby words." Thus alliteration, assonance, and onomatopoeia contribute to the music of a poem. Given the fact that music permeates every tiny component of a poem, it behooves teachers to familiarize learners to identify it and apply its various elements for a better and more joyful reading of poetry.

i) Examine the language of the poem: diction, phrase, syntax, and punctuation marks

Language is a vehicle for communication. The selection and combination of words have significant value. Words, phrases, and even the unique distortion of grammars carry meanings. Lazar (1993, p.99) states the reason for breaking the rules of traditional language, "Poetry frequently breaks the 'rules' of language, but by doing so it communicates with us in a fresh, original way". In comparison to prose, the verse gives joy by its syntactic deviation. Thornborrow & Wareing advocate to analyze (1998, p.46) the "layout, number of lines, length of lines regular meter, rhyme, and sound patterning." Hence, the choice of diction, phrase, and the grammar of the text need detail analysis to facilitate students' deeper understanding of the text. Students have to know that punctuation marks in the middle of the line are caesura and the one at the end is end-stopped. They differentiate between the two and understand why the poets placed in a specific position. For example, teachers should be able to tell students that end-stopped means uniformity of thought and pause creates a rupture in the middle.

j) Ask the students to create their poem and share with their classmates.

Learners need the motivation to compose poems. Without it, they cannot internalize the value of the poem. Williams (2003, p.295) views that, "If students were performing a 'real' writing task, one arising in the natural contexts outside school, their writing would be directed by the social conventions of the stimulus." Teachers' intervention by selecting a familiar topic and few clues to the students is crucial here. Upon the completion of their writing, a few lines of positive feedback on the part of the teacher will boost up the confidence of the nascent student.

IV. Analysis and Interpretation of Questionnaires

This analytical part consists of the analysis and interpretation of the questionnaire-based data pooled from the English teachers of the secondary level schools of Dang, Nepal. The responses collected through were of close-ended responses. He set ten questions and asked to answer just after the classroom observation. The researcher changed the qualitative information into a percentage. He analyzed in the descriptive way of presentation. The following table shows the teacher's responses about the strategies adopted by the teachers in the classroom.

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Table 1: Questionnaires

S.N.	Questionnaires	Yes		No	
		Number	Percent	Number	Percent
1	Do you ask the students to read the poem aloud?	7	70	3	30
2	Do you ask the students to guess the title of the poem?	4	40	6	60
3	Do you paraphrase the poem?	10	100	0	0
4	Do you make your students familiar with the theme of the poem?	9	90	1	10
5	Do you ask your students to find out the figurative use of language like simile, metaphor, and personification in the poem?	4	40	6	60
6	Do you ask the students about the sensory organs that the words of the poem appeal to?	3	30	7	70
7	Do you tell your students about the lines, stanza, and different forms of poems?	2	20	8	80
8	Do you ask the students to find out the rhyme, rhythm, alliteration, and assonance of the poem?	2	20	8	80
9	Do you ask the students to count the punctuation marks in the middle and end of the line?	0	0	10	100
10	Do you ask the students to write their own poem and share it with the friends?	0	0	10	100

(Field Observation, 2020)

The researcher asked the teachers to complete the questionnaire form, to the strategies of teaching poetry. Seventy percent of the teachers responded that they asked their students to read out the poem, whereas the thirty percent response was in the negative. Most of the teachers pointed out that they used this strategy. Concerning the speculation of the title, only forty percent of the teachers would employ this technique. Sixty percent of teachers overlooked this aspect. Paraphrasing was the most favorite method for all teachers. They adopted this strategy effectively. The theme-based teaching approach was most common for ninety percent of the teachers interviewed. Those were asking their students to find out the figures of speech comprised only forty percent. Thirty percent were in favor of asking students to identify sound-making words-the ones that would appeal to the auditory aspect. Twenty percent would prioritize form over other elements. In the same way, only twenty percent resorted to schooling the prosodic features. Teaching the importance of punctuation marks was the least in the mind of the teachers. The same is the case about motivating to write the poems and share them with friends.

Out of ten strategies, teachers regularly employed only three. The success and failure of teaching depend on the operation of the way instructors transmit the process. They do not apply others aspects like versification and sound patterning. Then students do not get benefit. As a result, learners lack exposure to the multiple ways of dealing with the text that would otherwise render understanding more comprehensive and enriching. The researcher found out that the selected schools invested 27.73 percent on average for the professional development of teachers. Consequently, teachers do not learn new trends, and students lose motivation and confidence right from the beginning. Unwittingly, out of disillusionment, they develop a distaste for a novel piece, which is generally the source of information and knowledge. As readers have a deep-seated panic in going through the unseen piece of writing, they cannot insert new trends of thought into their interpretation. Hence, their analysis and interpretation contain no novelty and nuances.

V. Analysis and Interpretation of Secondary Level Class Observation

This part consists of the analysis and interpretation of the data collected by the researcher through the class observation of the teachers. The researcher composed the response after class observation. Then he changed the qualitative information into a percentage. The following table shows the teacher's performance vis-à-vis the strategies adopted by the teachers in the classroom.

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Table 2: Class Observation

S.N.	Class Observation Check Lists	Yes		No	
		Number	Percent	Number	Percent
1	Does the teacher ask the students to read aloud the poem?	7	70	3	30
2	Does the teacher ask the students to guess the title of the poem?	3	30	7	70
3	Does the teacher paraphrase the poem in a few sentences?	9	90	1	10
4	Does the teacher make the students familiar with the theme of the poem?	7	70	3	30
5	Does the teacher ask the students to find out the figurative use of language like simile, metaphor, and personification in the poem?	3	30	7	70
6	Does the teacher ask the students to find out the sensory organs that the words of the poem appeal?	2	20	8	80
7	Does the teacher ask the students to identify the rhyme scheme of the poem?	1	10	9	90
8	Does the teacher ask the students to find out alliteration and assonance in the poem?	1	10	9	90
9	Does the teacher ask the questions individually to count the punctuation marks in the middle and end of line?	0	0	10	100
10	Does the teacher ask the students to write their own poem and share with friends?	0	0	10	100

(Secondary level class observation in January-February, 2020)

The researcher testified what different strategies the teachers practiced inside the classroom. Seventy percent of teachers asked the students to recite the poem, whereas thirty percent evaded this method. Most of the teachers used this strategy. Only thirty percent asked the students to guess the title of the text. Seventy percent of teachers did not ask the students to speculate the title of the verse. The percentage of teachers who paraphrased the poem stood at ninety. For seventy percent, telling the theme of the poem to students was the best choice to initiate them into the poem. Only thirty percent of teachers asked their students to find out figures of speech. Still less, twenty percent, told the students to recognize sound patterns creating words. Ten percent of teachers told their students to identify the form of the verse. In the same way, only ten percent of teachers conversed about the music of the poems. None of the teachers discussed the use and function of punctuation marks. Not even a single teacher motivated the learners to write the rhymes. Classroom interactions reveal teachers' emphasis on the theme and meaning of the poem. They do have the feeling that they end up using the same technique repeatedly. The main aim is only to find out the theme and meaning of the text. This perennial focus on the thematic dynamism has actually rendered poetic reading more frustrating and less fulfilling.

