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Double Alchemy and Spiritual Core in the Film *Liu Qing*

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Abstract

spend 6 years carefully carved a biopic, on the one hand, show a "history" is how the birth, on the other hand show how classic writer willow blue undergo severe training and hammering, at the same time to film the inner monologue of the protagonist into many problems in today's art world, It presents a double alchemy process in the form of a compound narrative. In this double alchemy process, the spiritual core of the film, namely "Liu Qing spirit", is fully displayed. "Liu Qing spirit" is of great value today. It can be said that it is a kind of spirit especially needed by the literary and art circles today, a precious spirit that can not only connect the fine literary tradition of the Chinese nation but also point to the development of the future culture.

Keywords

Film *Liu Qing*, Double Alchemy dialogue, Liu Qing spirit

On the occasion of the centenary of the founding of the CPC, the film *Liu Qing*, launched by Tian Bo, Chen Taishen and other creators, is of special significance. In the course of the development of Chinese literature and art in the past hundred years, Liu Qing has attracted much attention for her special creative mode and is known as "a classic writer who thoroughly takes people as the center". And his representative work *History of Entrepreneurship*, is known as "an epic classic". In the long history of the past one hundred years, Liu Qing and her masterpiece *History of Entrepreneurship* are shining gold. How, then, were these two pieces of gold made? Film *Liu Qing* focuses on this, showing the most essence of the core, moving, thought-provoking.

On the whole, among the numerous works presented to the centenary of the Party recently, the film *Liu Qing* has its own characteristics. Although it is not perfect, it vividly shapes the image of



writer Liu Qing, party member Liu Qing and hero Liu Qing, and also presents the generation process of the classic *History of Entrepreneurship*, which is quite shocking artistic power. In the film, Liu Qing, a famous writer and senior party cadre, resigns from her position as a senior official and gives up her comfortable living conditions in the city to settle down in Huangfu village in Shaanxi Province, where she lives in a shabby temple for 14 years. Here he went deep into life to write assiduously, suffered unimaginable suffering and torture, and finally wrote the classic novel *History of Entrepreneurship*. As a piece of gold art, the *History of Entrepreneurship* is not easy to become, and it is not easy for Liu Qing's personality to become the gold that is still shining today. Artists such as Tian Bo and Chen Taishen captured some of Liu Qing's life scenes and creation scenes in the latter half of her life, and condensed the double alchemy process to show its true colors. Taking into account the realities of today's art world (especially theater and television), the director uses a combination of sound and painting, and occasionally interspersed with Liu Qing's monologue, on the one hand, highlight the spirit world of Liu Qing, on the other hand is a critique of the present reality, this constitutes a composite film narrative tone, and with the yuan art character. Here are three particularly moving scenes that illustrate the double alchemy process.

The first scene is around 1954. Liu Qing has been living in Huangfu Village for nearly two years and has basically finished a novel. At this moment, a leader comes to inquire about his creation and suggests him to publish it as soon as possible. At this time, Liu Qing had no works published for two or three years, the mental pressure is relatively high, but he is not satisfied with the work at hand, thought repeatedly, finally even burned the manuscript. His wife Ma Wei saw, called him "absolutely crazy"! Ma Wei has been waiting for his book to be published for several years, in order to let her husband peace of mind to create she has made a huge sacrifice, pay countless sweat, see this situation she how to stand? But Liu Qing is an excelsior and perfectionist writer who cannot tolerate the inadequacies of his work. Especially after the in-depth experience of peasant life in Huangfu Village, he felt that his works were far from entering the heart of the characters, there was still a large space to explore the reality of life and human nature, and his artistic skills were not sophisticated enough, so he decided to completely tear down and start again. This scene in the movie is a true representation of history, when Liu Qing went to live in Huangfu village for a period of time did burn a novel manuscript of nearly 100,000 characters. For Liu Qing, the more deeply he experiences life, the more he can find the shortcomings in her creation. As soon as obvious deficiencies are found, burn them out. He stopped writing and read some classic works of great masters. He made up his mind to find a new way of writing, so that the subjectivity and authenticity of the characters could be fully revealed, so that the characters'



individual psychology and emotional feelings could drive the plot forward, instead of arranging the plot by the writer's ideas. He felt that he needed to be more fully involved in the specific situation of the characters' lives, and to have a more comprehensive, in-depth and delicate understanding of the characters inside and outside, so that these characters could really come alive in his works. So he kept sinking to experience life and writing down what he felt. Such writers, who are extremely serious about their artistic creation and refuse to indulge themselves in the slightest, were rare in the past, and even more rare today. Today's artists, although a few are willing to take a decade or decades to grind a sword, but there are some of them to relax the requirements of their own, they are driven by profits, constantly speed up production, creating a lot of garbage. As General Secretary Xi Jinping said, "Since the reform and opening up, China's literary and artistic creation has ushered in a new spring, producing a large number of well-known and excellent works. At the same time, it cannot be denied that... Some search for strange and charming, blindly kitsch, vulgar interest, the work as a 'cash cow', as a sensory stimulation of 'ecstasy'; Some of them are made up, rough-and-ready and far-fetched, creating some cultural 'rubbish'." [1] This kind of "artist" in front of Liu Qing, can feel ashamed? Although the film Liu Qing basically does not reflect the current situation of the art world, it is shown in the current social environment, which has a sense of "using the past to talk about the present and having a dialogue between the space". In particular, Liu Qing's monologue sounded from time to time in the film is more like a speech aimed at today's art world. For example, Liu Qing said in her monologue, "If you want to write, live; If you want to make a hero, make yourself." This is particularly sobering and alarming today.

In the second scene, in 1960, Liu overcame all the difficulties and finally finished the first volume of *The Pioneering History*. The publisher sent him 16,065 yuan (equivalent to at least 1.6 million yuan today, some say 160 million yuan) for the manuscript. His wife and children rejoiced, thinking that they would finally stop starving! But Liu Qing is determined to donate all this manuscript money to the People's commune of Wang Qu, not leaving a point, which makes his wife Ma Wei difficult to understand, husband and wife two people had a fierce dispute. In 1960, a large area of China was affected by the disaster. Many people were famished and dying. Liu Qing's own children were also chronically hungry. But Liu Qing is to donate all, said what "leave a little is not all." History real willow blue did just that, after he received the payment quickly wrote a letter to the king of song people's commune management committee, asked all to donate, and "industry, hope this batch of money used to commune or buy machines, or build factories", and "it don't announced in the crowd, don't do any text or oral preach"[2]. Liu not only donated all of her writing fees, but also borrowed 7,000 yuan from the publishing house to pull electric wires



for the villagers. What artist (including writer) could do such a thing today? Liu Qing firmly believes that "any literary and art workers who start from individualism and the thought of fame and wealth can hardly produce decent works". It is obvious that he is consciously trying to shape his life into a work of art with a high degree of unity of truth, goodness and beauty. General Secretary Xi Jinping said, "Great literature and art show great soul, and great literature and art come from great soul."^[3] This fully affirms the importance of writers consciously "shaping their own and tempering their conduct". Today, there are some "artists" who make a clear distinction between life and art. They perform brilliantly on the stage or screen, but when they return to real life, they fight fiercely for fame and wealth, and some even commit various acts of moral corruption and violation of laws and regulations. If the work of artists (creation, performance, etc.) does nothing to improve their own character, how can it possibly improve the character of readers and viewers? In fact, one thousand and ten thousand "lofty" works are not as inspiring as a true and noble personality. Therefore, an artist should first of all be a capital man with a relatively perfect personality. In this sense, Liu Qing, who is strict with herself and tries her best to "shape herself", is indeed a model for many artists today. The film *Liu Qing*, which reproduces this example, is like medicine, especially in line with the deep needs of today's art world.