The classroom verification revealed that of the ten strategies, the most common and frequently adopted three activities included synopsis writing, theme presentation, and recitation. As mentioned earlier, the success and failure of teaching depend on how well and to what extent teachers concerned execute all the ten strategies. Teachers have the feeling that teaching poetry means a line by line paraphrasing. Because the teachers are not aware of the importance of additional practices, they did not take them seriously. Had they been aware a few other strategies, they would have used. Indeed, some techniques like, the title speculation, are the best warming up and a compelling method that not only trickles curiosity among students but also makes the entire poetry reading a collective endeavor. For teachers, teaching means paraphrasing the lines of the poem. It is, therefore, imperative to revamp the current techniques of instruction and to adopt a holistic approach encompassing new trends of instruction. Teachers have miscalculated the value of their teaching and ways of teaching poetry. Refusing to acknowledge recent changes harms strategic response. The current practice has failed to make students learn through fun. Consequently, the instruction techniques are under question. Strategic announcements are short but memories of strategic failure are long. Therefore, teachers have to leap to strategic surprises. Premeditation is a hard choice but helps to bring better results.

VI. Findings and Conclusion

The project unearthed a new scenario about how the teachers of the designated schools of Dang

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teach poetry to their students. This article informs the practice that teachers have conducted in Dang, Nepal. Even though Dang is at a much advantageous and privileged position in terms of transportation accessibility and academic accomplishment, teachers' performance level is less satisfactory. The observation testified that they only applied three strategies in their classroom. Their preferred method was paraphrasing. If the policy of the country is to make education professional and knowledge-based and students centric, the existing teaching practice, as indicated in Dang can never head in the direction of that professed national policy. Although teaching and learning are equally important, the trend in all the schools investigated tells a rather grim story. For various reasons, teachers are always either under pressure or in a hurry to finish the course. Due to such constraints, teaching betrayed the avowed objective of the curriculum. To address this phenomenon, the local level government has to chart out objective criteria to measure the level of learning. Therefore, the local government should take the initiative that yearly professional training for subjective teachers has to be the policy of the local government. Apart from this, newly appointed teachers need at least one month's professional development training related to the techniques of teaching in the class. The present phenomena of teaching have to offer a perspective for the future generation. Teachers have to plan and implement strategies systematically. What we have done so far is only the tip of the iceberg. Based on the knowledge and implement immediate modification is the demand of the time. We should not delay changing the existing strategy for the betterment of the coming generations.

The teachers of English poetry at Dang focused only on a few techniques in teaching verse. The researcher found out that they only resort to paraphrasing and finding meaning. Apart from this, the other strategy used is recitation. Based on the first-hand observation, the researcher charted out ten strategies that the teachers of target school can use to teach poetry effectively. Therefore, the conclusion has the premise that the teaching verse becomes enriching and highly gratifying if the teachers employ all the ten strategies that this researcher have pointed out. Without a leap in the mindset of the teachers, it is too difficult to modify. Articulation of personal experiences with the colleagues gives new insight. So teachers have to be communication with colleagues for primary improvements. Psychology of children as well has to move hand in hand the educational sociology of the nation. Otherwise, there is regular blame to the teachers that, in turn, demotivates them to be researchers. The schooling system has been oriented towards skill to accomplish the course for mechanical testing. Freethinking of teachers during the class is beyond imagination. They are devoid of creativity and freethinking. The anonymous figure hits hammer on their head. Consequently, teaching becomes stereotypical.

VII. Recommendations

To orient teachers to use the strategies pointed out in this work, it is necessary to conduct subject-based professional training to encourage them to use these in the classroom. Apart from this, every year, the Municipality concerned should conduct subject-based refreshment training to keep them abreast of the emerging pedagogic trends. Newly appointed teachers need at least one-month of specialized training related to the strategies of instruction in the class to enable them to adopt a holistic approach of teaching. Temporary and contract-based teachers have low morale and feel a deep sense of professional insecurity. Such a dismal situation does not create any positive academic ambiance. This issue also needs an immediate solution. Overall, it is imperative to bring all the stakeholders on board, so that teaching in Dang becomes effective.

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How to Write a Dynamic Lesson Plan ? -Basis of Ignatian Pedagogical Paradigm

By Junyi Chen
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Abstract- Future education should not allow teachers to become the "protagonist" of the classroom. It should stimulate students' self-efficacy, make students the "protagonist" of the schoolroom, and apply the knowledge they have learned in real life. This article proposes the Ignatian Pedagogical Paradigm (IPP) introspective teaching method, which first, explains what the IPP is to apply this dynamic in the classroom; secondly, why the active lesson base on the IPP; finally, how to prepare the energetic lesson plan.

Keywords: teachers, students, reflection, lesson plan, teaching philosophy.

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Keywords: teachers, students, reflection, lesson plan, teaching philosophy.

I. What IPP Does is to Apply This Dynamic in the Classroom

The Ignatian Pedagogical Paradigm (IPP) believes that if the learner does not relate directly with the truth, there can be no learning. A teacher who does not know the subject matter or, like the subject matter, will not be an effective teacher. A class that is too focused or dependent on the teacher will not be ideal for learning.