The third scene is in 1968, because Liu Qing refused to speak against her heart, she was caught as a "class enemy" and put into a cowshed. The rebels fabricated many charges for him (such as "black writer", "capitalist roader", "foreign trade", "residue of Peng Gaoxi's anti-party group", etc.) and criticized him in turn and forced him to confess. But Liu Qing resolutely refused to confess, even if the rebel leader of his threats and bribes, humiliation, he is as firm as a rock, neither admit trumpeted charges also refused to expose others. He kept saying, "I can't joke with history about my thirty years of party life!" He firmly believed that a Party member should always seek truth from facts, not lie, do not fabricate, to stand the test of time. Its far-reaching historical vision is also visible from this. Due to Liu Qing's belief is very firm, soft and hard not to eat, mighty and unyielding, the rebels took him no way, they turned to force Ma Wei expose Liu Qing; Ma Wei refused to expose, they forced Ma Wei to pay debts (Liu Qing had borrowed 7000 yuan from the publishing house many years ago). In that period of chaos, the chaos of the years, Ma Wei suffered a blow again and again, and finally complete despair, jumped into the well suicide. Ma Wei's death, as if removed the tendons of Liu Qing, let him stand unstable, but he always never bow to the rebels. His performance was reminiscent of John Proctor's line in the *Witches of Salem*: "It is difficult to bow to dogs." In Arthur Miller's writing, John and Rebecca would rather be hanged than lie, and finally proved their freedom and nobility of soul on the gallows. But they are just fictional characters, while Liu Qing, who is so iron-willed that she would rather die than surrender,



is a very real presence in those dark days. Its bone hard, let a person think of Lu Xun, think of Jiang Zhujun, think of Qiu Jinhui. Perhaps in Liu's mind, the identity of "communist party member" was the most important, followed by "writer". No matter how difficult the situation was, he first thought of himself as a party member, all words and deeds should conform to the standards of party members. It can be said that the whole secret of Liu Qing is that he is a pure and thorough Communist with extremely idealistic spirit. Liu Qing's best work is not the *History of Entrepreneurship*, but his entire life. Be a man before you become an artist; First the capital man, then the true art. Today, however, the social environment has changed greatly, and artists no longer need to worry about being labeled as "ghosts and serpents"; But there are some artists who can't wait for the storm to come, they can't wait to bow down to Brother Kong. Most of the things they are keen to produce are of low "artistic value" but high commercial value. Those things can cater to the vulgar tastes of some audiences and readers, but they are not conducive to the construction of contemporary culture at all, and even harmful to teenagers. In this context, the film *Liu Qing* created by Tian Bo, Cheng Taishen and others can be regarded as a clean stream as well as a good medicine, which helps to improve the cultural ecology of current films to a certain extent.

In the film as a whole, the creator starts a compound narrative along the two clues of Liu Qing's life and creation, and reveals the essence of the core, namely "Liu Qing spirit", in the process of double alchemy. To sum up, "Liu Qing spirit" mainly contains three points: first, life and creation are integrated, upholding the principle of "if you want to write, live first; If you want to shape a hero, you should first shape yourself", so as to turn your life into a highly unified art work of truth, goodness and beauty; Second, he took the people as the center of his creation thoroughly, and made great efforts to deepen the sense of life and the hearts of the people before he wrote. He was very serious in his writing attitude, kept improving and pursued perfection, and regarded literature as life; Third, in life has been strict with the standards of communist party members, abide by the fundamental purpose of "wholeheartedly serving the people" and the basic principle of "seeking truth from facts", and look for the truth to the end, rather die than surrender. Obviously, "Liu Qing spirit" is still of great value today. It can even be said that it is a kind of spirit that is particularly needed in today's literary and art circles, a precious spirit that can not only connect with the fine literary tradition of the Chinese nation but also point to the development of future culture.

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How the CPC Leads the Development of China's Education^①

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Abstract

The year 2021 sees the centenary of the founding of the Communist Party of China (CPC). It is valuable to summarize the successful experience of the party in governing China's education. By analyzing some events related to education in *the Chronicle of CPC's 100-year history*, the author try to find how the party led the development of China education. The study of the paper involves the following aspects, determining education policies, formulating education development plans, promulgating education regulations, and deepening education reforms.

Keywords

The Communist Party of China (CPC), China education, Education development

1.Introduction

According to Francis Bacon, history make men wise. A Chinese saying goes, by setting history as a mirror one knows ups and downs of a dynasty, which means reviewing the past enables us to learn about the law governing the evolution of history.

The year 2021 sees the centenary of the founding of the Communist Party of China (CPC). Both inside and outside the Party are summing up the history and experience over the past century. The Party's endeavors over the past century have fundamentally transformed the future of the Chinese people, the people's yearning for a better life has become reality. Summarizing the successful

^①The paper is the result of the Qingdao Programme on philosophy and social sciences (Qdsk1901113).



experience of a big party in governing the country is not without benefit to the development of other countries.

Education is the foundation. The educational development of a country will restrict and affect other developments. On the centenary of the founding of the CPC, scholars who cared about education naturally want to summarize the experience of China's educational development. How the CPC led the development of China's education during the period, how the construction of education with Chinese characteristics formed, this is a topic worthy of exploration and summary.

Needless to say that any ruling party will care about the educational development of its own country. However, each country has its own unique national conditions and culture, how a political party develops its own education based on its own national conditions and social needs is a more complicated problem. Moreover, ideals and beliefs varies for different parties, the educational programs, guidelines and specific measures put forward will also be different. At this point, every country demonstrate its education with its own characteristics.

Here the author mainly combine his study with the related educational events referred to in the literature *Chronicle of CPC's 100-year history* (hereafter abbreviated as *the Chronicle*) , published by the Party History and Literature Research Institute, summarize several aspects valuable from his point of view.

Looking over *Chronicle* , we can find some events related to education, especially when education as a school form, from which we can see how the CPC has led the development of education in China. Since the 1920s, the CPC has led the Chinese people to carry out the new democratic revolution, socialist revolution and socialist construction, meanwhile, it led the nation to transform the old education systems into new education systems of the people, a new education undertaking which cultivated talents for revolutionary and socialist construction and also raised the people's cultural and scientific level.

With the publicity of new ideas and new cultures in the field of culture and education in China before and after the May 4th Movement in 1919, and with the cultivation of relevant talents, an advanced organization, the CPC, was founded in 1921. Naturally, this organization also recognized the importance of education and its impact on all aspects of society, so it would actively take measures to lead the education to an ideal state in order to meet the requirements of an ideal society.

At the beginning of the establishment of the People's Republic of China (PRC), the leaders of the CPC began to attach importance to talents and education. On December 6, 1949, the Culture and Education Committee of the State Council established the Committee for Handling the Return



of Overseas Students (By November 1955, a total of 1,536 senior intellectuals including Li Siguang (geologist and paleontologist), Hua Luogeng (mathematician), and Qian Xuesen(aerodynamicist and system scientist) had returned from overseas to participate in the construction). The first national education work conference was held in December 1949, and it was proposed that education must serve the country's construction and schools must open doors for workers and peasants. In September 1950, the first National Workers' and Peasants' Education Conference was held and the slogan of "promoting literacy education and gradually reducing illiteracy" was put forward. In November 1952, the Central People's Government's Work Committee on Elimination of Illiteracy was established. Mass literacy campaigns have been carried out on a large scale throughout the country in a planned and step-by-step manner.

After looking back at the early works done at the beginning of the founding of the Republic,such as National Education Conference,collecting talents and literacy education, we move directly to see how the Party place emphasis on education today so as to further understand the consistency and continuity of the party's policies. At a national education conference in September 2018, Xi Jinping, general secretary of the CPC Central Committee, pointed out that Education is a fundamental task for the country and the Party... to cultivate socialist builders and successors with all-around moral, intellectual, physical and aesthetic grounding with a hardworking spirit, accelerate the modernization of education, build China into education powerhouse, and run education that satisfies the people.

2.Formulating the Policies and Clarifying of the Orientation Regarding Education

The educational policy is the general orientation of the development of educational work proposed by a national state or a political party at a certain historical stage. It is the general summary of the basic education policy. The content it summarizes includes the nature of education, aim of education, and the ways to achieve the aims, in which the aim of education (what kind of person to cultivate) is essential.

In order to guide the development of people's education, the CPC has formulated different educational policies in different historical periods according to different circumstances, which played a guiding role in the development of education in various periods.

During the different periods of the New Democratic Revolution(1919-1949), the party's educational policy stipulated that education should serve class struggle, revolutionary wars and the expansion, consolidation, and construction of revolutionary base areas. For example, in January 1940, Mao Zedong proposed a national, scientific, and popular cultural education policy in his



work *On New Democracy*. In May 1941, in the paper *Reforming Our Study*, he put a proposition on cadre education: "It should establish a policy centered on the study of the actual problems of the Chinese revolution and guided by the basic principles of Marxism..."

After the founding of the PRC, in February 1949, Mao Zedong pointed out in his report *Properly Handling Contradictions among the People*: "Our education policy should enable the educated to develop morally, intellectually and physically and become a worker with both socialist consciousness and culture." The Constitution of the People's Republic of China (1982) stipulates: "The state shall foster the all-round moral, intellectual and physical development of young adults, youths and children. " In September 1983, Deng Xiaoping pointed out in his inscription to Beijing Jingshan School: "Education must face modernization, face the world, and face the future", which pointed the direction for the development of Chinese education.