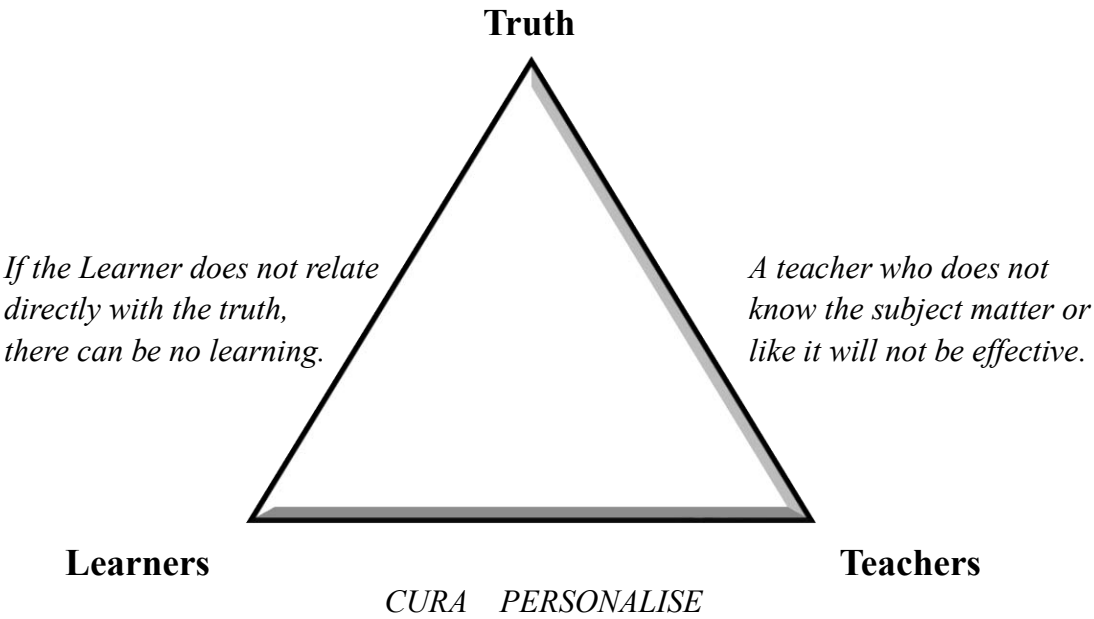


Figure 1.1: What IPP Does is to apply this Dynamic in the Classroom

a) *Cura Personalise*

It is Latin for the phrase "care for the human person." In the context of the Ignatian Pedagogical Paradigm, it is extending to the student with the right kind and amount of care so that he/she is enabled to learn his/her lessons well. Care for the student should not result in dependency on the teacher. The student should be able to manage on his own by the end of the day.

b) *Personal Example*

A teacher should tell his/her students "We support your ideas!" and "You're the best!" regularly in class to encourage them.

c) *The Most Important Relationship*

IPP believes that the relationship between learners and class is not memorization but understanding the skill, developing the skills, and applying the lessons in real-world problems.

II. Why Dynamic Lesson is based on IPP ?

It is the learner, not the teacher, who is ultimately responsible for learning. The learner should be

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making an effort. The teacher plays a significant role in promoting studying, not by being the "main attraction."

a) IPP Helps us Organise What We Know and Believe

First and foremost, before class, the teachers should prepare the LEARNER'S CONTEXT. From the teacher's point of view, context is about their knowledge of the students. Teachers should be aware about learner's abilities and background.

Second, based on the learner's context, the teacher decides what and how the students will be taught in the class. After class, the teacher should reflect, "What do I want my students to take to heart, mull over, and value?" The actions of the learners do in the real world will based upon what they took from class. The last but not least, the teacher should evaluate the students, his/her teaching, and his/herself.

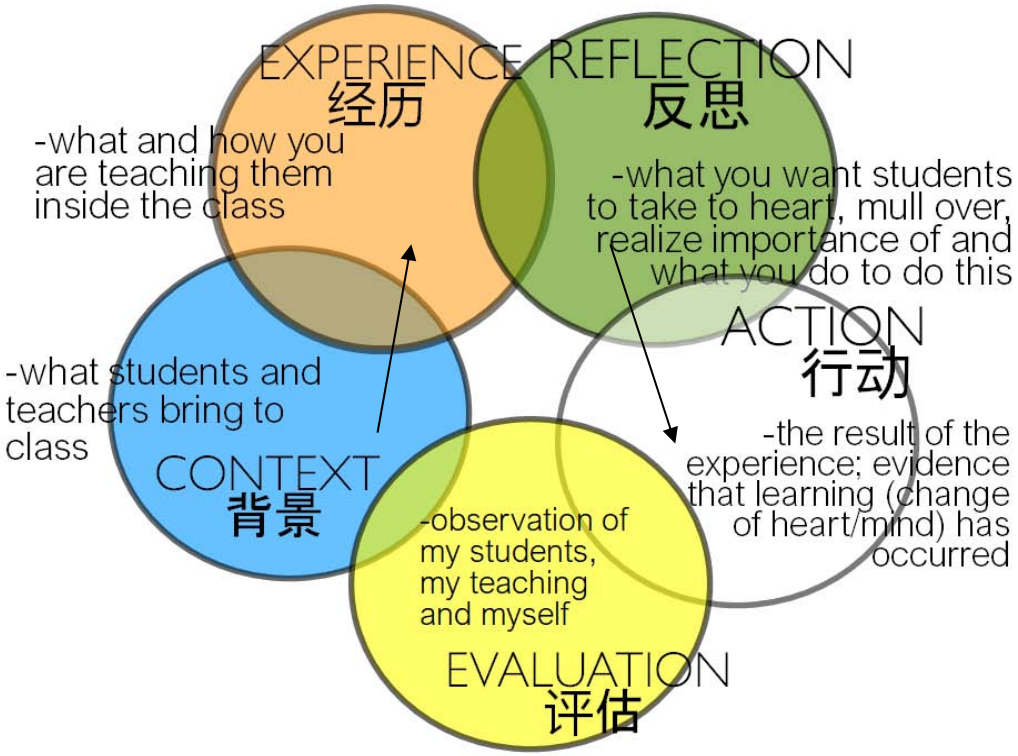


Figure 1. 2: The Learning Process Basis on IPP

b) Highlight Items from IPP

Context:

- Where the students are in their learning process.
- From the teacher's point of view, context is about the teacher's knowledge of the students.
- From the student's end, context pertains to their readiness to learn a lesson.
- The student's attitude to learning.

Reflection:

Ability to reflect is the key to the Ignatian Pedagogical Paradigm. Soul-searching is the process whereby the student makes the studying experience his/hers and arrives to the meaning of the learning experience his/herself and for others.

Reflection is, therefore, a search for the meaning and significance of what is learned.

III. How to Prepare a Dynamic Lesson Plan

Before class, teachers need to be familiar with some items in our lesson plans, such as:

Experience

- What and how you are teaching them inside the school.

Context

- What students and teachers bring to class.

Reflection

- What you want the students to take to heart, mull over, value, and put to action.

Action

- The result of the experience; evidence that learning (change of heart/mind) has occurred.

Evaluation

- Observation of my students, my teaching, and myself.

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According to the items given above, how does teacher write a suitable lesson plan? Share the pattern of Daily Teaching Plans (taken from Chinese lesson 7 *School* as an example).

Form 1.3: The Pattern of Daily Teaching Plans

Lesson 7 School						
Section	A	B	C	D	E	F
Date	D*/M*/Y*					
Session No.(1)	SESSION-SPECIFIC OBJECTIVES/ ALIGNMENT/ RATIONALE: CONTEXT: 1. Most Grade12 students are familiar with and have participated in major campus activities. 2. Grade 12 students have the basic ability to use words to make sentences in Chinese. LOOK FORS: (differentiation used, possible misconceptions, strategies to be used, best practices, etc.)					
Learning experience: 一、生词部分： 1. 掌握本课第一篇课文的十二个生词，会听、会说、会写 **重点掌握：所、法文、国际、宿舍、设、设施、齐全、安排、丰富多彩。 **一般掌握：寄宿学校、趟。 补充词汇：礼堂。 2.能够正确运用本课的动词、名词造句 Prelection: 第1步： 祈祷。环视教室，检查学生出勤状况及精神状态。检查学生是否准备好课本。 第2步： 导入新课：（10分钟） 你们学校叫什么名字？有什么历史背景？ 你们学校为学生安排了什么课外活动？ 你觉得这些活动有哪些优缺点？ 第3步： 出示照片/幻灯片 —— 学校 第4步： 出示词卡/幻灯片——课文题目：第七课 学校 Lesson proper: 第1步：学习生词（30分钟） 第2步：利用生词请学生造句，先读PPT 例句，再请学生模仿造句（老师给一半的句子让学生来完成）（10分钟） 第3步：请学生注意听，能说出哪些语法是不正确的。能说出的学生老师给予奖励。 第4步：加强重点生词的运用练习，完成《练习册》上的72页的练习一、二。（15分钟） Closure: 总结学习内容（共5分钟） • 依次出示词卡/幻灯片—9个生词的字卡，让学生正确地读出声调。 并请学生说出今天我们学了哪些生词？说得最多的那一组就获胜。 • 布置作业：抄写生词。						
Evaluation: 1. 你理想中的学校是什么样的？为什么？ 2. 你所在的学校是一所什么样的学校？有什么历史背景？						

We already know that how to write the daily teaching plans, however, at very beginning of the semester, the teacher must submit the Whole Year Lesson Plan. Hence, the teacher should prepare the Whole Year lesson Plans (taken from Chinese lesson 7 *School* as an example).

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Form 1.4: The Whole Year Lesson Plans

Subject: Easy Step Learning Chinese	**Quarter :** 1 2 3 4
Unit Title: Unit2 Lesson 7 学校	**Teachers:**
Materials: 轻松轻松学中文---第四册 教具（PPT、教案）	
Learning Outcomes: There are three types of Learning Outcomes: (a) ACTION Goals (Long-term Transfer Goals), (b) REFLECTION Goals (Essential Understandings and Essential Questions), and (c) Experience Goals (Knowledge and Skills).	**Formal Assessment:** Not all learning outcomes need to be assessed formally all the time, but in principle, it should be possible to operationalize for immediate assessment, including the long-term reflection goals .
Subject Action Goals: 在本课结束时，学生应该： 1. 能够用汉语进行相关主题的沟通，学生的语言交际的能力有所提高。(允许有少许语法错误，但能达到交际沟通的目的) 2. 学生能够针对不同的交际对象和不同的环境进行以学校为主题的会话交际， 3. 学生能够初步了解关于学校的基本知识，可以用简单的中文描述自己理想中的学校。 4. 具备初步的学习策略和交际策略，资源策略及跨学科的策略。	**Transfer Assessment:** 1.课堂提问 （口试/练习笔试） 2.口头造句 3.背诵重点句型和词组 4.朗读课文 5.对话练习 6.课堂练习 7.成段表达 8.小考
Reflection Goals: 在本课结束时，学生应该明白： 1.能够学会用不同的与学校相关的生词，来表达有关学校生活的问题。 2.明白自己学校的传统和精神，要有继承学校传统并把它发扬光大的理想，合理的安排日常生活及课外活动，通过学习不断提升自己，利用课外活动来锻炼身体、增强体质，养成良好的生活习惯。	**Reflection:** 1.你理想中的学校是什么样的？为什么？ 2.你所在的学校是一所什么样的学校？有什么历史背景？ 3.你喜欢你所在的学校的哪些方面？为什么？ 4.如果你可以自己安排自己的课程表，你会怎么安排？为什么？
Experience Goals:	**Acquisition Assessment:** 1.笔试 2.口试 3.阅读听力测验

Ignatian Pedagogical Paradigm Education in a Jesuit school gives significance to the crucial abilities – REFLECTION, EXPERIENCE, and ACTION. As mentioned earlier, IPP attaches great importance to the cultivation of children's reflective ability. Then, in the campus, how can teachers give questions that worthy of reflection for students?

The Characteristics of Reflective Questions:

- Cause a genuine and relevant inquiry into the big ideas of the core content.
- Provoke students deep thought, lively discussion, sustained inquiry, and new understandings and questions.
- Require students to consider alternatives, weigh evidence, support their ideas and justify their answers.
- Stimulate a vital ongoing rethinking of big ideas, assumptions and prior lessons.
- Spark meaningful links with prior learning and personal experiences.

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- Make or show connections with anther subject, skills, or situations.

IV. Closure

A good teacher should not be limited to teach students who seek high marks. What's more important is to cultivate students' ability to reflect, learn to reflect and have the ability to face any subject in the future, or deal with complex social issues. What will be left to children is valuable wealth, because knowledge will forgotten over time, and mastering the ability of reflection will benefit the children for life!

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Talent Management Practices in Institutions of Higher Learning: Impact of Recruitment and Culture on Employee Performance in Adamawa State Nigeria

By Abdulkarim S. Praise & Jainaba M.L. Kah
American University of Nigeria

Abstract- This study examines the impact of talent management practices (TMP) in institutions of higher learning (IHL) in Adamawa state, Nigeria.

Primary data was collected through a structured questionnaire administered to seven institutions of higher learning involved in the study. A structured questionnaire was developed using the Linkert scale and was distributed to 382 employees of the institutions randomly selected.

The Partial Least Square (PLS) structural equation model was used to analyze the data and test the hypotheses and relationships of the model. The researcher used PLS model because the study involved testing a theoretical framework from a predictive perspective, many constructs, the objective is to better understand increasing complexity by exploring theoretical extensions on talent management practices, and the study requires latent variables scores for follow-up analysis (Hair et al. 2017).

Keywords: talent management practices, employee performance, adamawa state.

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The result shows a positive and significant relationship between talent management practices (recruitment and culture) and employee performance. The implication is that TMP is an active tool in achieving organizational and employee performance. The study recommends that IHL should widely select employees across all cadres, encourage talent career growth and development as part of the operational culture through public recognition and awards.