In the various periods of socialist construction, although there are some difference in the expressions of the party's educational policy, the general orientation is: education should serve the socialist modernization construction, and enable everyone who receives an education to develop morally, intellectually and physically and become a worker with both socialist consciousness and culture.

On March 18, 2019, when Xi Jinping presided over a symposium of teachers of school's ideological and political theory, he emphasized that the most fundamental thing for a course on ideology and political course is to fully implement the party's educational policy, and solve the fundamental question of what kinds of person to educate, how to educate, and for whom to educate.

3.Making of Education Development Plans to Promote Education Development in a Planned and Focused Manner

In order to promote the development of the national economy and society, a country or region is bound to draw up corresponding plans or programs for the development scale, specifications, and important measures adopted by the education institutions in a certain period of time. After the founding of the PRC, starting in 1953, there have been 13 five-year plans for national economic development, and the development plan for education is an important part of them. As education has become the strategic focus of modernization, the party's major reports (from the 12th to the 19th CPC National Congress) all have the discourse of giving priority to the development of education. The CPC Central Committee and the State Council also formulated and promulgated corresponding education plans in



due course. For example, the "China Education Reform and Development Program" issued in February 1993 indicated that by the end of the 20th century, China must achieve universal nine-year compulsory education and basically eliminate illiteracy among young and middle-aged people.

There are some key points to pay attention to in education for a period of time, so there are key projects in the education field. In July 1993, the state proposed a plan to focus on strengthening of about 100 universities and a number of key disciplines as national priority for the 21st century, called Project 211 for short. The implementation of the project is an important measure by the government to rejuvenate the country through science and education. In January 1999, the State Council approved and transferred the Ministry of Education's *Action Scheme for Invigorating Education towards the 21st Century*, proposing a constructive project for founding a number of world-class universities and a number of first-class disciplines, so Project 985 was launched. The project involves both national and local governments allocating large amounts of funding to certain universities in order to build new research centers, improve facilities, hold international conferences, attract world-renowned faculty and visiting scholars, and help Chinese faculty attend conferences abroad.

In 1995, the central government made the *Decision on Accelerating the Progress of Science and Technology*, which determined the implementation of the strategy of rejuvenating the country through science and education. In July 2010, *Outline of China's National Plan for Medium and Long-term Education Reform and Development (2010-2020)* was issued. In December 2018, *China's education modernization plan towards 2035* was issued, which aimed at substantially modernizing China's education system by 2035, the year the country is determined to realize socialist modernization and become an education powerhouse, and promote China to become a great country of learning, a powerful nation of human resources and talents.

The above-mentioned important education plans set clear development goals in each period for China's education undertakings and have achieved considerable development in education. As mentioned in *the Chronicle*, during the 13th Five-Year Plan period, China's gross enrollment rate of three phase preschool education reached 85.2%, the consolidation rate of nine-year compulsory education was 95.2%, and the gross enrollment rate in high school education reached 91.2%, the gross enrollment rate of higher education increased to 54.4%.

4. Making Educational Laws and Regulations to Develop Education in Accordance with the Law

Governing the country in accordance with the Constitution and laws is the basic strategy of the



CPC leading the people in governing the country. Only by building a socialist country under the rule of law, governing the country in accordance with the law and embodying the will of the people and the laws of social development, rather than governing the country in accordance with individual will and advocacy, can China fundamentally ensure that the people are the masters of the country. In the field of education, national education guidelines and policies are fixed in the form of laws by means of education legislation so as to ensure and promote the development of education.

The Constitution of the PRC contains provisions on education, which are the highest legal basis for education, and clearly stipulate the guidelines, policies, methods of education, and citizens' rights and obligations to receive education. However, the healthy development of education also requires the specification of relevant education systems, laws and regulations. In April 1986, the National People's Congress passed the "*Compulsory Education Law of the PRC*" and the "*Education Law of the PRC*" in March 1995. It involves China's basic education system, schools and other educational institutions, teachers, the educated, education and society, educational investment and condition guarantee, educational foreign exchange and cooperation, etc. The promulgation of the Education Law is a major event related to the overall situation of China's educational reform and development and socialist modernization. It provides a fundamental legal guarantee for implementing the strategic priority development of education and promoting the reform and development of education. It marks that China's education work has entered a new stage of comprehensively governing education according to law.

In order to promote the development of all aspects and levels of education, Teachers Law (1993), Vocational Education Law (1996), Higher Education Law (1998), and Private Education Promotion Law (2002) and other series of laws and related work regulations were successively passed and published.

In short, education legislation has played a very important role in promoting the democratization of education, reforming the education system, popularizing compulsory education, and promoting the development of education.

5. Deepening Education Reform, Promoting Quality Education, and Attaching Importance to Ideological and Political Education

5.1 Reform the education structure

Education and political and economic development restrict and influence each other. The Cultural Revolution in China saw the development of education was restricted by politics, even over-politicized. At the beginning of the nation's reform and opening up, the demand for



economic development made some Chinese deeply realize that backward education and lack of talents have seriously hindered economic development. At the end of 1977, the relevant state departments approved the opinions on admissions work college and universities, and began to restore the college entrance examination system that was abandoned during the Cultural Revolution. In May 1985, the CPC Central Committee made the *Decision on the Reform of the Education Structure*, which is a programmatic document that matches the decision on the reform of the economic system, the scientific and technological system. Start with the systematic reform of the education structure, a step-by-step implementation of nine-year compulsory education, vigorously develop vocational and technical education, reform the enrollment plan and the graduate distribution system of colleges and universities and them greater autonomy, thus fundamentally reverse the situation that educational work cannot meet the needs of socialist modernization.

5.2 Promoting Quality Education

At the turn of the century, the reform and development of education in our country have made remarkable achievements. However, in the face of the situation at the time, our educational concepts, talent training models, educational content and teaching methods were relatively lagging, which affected the overall development of young people and could not meet the needs of improving the quality of the nation. In June 1999, the CPC Central Committee and the State Council made the *Decision on Deepening Education Reform to Promote Quality Education*.

This is an education reform based on the overall situation of the prosperity of China's socialist cause and the great rejuvenation of the Chinese nation. It aims to build a vibrant socialist education system with Chinese characteristics and lay a solid talent and knowledge foundation for the implementation of the strategy of rejuvenating the country through science and education. In order to implement this decision, in the field of basic education, we have begun to vigorously promote curriculum reform and build a new basic education curriculum system that meets the requirements of quality education.

5.3 Attaching Importance to Ideological and Political Education

Political parties armed with more advanced ideologies, whether in their own construction or education under its guidance, both pay special attention to ideological and political education to make the educated have an appropriate outlook on the world and life, and have corresponding political consciousness.

During the period of China's New Democratic Revolution, Mao Zedong pointed out that young people should put firm and correct political direction first. All school work is to change students' ideology. Political education is the central link. In the socialist period, Mao even emphasized that



“Not to have a correct political point of view is like having no soul.”

Entering the period of socialist modernization, the CPC has placed great emphasis on building a socialist spiritual civilization with communist ideology at its core. Taking relevant documents issued after the 1990s as an example, the central government has successively issued *An outline on the implementation of patriotic Education*, and *Outline for the Implementation of the Moral Construction of Citizens*, to strengthen and improve moral education in school (including the ideological and moral construction of minors and the ideological and political education of college students, etc).

Every time after National Congress of the Party, the comprehension and study of the main spirit is not only the content of all party members' learning, but also the main content of the school's ideological and political education. Recent study of the history of the CPC ,for example, is an important study of ideology and politics.

As an integral part of socialist education with Chinese characteristics, the organizational construction of the party in schools and schools of Marxism in universities. In order to thoroughly implement the spirit of the National Conference on Ideological and Political Work in Colleges and Universities, and to improve the relative work in colleges and universities under the new situation, the Ministry of Education issued the "Standards for the Construction of schools of Marxism in Colleges and Universities" in 2017. In order to strengthen the party's overall leadership of ordinary colleges and universities, and take root in China to run a socialist university with Chinese characteristics. In April, 2021, the CPC Central Committee issued the revised "*Regulations on the Work of grassroots-level*.

organizations of the CPC in Colleges and Universities". All these can guarantees the smooth progress of the school's ideological and political work from the aspects of academic departments and party organizations.