Keywords: talent management practices, employee performance, adamawa state.

I. Introduction

Although there have been many studies on talent management (TM), these articles concentrated on TM in profit and business organization perspective almost to the total neglect of institutions of higher learning (IHL). Also, some of the studies used statistical products for social sciences (IBM SPSS) in data analysis, which is a limited model compared to PLS-SEM used in this study.

The performance of IHL is becoming a concern and issue of attention both to the national and international bodies. As a result of the world emergence of a knowledge-driven economy, IHL today competes in the global market for both students and employees (saint, 2015). Salmi (2009) believed that the concentration of talent is a determining factor in accessing the high performance of IHL. Therefore, TMP can contribute to educational excellence in IHL (Lynch, 2007; Riccio, 2010; Ogbari et al. 2018). Despite the importance of TMP in IHL, only a few institutions have implemented formal programs to support and promote existing talent, IHL continues to pride themselves on learning and advance thinking but place no emphasis on TMP and therefore invest little or no time on TM (Riccio, 2010; Ogbari et al. 2018).

Groysberg and Bell (2013) believed that one of the reasons IHL fails to identify TMP accurately on time is because they are not able to incorporate TM programs into the strategic plan of the institutions. Since IHL are reservoirs of knowledge, they have a critical role of fostering the needs of human resources and satisfy the aspirations of people to build a prosperous and human society. To stay globally competitive, IHL needs to benchmark to allow efficient implementation, review, and enhance TMP to improve employee performance (Liversage, 2015).

Though TM has no broadly accepted definition, Lewis and Heckman (2006), and Collings and Mellahi (2009) defined TM as the architecture required to develop and sustain a competitive advantage. Armstrong & Baron (2007), CIPD (2012), Davies, and Davies (2010) believed that TM is critical and needful to the success of IHL. A strategic talent management practice and policy is required to recruit and retain the right talents effectively, and develop highly valued workforce (Tripathi, Jayanthi & Pandeya, 2010), these formed the research constructs as talent recruitment management practice (TRMP), and talent culture management practice (TCMP).

The IHL needs to accelerate development for academics (Mohan, Siva & John, 2016). TMP (TRMP and TCMP) can be used to provide these much-needed paths for academic and institutional development because of its significant influence on employee performance (EP).

Given the critical role played by IHL in the nation's economy, there is a need for TMP to enhance

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institutional competitive advantage to survive in the global marketplace. Though similar talent needs and aspirations may exist between developed and developing nations (including sub-Saharan Africa and Nigeria), there is a paucity of literature to benchmark TMP in IHL in Adamawa State and a gap between what is obtainable in the developed world and developing world, particularly in Nigeria in terms of demand for quality service, talent recruitment management practice (TRMP), and talent culture management practice (TCMP). This knowledge gap provides the basis for this study; what is the status and performance impact of TMP on employee performance in IHL in Adamawa State, Nigeria?

This study aimed at determining the influence of talent management practices (recruitment and culture) on employee performance in IHL in Adamawa State, Nigeria.

The remaining parts of this article will be structured into chapter two: literature review; chapter three: methodology' chapter four: the analysis of data; and chapter five is the findings, and recommendations.

II. Literature Review

a) *Theoretical Framework*

There are several contributions by various scholars and schools of thought that have examined the relationship between TMP and EP in IHL. Some of these relevant theories serve as a dependable framework and the study is built upon them. Specifically, the study highlighted the resource-based view and human capital theories. The resource-based view (RBV) maintains that "firms possess resources, a subset of which enables them to achieve competitive advantage, and a subset of those that lead to superior long-term performance." Valuable resources are rare, and can lead to the creation of competitive advantage. The advantage created can be sustained over sometime to the point that the firm can protect against resource imitation, transfer, or substitution. The resource-based view maintained that organizations and talent managers must engage valuable resource investment in talented employees to sustain competitive advantage (Petkovic & Dordevic, 2013), as cited by Acar and Yener (2016).

Although the resource-based view postulated a superior argument on talent management, Tetik, (2016) maintained that the RBV is inadequate in determining the motive behind talent management practice.

The human capital theory (HCT) is a modem extension of Adam *Smith's* explanation of wage differentials by the net disadvantages between different employments. The HCT emphasized TM as an investment in employees that gain high returns for owners and shareholders (Axelrod, 2001, as cited by Acar and Yener (2016). Its focus is on organization investing in talented employees through recruitment, training, and development to achieve competitive advantage. The HCT maintained that organizations could improve productivity and performance if they invest in employees through training, recruitment, education, and rewards management system (Acar & Yener, 2016). A further belief is that widespread investment in human capital creates in the labor-force the skill-base indispensable for economic growth.

The HCT emphasized that investment in education is principal, and for employee, human capital investment comprises both direct costs and costs in foregone incomes. Employees taking decision to invest should compare the attractiveness of alternative future income and consumption streams, to know which offers enhanced future income, as an exchange for higher present training costs and deferred consumption. Human capital investment (social investment) returns can be calculated analogously. Empirical studies have suggested that, though some of the observed variations in earnings are likely to be due to skills learned, the proportion of unexplained variance is still high, and must be an attribute of the imperfect structure and functioning of the labor market, rather than of the productivities of the individuals constituting the labor supply.

b) *Talent management practice (recruitment)*

TM is the process or activity involved in attracting and enticing people who are qualified, competent, skillful, experienced, and capable in an organization (Davies & Davies, 2010). For any organization to be successful and maintain a competitive advantage, they must stay ahead by predicting those who will be main drivers of the organization's future (Hay Group, 2008, cited in Davies & Davies, 2010; and Mohan, Siva, & John, 2016). IHL must be future-focused, predict what skill will be needed for the future of the institution, and recruit in line with competency, skills, and experience of the future need. Recruitment in IHL requires the use of selection tools, which include an application form, evaluation of resume, tests, interviews, physical examination, reference, and background checks. Applying adequate methods of recruitment might reduce business costs and verse versa. Mwanzi, Wamitu, and Kiama (2017) emphasized the importance of recruitment methods in reducing the cost of business. In a study conducted in Kenya to determine the influence of talent management on organizational growth and performance using talent identification, shows a positive relationship between talent identification and organization growth and performance. Asiyai (2013), in a study "challenges of quality in higher education in Nigeria in the 21st century," revealed that poor quality of teaching staff and inadequate staff development programs, among others, result in poor quality service delivery and economic development.