6. Conclusion

From the historical events related to education of 100-year-history of CPC, some better comprehension can be made on how a big political party leads the educational development in a big country. In this ancient land of China, the CPC has brought about epic milestones in the history of human development. Under the leadership of the party, great achievements have been made in the field of education, which provide talent and intellectual support for the development of other fields. In China an educational system of socialism with Chinese characteristics has been gradually strengthened. Reviewing the party's relevant measures taken at every important juncture



and its significance, the pedagogical principles of the interaction between education and politics, economics and other social aspects can be seen and recognized.

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Discussions on the Collection of Words and Expressions in HANYU DA CIDIAN[®]

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Abstract

There are some problems in the collection of words in HANYU DA CIDIAN, such as many medieval and ancient words not being collected, a little sloppy to collect new words and some dialect words without geographical indications, etc. In the revision of the dictionary, it is necessary to consider the balance of word collection with referring to the existing language dictionaries to improve the revision quality of the "HANYU DA CIDIAN".

Keywords

HANYU DA CIDIAN, Words and expressions, Collect, Dialect

1.Introduction

At the beginning of the compilation, the HANYU DA CIDIAN (Hereinafter referred to as HAN DA) set the principle of collection of ancient and modern, with equal emphasis on origin and development which made the great Chinese dictionary known as the treasure house of Chinese vocabulary. As a language dictionary, HAN DA should not only adhere to the descriptive revision philosophy, reflect and record the language truthfully, and highlight the diachronic characteristics of the dictionary. At the same time, they are also standards and regulations that guide people's language use. At present, there are still many negotiable areas in the "HAN DA" in terms of the scope and number of words collected, and the income of common words, encyclopedic words, neologisms and dialect words and other types of words. In the revision of the "HAN DA", a major

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breakthrough is needed in the collection of words. In particular, it is necessary to faithfully reflect and record the language, and highlight the language and diachronic nature of the dictionary. The following are discussed separately.

2. Many Words in Ancient Classical Books are Missing

The number of Chinese classics preserved accumulates at an accelerating rate. The more modern classics are preserved, the more words are emerged, and the number of words accumulates at an accelerating rate. The words appearing in ancient books should be inversely proportional, i.e. the more ancient the words are, the more comprehensive collection should be, because these ancient words are the source of Chinese vocabulary. We advocate that all the words that appear in the classics before the Han and Wei dynasties, whether they are ordinary words or the words of the rule system (excluding names of people and place, etc.) should be included. Pre-Qin documents such as The Book of Songs, Mencius and Shangshu, except for the names of people and places that do not have the general cultural nature, should all be collected. The "hexagram names" in Zhouyi with strong cultural nature should be recorded without a doubt. However, the current situation is not satisfied. Not only the hexagram name, such as the "Xiao Guo", one of the sixty-four hexagrams is not all collected, and the common noun, such as "Wu Hui" in Zhou Yi is also not included. There are more unaccepted words in other later documents.

From some researches, for example, Wang Yankun's book named by "Examination and Explanation of Uncommon Words in the First Four History" (2006), lists 464 words and expressions in four historical books, including Shiji and Hanshu, which have not been recorded in the HAN DA. There are also more than 100 words in the Han dynasty document Shi Ming that have not been included, such as "fu chi" "jian chi" and many more. Another example, many ordinary words in Buddhist scriptures have not been collected bcs to which HAN DA pays less attention. According to the statistics of Zou Wei Lin (2006), just take the Puyao Sutra translated by Zhu Fahu in the Western Jin Dynasty as an example, there are more than 200 words that have not been collected in HAN DA, such as [bamei] (Ghosts and Gods), [Bikun] (forcing), [biandi] (end) and so on. Words from other Buddhist scriptures have not been recorded as entries but documentary evidence quoted in HAN DA, such as "chouhui, chuqi, heishou, chuwu and yamiao (elegant and beautiful), etc. which should be supplemented from the overall view of the dictionary.

We believe Buddhist literature corpus can expand original sources and increase words amount of the HAN DA, which demonstrate fully the existence value of unlisted words in HAN DA, also they can be a basis for the entries and interpretation.



3. The Collected New Words Should Be Accumulated for A Certain Period of Time

The principle of description does not mean to copy and all the words that appear in the language cannot be included as entries, especially for the new words and new meanings. In line with diachronic principle of HAN DA, the recorded words should be those undergoing a period of precipitation.

How to selectively record the generation, use and finalization of new words and new words in a diachronic Chinese dictionary is really a big problem.

How to selectively record the generation, use and finalization of new words and new words in a diachronic Chinese dictionary is really a big problem.

As a diachronic language dictionary, we think it is not properly to collect too many new words in HAN DA. After all, HAN DA is not a new words dictionary even though it is a descriptive reference book, it needs to record the actual words. However, it should not be too close to the nowadays, because strictly speaking, new words are verbal components instead of linguistic ones, with randomness and occasion. it is necessary for them to be precipitated and observed for some time. Therefore, with the support of the giant corpus and under the premise that the appearance time of each word can be basically figured out, the HAN DA can also have a basic time limited for the collection of new words. We envisage if it is possible to set the principle of non-acceptance for those new words less than 10 or 5 years when dictionary is to be published, so that the diachronic dictionary has a certain distance from reality. It is like so-called "distance creates beauty", and at the same time, it can avoid more meaningless dispute.

4. Be More Careful to Record Dialect Words

4.1 Dialects Words Collected as Much as Possible

From the principle of respecting history, the dialects words before the end of the Qing Dynasty should be collected as much as possible on the premise of documentary evidence. Being a diachronic Chinese dictionary, it is responsibility for HAN DA to sort out the source of Chinese words in order to reflect its characteristics of recording ancient words. if there are documentary examples, the ancient dialect words should as much as to be collected for the future reference because the meanings of dialect words are often quite special while the research is not enough.

From the current research on ancient monographs containing dialect words, we think many unaccepted dialect words should be added. For example, the collection of novels in the late Ming Dynasty with Wu dialect "Xing Shi Yan", the Qing Dynasty novels "Awakening the World



Marriage Story" with the Shan Dong dialect background, "Feng Yue Meng" with the Jianghuai Mandarin background, "The Heroes of Sons and Daughters" with the Beijing dialect background, etc. In which there are a lot of dialect words and expressions, but the HAN DA does not pay enough attention to them. Of course, it is necessary to consider whether to include all of the dialect words on the basis of relatively sufficient research. For individual words with a very low recurrence rate, it is better to employ them carefully.

In addition, it is best to indicate the dialect area like the "Chinese Dialect Dictionary" when collecting dialect words, which can better highlight the region of dialect words, and the interpretation will be more in line with the actual situation of the region.

4.2 Some Problems Mark Dialect Words in the HAN DA.

Firstly, lack of dialectal mark. We have made rough statistics from the electronic version of "HAN DA" 2.0. Among all of the more than 300,000 words, only 3,556 are clearly marked as "dialects". it is estimated that there will be no more than 4000 items clearly marked. The very small number dialect words were marked while lots of obvious dialect words without mark and it seems relatively random to mark or not to mark them. For example, some words are derived from the same novel "Xingshi Marriage Biography" with the Shandong dialect background, such as qiweitou(in the beginning),fandiao(anyway) are marked as "dialect", while the similar ones as Huobengbeng(eagerly appearance),shibaide (in any case) ,shengzhangzihuo(Strangers),yanbiehu (Bat), etc., not marked. Another example is "liba (referring to clumsy people; laymen)" "baba(feces)" is marked as a "dialect", but the same meaning by different characters "lieba (outer)" and "baba" are not marked.

Secondly, the regional label is completely ignored. Actually, region is the most distinctive feature of dialect words. For dialect words, people are not only concerned about its meaning, but also about where it is used. In addition, there are many kinds of Chinese dialects which situation is more complicated and dialect words are even more numerous. so even experts and scholars studying dialects may not be able to immediately tell the dialect area they belong to when they encounter some dialect words. If the HAN DA tell the area of the dialect words from, It can be standard for HAN DA to collect dialect words, and is more practical and convenient for application, teaching and research for those who use it.

Thirdly, for the same word used in different regions, the word form and meaning will be slightly changed, and it is not easy to summarize and list all its meanings accurately. If the region is not marked, the meaning of A is listed while B may have different usages and meaning which probably is the missing meaning and caused a lot of criticism. The more dialects words collected,



the more omissions will be found by people in different area. It is the only way to reduce such doubts to a certain extent by marking the region of dialect words.