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Agrawal (2010), in a study "talent management model for business schools: factor analysis," conducted in India, shows a positive relationship between talent management recruitment and business school performance. The study further established that business schools should understand and maintain faculty as talents and create an enabling work environment to harness their potentials. Ogbari et al. (2018), in a recent study "talent management as a determinant of firm performance: A conceptual approach," advocates continuous training, development, and recruitment of talent to obtain the required level of capacity of employees and improve organizational performance. Nafei (2016), in a study "the impact of talent management on organizational performance (OP): evidence from the industrial companies in Egypt," shows a positive relationship between TM recruitment and OP. Arif and Uddin (2016), in a study "talent management and organizational performance: an empirical study in the retail sector in Sylhet city, Bangladesh in South Asia, revealed a positive relationship between talent attraction and selection and OP.

c) Talent management practice (culture)

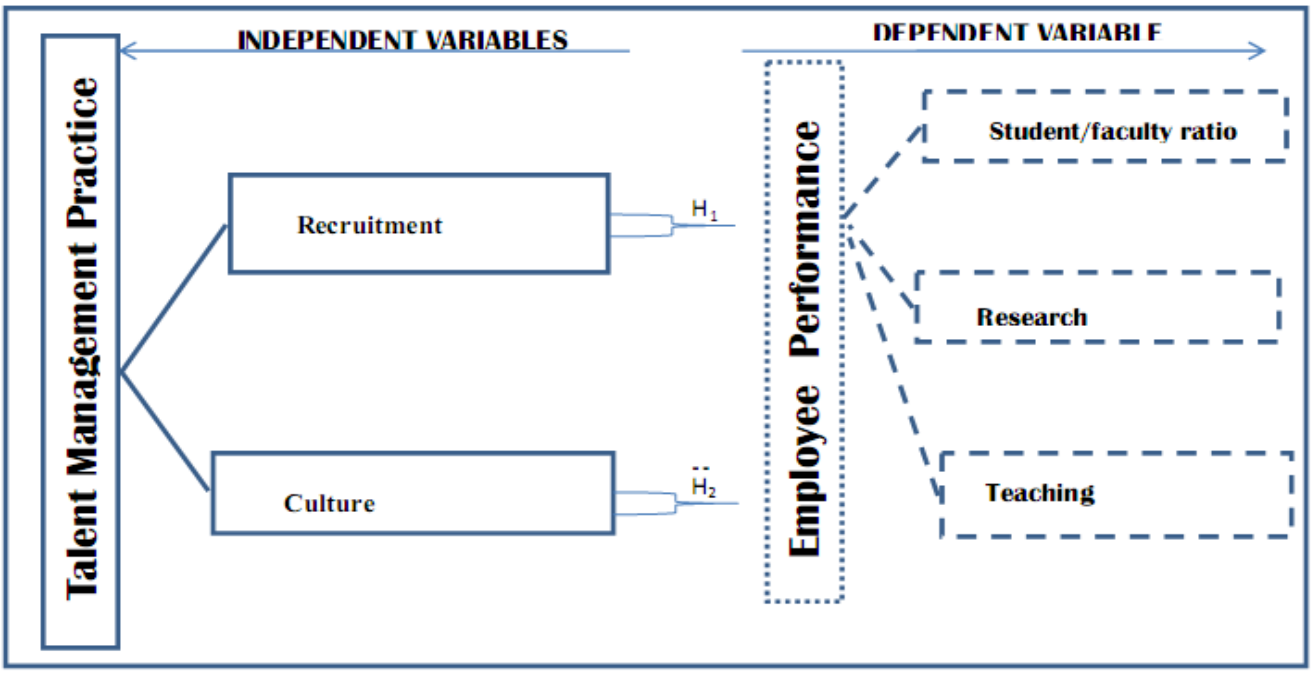
Culture is the tenets and mores of an organization (Coetsee 2004, as cited by Nafei (2016). Organizational culture is a set of beliefs and values that employee subscribes to in an organization (Magee, 2002; Maina, 2016). These beliefs are products of reality and experience, while standards are desirable ideals worth sharing. They are a specific assortment of principles shared by all employees in an organization. Beliefs and values control the behaviors of individual employees and groups within the organization; this way, employees interact, relate, and intermingle with the internal and external environmental variables. Talented professionals need to have the impression that they are valued and their contribution worth a competitive advantage to the organization (Davies & Davies, 2010). The need for good corporate culture as a retention strategy has become an area of focus for researchers (Philip & Cornel, 2003, cited in Nafei, 2016). Managers and institutional authorities must align management and the organization's expectations with the overall corporate culture (Ahlrichs, 2003, as cited in Nafei 2016). Organizational culture has a direct impact on many variables of the organization (Kotter, 2012; Nafei, 2016). If norm and values guides employees in an organization in terms of operations, it will impact and improve their performance (Hofstede, 2007; Nafei, 2016). Sharkey and Eccher (2011, cited by Mohan, Siva, & John, 2016) believe that organizations with good supportive culture employees can achieve a 30% increase in business results. Any organization with a well-defined and stipulated culture and common goals is likely to attain more efficiency since workers share the same ideals and orientation for success.

James and Justus (2012), in their recent study on "the impact of organizational culture on performance of educational institutions in Kenya, show that every organization (whether business and education) have a culture, whether good or bad. They outlined three criteria needed by the organization to develop a suitable culture and to aid long term performance. Firstly, organizational culture should be strategically relevant to the mission and objectives of the organization, second, organizational culture needs to be strong to attract the attention, care and respect of the people and third, organizational culture should have "intrinsic ability" to adjust to the changing and prevailing circumstances. The study revealed that culture has a positive influence on an employee's attitudes to work and that there is a close relationship between organizational culture and organizational performance. Aibieye and Igiebor (2015), in the study "talent management and employee retention in Nigerian universities," show a positive and significant impact on organizational culture.

d) Study model

From the diagram below, there is one independent variable, which is TM, and one dependent variable, which is EP. The study suggested that TM in an institution influences EP.

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TM focus in this study consists of recruitment and culture (Heinen& O'Neill, 2004)

Figure 1: A conceptual model

III. Methodology

a) Research design

The researcher adopted a qualitative survey design which was used to collect data and explore the topic under study. The survey was appropriate to enable the researcher to formulate significant principles of knowledge and to test a theory, to evaluate a program, or to accurately describe and assess meaning related to an observable phenomenon (William, 2006).

A structured and undisguised questionnaire was adopted from Knott (2016), Maina (2016), and Liversage (2015); and modified by the researcher was used as a primary source of data collection. It is structured because all questions are logical the same, asked the respondents in the same manner with no follow-up questions is allowed. It is undisguised because both the researcher and the respondents know that the purpose of the data collection is purely for research purposes. (Selltiz,1996). The adopted and modified questionnaire was vetted by experts before they were distributed and administered. The researcher engaged the activities of research assistants (Academic Secretary) alongside the researcher distributed the instrument to 382 academic and senior administrative staff of the selected institutions and returned after a day to retrieve the questionnaire. The item's responses were anchored on five points Likert scale for each question which ranges from Strongly Agree (1), Agree (2), Moderate (3), Disagree (4), and Strongly Disagree (5).