Furthermore, the source information of the foreign words recorded in HAN DA is marked. For example, "regou" [Hot Dog] from English, and "shengdimitu"[Raw Mito] from French, but the source of the dialect is only marked in general terms as 'dialect, it should be considered to make up clearly. Of course, some dialect words may be used in different regions, just mark the main region instead of the every single place.

5. To Collect Words More Objectively

At present, it is very often for most domestic dictionaries to collect or delete words by editor's intuition about the words or refer to the existing original dictionaries instead of by rigorous mathematical statistics. Many high-frequency words that should be included have not been collected. Therefore, those word with high frequency should be added when the HAN DA is revised by referring to the published dictionaries about characters or words frequency. For example, 6794 different words in the SHI SAN JING could be included if there is documentary evidence.

When The HAN DA add modern Chinese vocabulary, the Modern Chinese Frequency Dictionary (1986), Modern Chinese Common Vocabulary (Draft) (2008) and other reference books can be referred to. For example, more than 50,000 modern Chinese words and phrases were collected in Modern Chinese Common Vocabulary (Draft) based on a corpus which tested 250 million words and statistics their usage frequency. It draws a range for those common Mandarin Chinese words that are stable and used frequently in modern and contemporary social language life and can be an important reference book when compiling a dictionary.

The author compared some modern Chinese words collected in the "List of Commonly Used Modern Chinese Words (Draft)" and HAN DA and found that some frequently used words were not included in HAN DA. For example, there are a total of 82 entries in the vocabulary followed by "Guan(观), Guan(官)", among which "guanchashi[Observation Room]" "guanguangke [Tourist]" "guanguang nongye(Tourist Agriculture)" "guanhougan(Aftermath)" "guanlitai(Viewing Ceremony Terrace)" "guansai(Watching the Game)" "guanyu (Watching Fish)" "guanbenwei(Official Standard)" "guancheng(Official title)" "guandao(Official down)" "guanfeng(Official morale)" "guanfuyuanzhi(Official reinstatement)" and other 15 words, have not been accepted in HAN DA. Among them, the "guanlitai (Viewing Ceremony Terrace)" "guanshangyu(Ornamental Fish)" "guanfuyuanzhi (Official Reinstatement)" etc. appeared in the documentary evidence but not listed. If the frequency sequence of the above words



is after 30,000, it may not necessarily be collected according to the vocabulary list. However, there are some items with strong stability and high frequency less than 10,000 in order but the HAN DA has not yet received them, such as "teda [Extra Large] (received "Extra Large size"), "xiaoqu"[Community], "quanfangwei" [All-round] and so on. It is recommended to include as much as possible in the revision, so that the dictionary will gradually become more scientific and precise. Of course, the frequency of a word does not determine whether a word is included or not. High-frequency words may be rejected because they are not typical words or fixed phrases, and they may also be discarded because they are not well-searchable. Similarly, low-frequency words are often accepted by the dictionary because of the high searching value. Therefore, some manual intervention must be needed when collecting words by the standard of word frequency.

At present, there are abundant of research works on the words of ancient books and dictionaries about pacific books such as "Thirteen Classics Dictionary", "Historical Dictionary Dictionary", "Shishuo Xinyu Dictionary", and "Jinpingmei Dictionary" have laid a good vocabulary foundation for us. The words collected in the HAN DA can also get a relatively clear range after collecting and sorting out words based on a large corpus.

6. Conclusion

Of course, the number of words that have been used in a language with a long history and a large population like Chinese is not yet clear with the current research capabilities. Even if the size of the dictionary compiled is large, it is impossible to compile and include all the words. As Robert once said: "It is impossible for any large dictionary to contain all the words of a language." Regarding the current insufficiency of the HAN DA in the collection of words, Yu Wanli (2012) said: "There are missing entries, wrong meanings, errors in documentary evidence in the HAN DA and should be corrected. As for some scholars' research specific classic books, and want to supplement the entries and meanings of the HAN DA will inevitably be supplemented for the sake of writing and ridiculing. However, supplementation does not seem to be of great benefit to the HAN DA itself which is already a historical dictionary. The deficiencies in its entries are caused by various historical reasons and need to be supplemented and improved, but it must be comprehensively completed and proceed in a principled and planned way by an organization, ... instead of making additions from individual's major and his own interest." Therefore, when compiling and revising large-scale language reference books, more reasonable basic principles and convenient method in detail should be formulated in the collection of words. The details of the operation enable the editor to fully and systematically reflect the overall appearance of the words of the national language in the compilation, and it must not be blamed on the HAN DA only from



one of the spots that one has seen.

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The Latitude and Longitude Construction Of the "3+3" Model of Network Ideological and Political Education

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Abstract

The School of Literature and Journalism and Communication of Shandong University of Technology gives full play to the characteristics and advantages of the disciplines and specialties, and establishes the "Classical Chinese Yixing" network ideological and political studio (hereinafter referred to as the "studio") based on the "Internet + ideological and political" work idea. The studio adheres to the work idea of "longitudinal to the end, horizontal to the side", and in-depth builds the "3+3" mode of network ideological and political education, from the three "vertical" dimensions of brand building, integration and cooperation, and benign interaction, platform integration and content supply, The three "horizontal" dimensions of the team's improvement, build a deep and effective "cube" of network ideological and political work, and effectively improve the pertinence and effectiveness of ideological and political work.

Keywords

Network ideological and political education, Network ideological and political studio

1.Introduction

General Secretary Xi Jinping pointed out that to do a good job in ideological and political work for college students, "it is necessary to use new media and new technologies to make work alive, promote the integration of traditional advantages of ideological and political work with information technology, and enhance the sense of the times and appeal." Shandong University of Technology Literature and The School of Journalism and Communication gave full play to the



professional characteristics and advantages of the discipline, and based on the "Internet + ideological and political" work idea, established the "Classical Chinese Yixing" network ideological and political studio (hereinafter referred to as the "studio"), equipped with 2 instructors and student team members. There are 26 people, and there is a "kite" laboratory under it. The studio adheres to the work idea of "longitudinal to the end, horizontal to the side", and in-depth builds the "3+3" mode of network ideological and political education, from the three "vertical" dimensions of brand building, integration and cooperation, and benign interaction, platform integration and content supply, The three "horizontal" dimensions of the team's improvement, build a deep and effective "cube" of network ideological and political work, and effectively improve the pertinence and effectiveness of ideological and political work.

2. Promote Vertical Extension and Enhance the Depth of Network Ideological and Political Work

2.1 Create a Brand and Cultivate Cultural Highlights

Starting from brand positioning, columns, and culture, the studio focused on creating the "Wen" font brand, including "Wen Chuan" series of columns and sub-columns, "Wen Yi Duo" QQ public account, "Wen Xiaoqian, Wen Xiaoyu" cartoon images. Wait. The "Wen Chuan" series of columns mainly include Wen Chuan Yinghua, Wen Chuan TV, Wen Chuan Xin Yu, Wen Chuan Model, and Wen Chuan Son five columns, which help students grow into talents in all directions and in multiple forms. The "Wenyiduo" QQ official account is for students to solve difficult problems, do practical work, and focus on the difficulties and hot issues that students are concerned. "Find a lot" has become a "mantra" that students often talk about. "Xiaoqian" and "Xiaoyu" are respectively named from the "Qianqian gentleman, gentle and moist as jade" in the school motto, and share the college's things with you in different forms on the network ideological and political platform. The logo design of the studio fully absorbs the elements and colors in the emblem, which not only reflects the "literary" characteristics, but also looks like a flying "kite", implying that the network ideological and political work is flying higher and higher. At the same time, animation effects are used to make the studio opening and closing credits, maintaining the unity of style.

2.2 Integrate and Work Together to Enhance Collaborative Education

The development of online ideological and political education needs to build a concentric circle of collaborative education by strengthening teacher-student linkage and student-student interaction. The studio combines the opening of columns, design themes, and regularly invites managers, academic staff, professional teachers, outstanding alumni, and peer role models to participate in it,



and carry out learning, guiding, navigating, and guiding activities. According to their respective expertise, the teachers combined patriotism education, ideal and belief education, school adaptation, study style development, postgraduate entrance examination and employment, subject competitions, health and mental health, etc., using WeChat, Weibo, QQ, etc. to answer questions and give pointers to students. Through the literary teacher's heart language column, more than 20 teachers of different positions exchanged dialogues and collided ideas with students, which promoted the harmony and harmony of teacher-student relations. In 2019, 31 outstanding alumni and peer models will be launched. Through the columns of "Children of Wen Chuan", Wen Chuan Models, etc., they tell stories of inspiring talents, publicize 2.3 Benign interaction, generating network resonance.

In order to increase the activity of online ideological and political education, and enhance the online participation of student organizations and individual students, the studio set up a "class micro-matrix" on the college WeChat to stimulate the online vitality of the class, and display the excellent tweets of the class on a regular basis. Class WeChat is operated and supervised by a dedicated person. At the same time, based on the goals and types of their respective class construction, they can be updated and maintained regularly, and they have mastered the initiative of the network. Aimed at individual students, the "Student Network Civilization Convention" was issued, focusing on guidance in online discourse to improve network literacy. Through the three-level series connection of college, class, and students, layer-by-layer conduction and layer-by-layer response are formed. "Wen Yiduo" QQ public account, through "Duo Duo" to communicate with students personally, students share interesting things and report problems to "Duo Duo", playing a "bridge of heart" and "microphone" in online ideological and political education. The role of "Wenyiduo" is not only a channel for "online" students to reflect and communicate, but also complements the "offline" "Wenyiduo" workstations, forming a benign interaction between "online and offline".

3.Active Horizontal Expansion to Enhance the Effectiveness of Network Ideological and Political Work

3.1 Platform Integration to Realize Information Sharing

The integration of platforms in the new media era has realized the co-construction and sharing of network information resources. Through WeChat, Weibo, Weishi, website, Yiban, Wenyiduo (QQ), the studio has established a multi-platform integrated network ideological and political work matrix, which has realized media aggregation, resource integration, and composite communication. The media production model of "multiple generations and multiple releases" has improved the



integration and effectiveness of online ideological and political education. Each platform has its own focus and its own system. WeChat and Weibo give full play to the advantages of online education platforms, break time and space constraints, and guide students to learn independently. The Yiban interactive community implements the Yiban+party building, Yiban+team building model, and pays attention to the use of one-stop service functions such as customized forums, blogs, photo albums, and online disks. Weishi and Wenchuan TV are co-constructed and presented in the form of "135" minutes of video. The 1-minute video shows the team style and personal talents in the form of vlog; the 3-minute video contains excellent student network works, hot topic reviews, and group days Activities, etc.; 5-minute videos are presented in the form of micro-classes, including red stories, online group lessons, small pine growth classrooms, various skills training, etc. Through the integration of platforms, it not only effectively strengthens information sharing, but also meets the differentiated needs of students.

3.2 The Content Supply is Close to the Actual Situation of the Students

The studio insists on combining value guidance with the actual needs of students. The various tweets and videos launched are designed and produced based on the standards of youth perspective, youth expression, and youth acceptance, so that ideological and political education can truly enter and influence youth. There are more than 350 tweets focusing on thematic education, the construction of the style of study, the display of class style, and the growth and development of students. In celebrating the 70th anniversary of the founding of the People's Republic of China, we elaborately produced a tweet on the theme of "70 years of vicissitudes of life, forging ahead into a new era". From the perspective of a normal graduate, we talked about our experience of growing up at the university, witnessing the development and changes of the college, and finally Settling down on young students to be patriotic and inspiring, a collection of micro-films, song adaptations, and copywriting were presented. It took a month and was completed by more than 20 teachers and students. Once it was launched, it caused a strong response.

3.3 Team Improvement and Integration of Superior Resources

The ability and quality of team members are the key to promoting sustainable development. The studio relies on the "kite" laboratory to carry out a media literacy improvement training program, strengthens the training and reserves of members, and builds a "kite" matrix, which includes cultural and creative writing, shooting, post-production, and promotion in the four quadrants of the matrix as a media literacy improvement And actively strive to contact training resources inside and outside the school to "expand" the team. Relying on the advertising major of the college, we



have won the guidance of professional teachers on campus, and initially constructed a "professional + practice" training model; with the help of student organizations, strengthened peer guidance and exchanges; contacted external resources such as college cooperation units and outstanding alumni, such as Tencent (Shandong) Penguin New Media Institute, Dongyang Studio, Yusheng Culture Media, Zibo Youth, etc., through internship practice, base construction, project training, etc., let students "practice in learning" and "practice in middle school", which has played a positive effect.

4. Work Effectiveness

4.1The Quality of Online Ideological and Political Education Has Been Continuously Improved

The studio insists on delivering excellent online ideological and political works to students, so that students can be infected and nurtured, through thinking and perception, to achieve the combination of learning and thinking, and the unity of knowledge and action. This is the vision and goal of the work. In 2019, the studio posted 517 articles on WeChat, Weibo and other platforms, and 121 original Weibo posts, with a total of more than 357,000 page views. The college's new media was rated as the top ten comprehensive influence of campus new media, and the Yiban Workstation was rated as the school's outstanding Yiban work station for two consecutive years.

4.2The Vitality of Online and Offline Organizations Has Increased Significantly

In 2019, all 28 classes in the college opened class WeChat and Yiban micro communities. The "Wenyiduo" QQ online platform has published more than 1,000 lost and found notices and more than 600 good morning and good night notices, which are generally welcomed by students. Coordinate the development of "online and offline" ideological and political education activities, and simultaneously advance the construction of style of study, class construction, enrollment education, upgrading education, graduate education, and typical tree selection on the "online", achieving resonance at the same frequency.

5.Conclusion

The starting point and end point of online ideological and political education is, in the final analysis, to further improve the quality of talent training and achieve the goal of educating people and cultivating talents. Promote the integration of ideological and political education and professional education, which not only realizes the self-hematopoietic function of studio team building, but also cultivates a group of new media talents. Through the implementation of the



“Starry Sky Plan” , outstanding students are encouraged to “go out” and actively develop and exercise. Service dedication, extensive participation in school construction and development, enhanced the awareness of loving the school and prospering the school, and contributed due strength.



An Outline on Chinese Ontology

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Abstract

Chinese "ontology" may be translated exactly On Benti, its meaning is quite different from the ontology of Indo-European language family. Chinese "ontology"(On Benti) with "Ben" and "Ti" constitute an internal unified process. The learning journey of Chinese sages is a journey of harmony between "Ben" and "Tao", "noumenon"(Benti), "Ti" and "Ben". Chinese ontology constitutes the foundation of poetic transcendence of Chinese thinking. Its unique innovative consciousness is reflected in pursuing the origin and returning to the origin for innovation. Since modern times, the understanding of ontology has obscured the origin connotation of Chinese ontology, and the Chinese ontology urgently needs to get rid of the "colonization" of ontology and return to the hometown of its mother tongue.

Keywords

Chinese ontology, Benti, Ontology

1.Introduction

Since the spread of Western learning to the East, the Chinese academic community has translated the key term ontology of western philosophy into On Benti with the Chinese symbol "Benti", and ontology has been dominated by objectiveness, so that the modern and contemporary Chinese academic community can only understand Chinese "ontology" from ontology. This issue has aroused the concern of people of insight since the 1930s and 1940s. At the beginning of the 1980s and 1990s, the academic community began to reflect and explore this issue, and the discussion continued in the new century. In the comparison with Indo European ontology, this paper will analyze the characteristics of Chinese ontology symbolic structure and explain the return of Chinese ontology to its source.



2. The Symbolic Structure of Chinese Ontology

From the perspective of symbolic structure, Chinese "ontology" is quite different from the ontology of Indo European language family. The symbolic structure of ontology is formed by the combination of the word root onto - (i.e. the root word form of the Indo-European copula "Be") and - log (the root word of Indo European family for "theory about what is what"), and the literal translation may be "theory about Be", i.e. the so-called "theory of Be", which is a straight-line, closed and rigid logical structure. The symbolic structure of Chinese "Ontology"(On Benti) is formed by the combination of "Ben" and "Ti". It has the characteristics of poetic structure of Chinese language, and shows the unique transparency and integration of Chinese poetic symbols.

Transparency and integration are first reflected in the internal unity of Chinese characters, words and sentences. In short, each word is a miniature language structure, such as the miniature language structure of Ben is that "Muxia says Ben." Ben is a pictograph, and its image connotes a miniature language structure "Muxia", the meaning is "Under the tree" .And in Chinese, the "under the tree" is the "root", so "Ben is still the root." Ti is analyzed according to the glyph symbols of modern Chinese, which means "people stand by Ben", and people stand by "Ben", which means Ti. Ti "contains the relationship between human and Ben. The three symbols of " human", "Ben" and "Ti" are intrinsically related. The symbolic structure of Chinese characters and words is internally unified with the Chinese language, forming a unique transparency and integration, which is quite different from the structure of ontology in the Indo-European language family.