The data collected were cleaned and analyzed using Partial Least Square Structural Equation Modeling (Smart PLS-SEM). PLS-SEM is a variance or component-based estimation approach that is used in analyzing composite-based path models or data. PLS-SEM is used in asymmetric and equidistant Likert scale questionnaire or data. The PLS is used in analysis when data involves more than a single-items measurement in collecting data. In many social science disciplines such as organizational management, international management, human resource management, management information system, operational management, marketing management, amongst others, PLS is now widely applied in research analysis (Hair et al. 2012; Risher, Ringle & Sarstedt, 2018). PLS model is used because the study involves testing a theoretical framework from a predictive perspective, many constructs, to better understand the increasing complexity by exploring theoretical extensions, and the study requires latent variables scores for follow-up analysis (Hair et al. 2017).

The study regress the exogenous (TRMP and TCMP) on the endogenous (EP) thus:

$$Y = \beta_0 + X_1 + X_2 \text{ (Where } Y = EP, \beta = \text{Beta}, 0 = \text{Constant}, X_1 = TRMP, X_2 = TCMP).$$

The endogenous variable outcome is expected to have a positive and significant relationship on the exogenous variables.

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b) Population and sample procedure

The conceptual and associated hypothesis is tested using the data generated through the questionnaire distributed to all employees of IHL randomly selected. The total population is 8355 employees. The respondents' sample size was determined using Taro Yamani's (1967) formula.

$$n = \frac{N}{(1+N e^2)}$$

The sample size of 382 is obtained.

IV. Data Analysis Techniques

The selected institutions for the study include Modibbo Adama University of Technology, Yola, American University of Nigeria, Yola, Adamawa State University, Mubi, Federal Polytechnic, Mubi, Adamawa State Polytechnic. The study employed Composite Reliability (CR) to evaluate the model's internal consistency, the individual reliability of outer loading indicators, the average variance extracted (AVE) to evaluate convergent validity, the assessment of the discriminant validity using Heterotrait Monotrait (HTMT) and cross-loadings. They are all found in PLS-SEM. PLS-SEM was selected to enable the research to explain the relationships with the model and to examine whether the hypotheses are empirically supported (Sarstedt et al. 2013). Also, PLS-SEM is effective in explaining the interrelationship between the constructs (Sarstedt, Ringle, Henseler & Haire, 2014).

a) Reliability of the item and convergent validity

The outer loadings of the indicators based on reflective measurement model assessment ranged from 0.716 to 0.925 as reported in Table 1.1 below and this indicates an acceptable correlation and individual indicator's reliability because items with a loading less than 0.7 are not statistically significant (Risher, Ringle, & Sarstedt, 2019; Hair et al. 2017;Ghasemy, 2020). The researcher used PLS Algorithm to determine the Cronbach Alpha and CR of the constructs' validity. The model required Cronbach Alpha and CR of 0.7 and above to be valid and reliable. However, the researcher emphasized CR, which is a better indicator of internal consistency. CR has proven to be superior to Cronbach's alpha because it uses the factor loading weight scores of the model and the Average Variance Extracted (Fornell & Locker, 1981; Risher, Ringle, & Sarstedt, 2019; Hair et al. 2017). From the results, the CR of all the reflective constructs is above 0.7 threshold value, which indicates a high level of internal consistency for all the constructs.

The convergent validity is the extent to which the construct converge to explain the variance of its items. The validity metric used to test the construct validity in this study is the average variance extracted (AVE). For AVE to be accepted, it has to have a value of 0.50 or higher, which means that the construct explains at least 50% of the variance of the items. The table below shows the result of the AVE from the survey. The result shows that the AVE of the construct based on the data analyzed is acceptable because all variables have AVE ranging from 0.576 to 0.744, which is above 0.5 (Risher, Ringle, & Sarstedt, 2019; Hair et al. 2017; Ghasemy, 2020). This indicates that the constructs explained above 50% of the variance of its items.

Table 1: Measurement of indicators, composite reliability, and AVE

Construct	Factor	Loadings	Composite Reliability	AVE
TRMP	R4	0.757	0.828	0.709
	R5	0.921		
TCMP	C3	0.756	0.891	0.576
	C4	0.767		
	C7	0.774		
	C10	0.788		
	C11	0.778		
EP	P5	0.843	0.921	0.744
	P8	0.895		
	P11	0.925		
	P12	0.851		

Source: Field Survey Result, 2020

b) Correlation and Discriminant validity (AVE diagonal)

Correlation is the statistical tool used to determine the relationship between two or more variables or constructs. The Discriminant Validity (DV) was used to show the construct difference. The DV shows the extent to which one construct is empirically different from other constructs in the structural model. Fornel and Larcher (1981) suggested that the AVE of each construct should be compared to the square inter-construct correlation. The variance for all model's

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shared construct should not be higher than their Average Variance E extracted. However, this proposition has been criticized in the literature (Henseler et al. 2015). Henseler (2015) proposed that the Heterotrait Monotrait (HTMT) of correlation should be used. The HTMT is the mean value of the correlated items across constructs relative to the mean of the average correlated item measuring the same construct. DV problems occur when HTMT values are high. HTMT value above 0.9 suggests that DV is not present. However, when the constructs are conceptually distinct, a lower but conservative threshold value is recommended at 0.85 (Henseler et al. 2015). This study used the HTMT ratio to determine the constructs' correlation. The result of the HTMT shows that the data are valid and reliable for accurate prediction because the square root of the AVE of each construct is higher than the construct's highest correlation with any other construct in the reflective model, as shown in the table.

Table 2: HTMT and DV

Constructs	TRMP	TCMP	EP
TRMP	0.841		
TCMP	0.497		
EP	0.00	0.056	

Source: Field Survey Result, 2020

All the items have higher scores on the construct than on others; this further provides evidence of DV. This indicates that the model has discriminate and convergent validity (Anderson & Gerbing, 1998; Henseler et al. 2015) and that the indicators were loaded satisfactorily, and measures of the construct are distinct.

The cross-factor loading shows the construct correlation results as, indicated in table three below.