The transparency and integration of the structure of Chinese noumenon (Benti) also lies in that Chinese "noumenon" symbols form an internally related and two-way inverse semantic field. The first level is the semantic field composed of noun "Ben" and noun "Ti". Here, "Ben" and "Ti" are connected, and "Ti" is the "Ti of Ben", "Ben" is also the "essence" of "Ti", and noumenon (Benti) is that "The human mind and all things in heaven and earth are integrated into the one(Ti)." the second level is the semantic field that composed by the noun "Ben" and the verb "Ti"(experience). In this sense, "ontology"(On Benti) is the recognition of "Ben" and the experiencing "Ben", and "noumenon"(Benti) is "Ti" and "Ben" , "To experience(Ti) heaven and earth and all things is to experience one body(Ben)". The "noumenon" (Benti) contains the activities of the initiative to experience Ben, and the sages has never been separated from the pious and vivid activities of experiencing noumenon(Ben). In the Chinese context, The most important purport of noumenon is to call on the continuous poetic activities of experiencing(Ti) Ben. This is obviously different to ontology. In chinese context , "Noumenon" is independent of people, "Ben Ti" are independent of to experience(Ti) Ben. The two symbols of "Ben" and "Ti" have a long history in the inquiry and



learning journey of Chinese scholars, and the "noumenon" composed of these two symbols is also an inherent category of poetic thinking in Chinese philosophy, which can also be called the highest category in a sense.

3. The Relationship Between "Ben", "Dao" and "Ti" in Chinese

The "Ti" of the verb is the key in the Chinese noumenon(Benti). It establishes a distinct orientation, that is, the Chinese noumenon cannot be separated from people's practice, from people's earnestly practice what one advocates.

In the practice of Chinese noumenon, it is first necessary to establish the relationship between "Ben" and "Tao". In the Analects of Confucius • After Learning, "Ben is established and Tao is born". Zhu Xi's note: "Ben is root, if it is established at all, its Tao is born." on the chapter of the Analects of Confucius • After Learning, Zhu Xi's summary is, "This is the first chapter of the book, so it records the meaning of pursuing essence(Ben). It is the door to the Tao, the foundation for accumulating morality and the first service of scholars." These conclusions show the pre existence of Ben in compare to "Tao". Zhuangzi also has the metaphysical words of "Tao", "Tao originates from itself and has been fixed since ancient times." popular interpretation: "Tao" regards itself as essence(Ben) and "root" and "self-centered, self rooted and self fundamental". But a more rigorous and more consistent interpretation of the meaning of "source" may be Cheng Xuanying's interpretation, who was born in Tang Dynasty, "self is from also." that is, "Tao" comes from "Ben" and "root". It is impossible for "Tao" to be its own essence (Ben), and the "essence" of "Tao" is "Ben". This is consistent with "As Ben is established and Tao is born" in the Analects of Confucius • After Learning.

Although there is such a sequential relationship between "Ben" and "Dao", in the practice of Chinese ontology, "Ben", "Dao" and "Ti" are intrinsically related and harmonious. Among them, the "Ti" of verbs plays an important role. The thought of Chinese "ontology" is not the "pure", "absolute spirit" and "absolute concept" of "human absence" and "God presence", The "Ti" of Chinese always calls for the presence of academic subjects, to practice earnestly what one advocates and the "unity of knowledge and practice". The harmonious integration of "heart", "body", "benevolence", "thing", "Tao" and "Ben" also reflects the poetic rhyme of Chinese thinking.

From the perspective of the combination of the Ben and Ti as the "ontology" (On Benti), "the original of subjects and objects is the Ben, the ideological system formed by experience, knowledge and reflection, is Ti. " This is the" Ti", It can be said that "Ti" is the "being" of "Ben". Ben "is the" spring "and" source ". One" Ben "is related, and in the journey of thought, it can



become concretely many Tis. Therefore, Chinese" ontology "can also be said as" Ben has many Tis. Many usages of Chinese ontology, such as the ontology of mind, the ontology of sex, the ontology of conscience, the ontology of knowledge and behavior, show that all Tis are the expression to thinking Ben and understanding Ben, all is one of Tis (body) of the Ben, which all is related to Ben(the one).

4.The Process of Poetic Transcendence of Chinese Ontological Thinking

Chinese noumenon(Benti) is internally unified with "Ti" and "Ben". Noumenon must have the heart of experiencing(Ti) Ben. This "heart" takes care of "noumenon"(Ben). This "heart" also needs to be kept all the time, so as to clearly observe the Tao, experience Tao and realize the essence. Chinese "heart" looks up and down, integrates with heaven and earth, always return the essence. The perceptual chimerism of the Ti(experience) of verbs weakens the dryness of abstract concepts and adds a poetic roundness to Chinese thinking. Therefore, traditional Chinese thinking is characterized by poetic thinking. Moreover, the self-consciousness of experiencing Tao and Ben(essence) in Chinese thinking also forms the foundation for the poetic transcendence of Chinese thinking.

The thinking process of poetic transcendence of Chinese ontological thinking is first manifested in the "Seeking Wisdom From Saints" and "Revering the Classics" at the "instrument" level. the "Seeking Wisdom From Saints" and "Revering the Classics" run through the inquiry and learning journey of philosophers of all dynasties. Whether it is "I annotate the Six Classics" or the Six Classics annotate me, it reflects the respect for the words of "saints" and the texts of "classics". Moreover, the "Seeking Wisdom From Saints" and "Revering the Classics" that the academic practice can also guide researchers from the "text" to beyond the "text", and implement them into specific life practices and feelings of family and country, which reflects the down-to-earth style at the "tool" level. The ancient "Seeking Wisdom From Saints" and "Revering the Classics" mainly refer to the infiltration and taste of the five classics covering the classics of literature, history and philosophy, as well as the works of hundreds of scholars. For today's research, The extension of the concept about the "Saint" and "Classics" can be extended. In the meaning of "the author is holy", it includes all the classic "holy" words and "scriptures" at all times, at home and abroad.

The second is to trace back to Tao" at the level of "Tao". To trace back to Tao in Chinese poetry context is not conceptual speculation under the rules of dialectical game, nor is it a simple application and logical reasoning of concepts and principles. to trace back to Tao is to experience the input of poetic life of the subject which transcends the bondage of material desire



and utilitarianism, is not a form of service, is not tired of things, has a clear heart, does not hinder me, and knows the Ben and Ti. It integrates the academic subject's sympathy and understanding for the "book" of "Saint" and "Sutra", as well as its physical and mental experience in academic practice and daily life practice, and the harmony between life and poetry.

The key to the transcendence of the tracing back to Tao lies in the "Tiing"(experience) . With the experiencing, we can open the opportunity of transcendence and ensure the poetic integration and original breakthrough of transcendence. Between the starting opportunity of experiencing(Ti) and the final metaphysical transcendence, there is a area that can not be "classified" by logical concept. But this is not its weakness. The existence of this fuzzy area can produce the result that taking white as black, and in empty room can produce white. It is precisely the protection of poetry. If everything can be combed with the eye of "science", the poetic nature will be lost.

5. Conclusion

Since the 1990s, there have been heated discussions in the aesthetic and literary circles on the reconstruction of Chinese literary theory discourse, the modern transformation of ancient literary theory and the localization of literary theory, but they all face a bottleneck restriction, that is, to place the position of traditional Chinese poetic thinking in the thinking path of western ontology. Most of the thinking with traditional Chinese characteristics is defined as intuitive thinking, and intuition is in the logic Dialectics of the West, Of course, at a lower level. Such an idea lacks the necessary theoretical self-confidence, and the construction of unique academic discourse can only stay on good wishes, but lacks feasible operation direction. This paper holds that it is the Chinese ontology that makes Chinese poetic thinking produce profound insight and philosophical metaphysical transcendence in its image, metaphor, analogy and perceptual speech. It is completely different from the logical speculative transcendence of western ontology, so it is more flexible and original.

For the construction of national characteristics in the study of aesthetics and literary theory, clarifying and cultivating the ontology foundation of Chinese poetic thinking is a feasible practical direction. This orientation does not require several theorists to create a rigorous theoretical system, and of course, it is not possible to be familiar with and explain several classical theoretical categories. Its needs are both simple and complex. In short, it only requires researchers to have the consciousness to get rid of the western discourse of ontology, return to Chinese, the academic spirit of the unity of ontology(On Benti) and to experience Ben(essence), and practice the integration of theory, criticism and even creation. In terms of complexity, this process will be long. Hundreds of years of loss will bring great inertia, and it is impossible to get rid of it overnight.