Table 3: Cross- Factor Loadings

FACTOR	TRMP	TCMP	EP
R4	0.751	0.279	0.389
R5	0.925	0.326	0.675
C3	0.279	0.766	0.040
C4	0.299	0.741	0.046
C7	0.270	0.772	0.066
C10	0.275	0.800	0.050
C11	0.262	0.747	0.046
P5	0.554	0.061	0.855
P8	0.654	0.073	0.889
P11	0.546	0.078	0.870
P12	0.518	0.010	0.835

Source: Field Survey Result, 2020

The above measure of validity and reliability shows that PLS conform to the rigidity and certainty for further extrapolation for discussion of the findings.

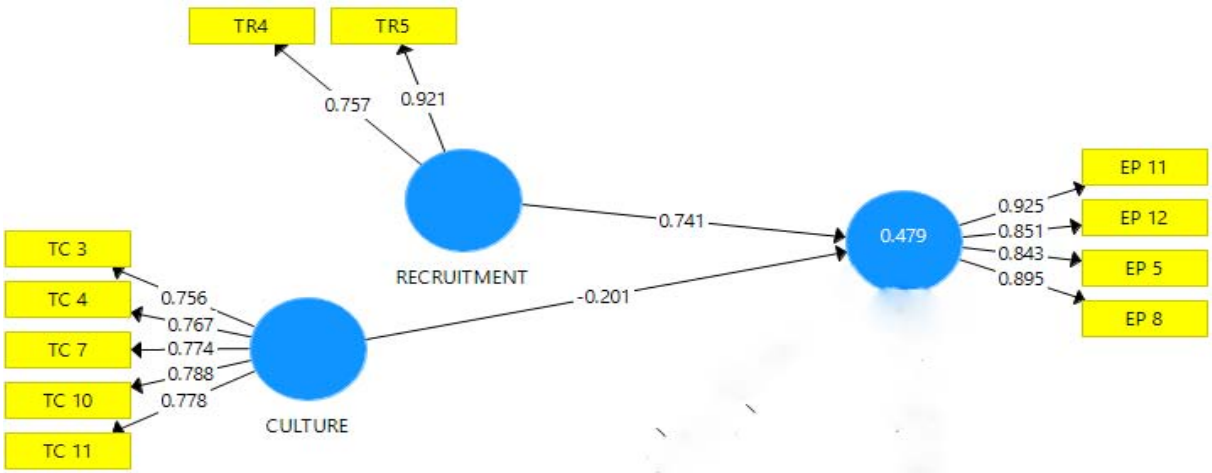


Figure 2: Model Structure

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c) *Research findings*

PLS-SEM 3.0 was used to test the model and hypotheses through a bootstrapping procedure with 1000 subsamples to examine the statistical significance of the constructs and path coefficient. The study revealed a direct positive significant relationship between TMP (TRMP) and EP at the β =0.738, p = 0.000, and a direct positive significant relationship between TCMP and EP at the β = 0.176, p = 0.001. The direct positive significant supports and accepts hypotheses H_1 and H_2, respectively.

Additionally, the combined effect of TMP on EP has resulted in a significant positive R^2 (R Square) of 0.479. The R-square (R^2) is used to determine the predictive capacity of the model. The higher the R-square, the more the capacity to predict the variables verse versa. However, R^2 of 95% shows redundancy while the minimum acceptable predictive capacity is 40% (Risher, Ringle & Sarstedt, 2019; Hair et al. 2017).

Table: Path Coefficients of variables

The path coefficient is used to determine the variables' level of significance. The path coefficient of the variables shows the relationship between the exogenous (i.e., independent) and endogenous (i.e., dependent) variables in the model. The standardized indicator weight value is between -1 and +1, which indicate weak relationship and positive relationship respectively. From the table, TRMP is positively significant at 1% (0.01); talent culture practice is also significant at 1% (0.01) based on the data collected, as shown in table 4 below.

Table 4: Path coefficient of variables

Path Coefficient of Variables						
	B	Sample Mean	SD	T-Value	P -Value	Decision
TRMP	0.738	0.734	0.024	30.678	0.000	Supported
TCMP	0.176	-0.146	0.024	3.349	0.001	Supported

Source: Field Survey Result, 2020

d) *Research findings*

The research findings support the view that TMP (Recruitment and culture) are positively related to EP. The findings support the view of Nafei (2016) that talent management recruitment significantly and positively influences organizational performance. Arif and Uddin (2016) agreed that flexible work schedules, excellent work climate, clear goals, career progression and preference for internal talents attract talented employees and enhance organizational performance. Mwanzi, Wamitu, and Kiama (2017) also believed that culture has a significant positive relationship with organizational performance. The findings are in collaboration with Maina (2016) and Aluko (2004), who both report that there is a strong relationship between institutional culture and employee performance and established that employees enjoined the industrial way of life irrespective of their cultural background. This is also in line with Maina (2016), Robbins (2012), and Magee (2002), who all established that in an institution where the employee's operations are characterized by organizational culture, workers are likely to have a uniform or similar perception of the organization.

V. Recommendations

i. In this era of globalization, unfriendly TMP may create room for brain drain and capital flight from Nigeria to other countries. The move towards the borderless world has opened up new opportunities for talented professionals to maximize their skills, knowledge, and competencies. The government and authorities of institutions should not only create an enabling environment for talent establishment but also provide talent creativity award and recognition supports, meritorious recruitment base on qualification, experience, and capacity for its survival and retention.

ii. To build and maintain global competitiveness, IHL should maintain excellent TMPs. Public and private institutional practices must meet global standards. Measures to assessing customer satisfaction, attraction, and retention of talented professionals and quality education oriented results should be the target of all the stakeholders.

iii. The authorities of the institutions should focus attention on exploring and developing their talented employees through TRMP, such as organizing regular and timely induction programs for newly recruited talent, and this practice should cut across all cadres of employees within the institution.

iv. The institution should value and encourage talent career growth and development as part of the operational culture; talent management practice should be part of the institution's mission and philosophy. As a way of encouraging succession plan, talent creativity must be rewarded through public recognition and awards.

VI. Limitations and Suggestion for Future Research

Firstly, some of the respondents, especially those at the managerial level, were generally busy and unwilling to give certain information about their institution. However, the researcher made several efforts through visits and communication on phone calls to get favorable responses.

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Secondly, authorities of institutions were reluctant to divulging information about the performance of their students, research development as well as a student-faculty ratio. However, the researcher reassured them that the information obtained from them would be used for the study only.

Thirdly, the study was limited by structure questionnaires as tools for data collection. The instruments were closed-ended and denied the respondents the chance to express their opinion outside the structure.

Further research should focus on the impact of budgetary allocation to IHL on employee performance, (ii) impact of talent brain drain on IHL performance. There are countless potential for research in this direction.

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Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

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Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

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Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

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6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

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Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

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To make a paper clear: Adhere to recommended page limits.



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- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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