Although the road of return is long, it will be more practical and fruitful.

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The Debate of Hua Yi in Ming Dynasty And Chinese Cultural Identity in Ryukyu

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Abstract

Since the Spring and Autumn period, the debate of Hua Yi, mainly refers to a cultural way of distinguishing between Hua (the ancient Chinese) and Yi (the Eastern foreigners mainly from the ancient Japan, Korea and Ryukyu) by identifying with Chinese culture, accepting and acquiring Chinese culture through widely spreading, and then converting into Chinese-characterizing, so as to realize a cultural way of ideological unification. Ryukyu, an isolated island to the east of China, lagged culturally behind Ming Dynasty. However, since the establishment of Ming Dynasty's tributary relationship, Ryukyu has been included in the Order of Huayi. Under this order, Chinese culture was continuously introduced to Ryukyu and integrated with the local characteristics. The introduction of a more advanced culture brought about a new look for Ryukyu and promoted its all-round development. It is worth noting that the concept of Hua Yi runs through the whole process of Ryukyu's identification with Chinese cultural. In each of the following process---that of establishing the Tributary Relationships between Ming Dynasty and Ryukyu, that of introducing Chinese culture into Ryukyu, and that of acquiring Chinese culture, it was deeply influenced by the concept of Hua Yi.

Keywords

Ryukyu, Chinese cultural identity, The Debate of Hua Yi, Relations between China and ryukyu

1.Introduction

In the fifth year of Hongwu of the Ming Dynasty (1372), Zhu Yuanzhang, Emperor Taizu of Ming Dynasty, sent Yang Zai and others to Ryukyu (now Okinawa, Japan) on a diplomatic mission, which opened a history of more than 500 years of friendly exchanges between China and Ryukyu. After Yang Zai arrived in Ryukyu, he delivered the order of Emperor Taizu of Ming dynasty. King



Chadu of Zhongshan accepted the order and sent his brother Taiqi to China to pay tribute to the emperor, which established the tributary relationship between Ming Dynasty and Ryukyu and brought Ryukyu into the Hua-Yi Order with the Chinese Empire as the core. The HuaYi Order originated from the formation period of the Huaxia nationality, came into being in Tang Dynasty and flourished in Ming and Qing Dynasties. It refers to the international relation system between China and other nationalities.[1] Under this system, China constantly attracted other nations with its highly prosperous civilization, in order that the neighboring countries submitted to China and continuously absorbed Chinese civilization so as to develop their own nations. In this system, the Debate of Hua Yi, that is, the distinction between the Chinese and the Foreigners, is the core of the systematic thoughts. The thought of distinguishing between the Chinese and the Foreigners has gone through several stages of development by using three standards---first the blood and the geography, and then the culture. Due to the expansion of the territory of Chinese reign and the need to realize the unification of the world, it is difficult for the rulers to achieve the political goal of unification by relying only on blood and geography, therefore, the measurement standard of culture was incorporated into the Order of Hua Yi, and then the core of the Debate of Hua Yi became the debate of culture, which means to use cultural factors such as clothing and etiquette as the standard to distinguish Hua from Yi, so as to continuously attract the foreign nationalities and absorb Chinese culture to make it Sinicized. [2] The adoption of this method makes the demarcation of China's ruling territory different from the western colonialists' territorial expansion by violence. Instead, they take culture as the criterion for judging the boundary, that is, the adoption of Chinese culture is Xia, and the rest is Yi. At the same time, due to the unique inclusiveness and openness of the Chinese civilization, it can better integrate with the local culture of other ethnic groups, so as to satisfy the actual situation of each ethnic group. Ryukyu, as a backward country compared with the Ming Dynasty, was brought into the Order of Hua Yi and its Chinese cultural identity was partly influenced by the concept of HuaYi. There is a close connection between the Debate of Hua Yi and Ryukyu's Chinese cultural identity. The study of this issue is not only helpful to further explain the reasons for ryukyu's Chinese cultural identity, but also helpful to explain the influence of the Hua Yi Order on the relations between China and other neighboring countries or nations.

2.The Influence of Huayi Order on the Establishment of Tributary Relationship between Ming Dynasty and Ryukyu

Ryukyu could join the tributary system with China as the center for many reasons, one of which was due to the existence of Huayi Order. The Order of Huayi itself was intrinsically related to the



tributary system, so to some extent they were interdependent and went hand in hand. Tributary system simply refers to a net-like political structure with the Chinese Empire as the center and other neighboring or distant vassal states coming to pay tribute to China on a regular basis. In the tributary system, the Order of Huayi also played a role, which mainly manifested itself in two aspects. First, the attraction of neighboring countries to pay tribute to China was partly due to the highly prosperous Chinese civilization. With its perfect political system, developed economy and technology and splendid culture, the Chinese civilization jumped to the center of the ancient East Asian world. The surrounding backward countries admired the Chinese civilization and took the initiative to identify with and absorb the Chinese civilization, thus voluntarily but not by force into the tributary system. Second, because the standard of distinguishing the Chinese from the foreigners was culture, the Chinese rulers hoped that the neighboring countries would change Yi into Xia by acquiring Chinese culture in addition to their own willingness to absorb Chinese culture. Based on the above two points, it is not difficult to see that the Order of Huayi and the tributary system are forming an integral part, supporting the important task of spreading Chinese culture together. With the establishment and improvement of the two systems, the Order of Huayi reached its peak in Ming and Qing dynasties. In Ming Dynasty, both the ruling class and the common people were deeply influenced by the concept of Huayi. After Emperor Taizu of Ming came to the throne, he issued an edict: "Since ancient times, He has been the Lord of the world, depending on the earth and sky, and the sun and moon. No matter they are far or near, strangers and so on, they all want to settle down and move happily. However, the security of China will be followed by countries to Pay tribute to China". [3]Emperor Taizu of Ming Dynasty actively attracted tributes from other countries and formulated a set of tributary rituals, and Ryukyu was among them.

In 1372, Emperor Taizu of Ming Dynasty sent Yang Zai on a diplomatic mission to Ryukyu, writing: "At that time, the emperor ruled over a vast area of the world, and all the surrounding countries paid tribute to China. I was elected emperor by my subjects with the title of Daming and Hongwu. I sent emissaries to announce to all the countries that wherever the imperial decree reached, all the countries should submit themselves to Ming Dynasty, Ryukyu was far to the southeast, so he sent emissaries to inform them"[4]At the beginning of Ming Dynasty, Emperor Taizu reorganized mountains and rivers, actively established foreign relations and expanded his ruling territory. In this order, we can see the determination of Emperor Taizu of Ming dynasty to unify the whole world, and the diplomatic concept of "China and Yi countries are different". At the same time, influenced by the Order of Hua Yi, Emperor Taizu of Ming tried to bring the Yi people under his control and so as to realize the unification by turning Yi into Xia. Chadu of ryukyu



accepted the imperial edict and sent emissaries to China. According to ryukyu national history "Zhongshan Shi Pu" records: "Ryukyu formally established relations with China, from which ryukyu culture developed." [5] This remark also implies that the king of Ryukyu was "ordered by the Ming Dynasty" partly because of the prosperity of Chinese civilization and partly the benefits to Ryukyu's development by paying tribute to China. At the same time, it can be seen that Ryukyu has been affected by Chinese civilization since it was incorporated into the tributary system, thus developing its own culture. Just as the relationship between tributary and Huayi system mentioned above, it is not hard to see that Ryukyu joined the tributary system of China because of its admiration for Chinese civilization, and meanwhile, the unification of the world and the concept of Huayi also established the tributary relationship between Ming Dynasty and Ryukyu.

3.The Role of Debate of Hua Yi in the Process of Chinese Culture Spreading to Ryukyu

Part of Ryukyu joined the tributary system because of their admiration for the Chinese civilization. Meanwhile, the Rulers of Ming Dynasty also wanted to enlighten the Ryukyu people by spreading the Chinese civilization so as to achieve the political goal of unification. For the above purposes, the two sides reached a consensus and promoted the introduction of Chinese culture to Ryukyu. In the process of ryukyu accepting the Chinese culture, the thought of distinguishing between Hua and Yi penetrated into it, especially the tributary etiquette and the visiting of ryukyu students. Tributary etiquette refers to the etiquette that envoys of vassal states must learn to present themselves to China in the process of tributary. The tributary etiquette is permeated with the crystallization of Chinese civilization for thousands of years, and the rulers also try to make tributary states understand and accept Chinese culture in such a way, so as to realize the purpose of enlightenment. Tributary etiquette consists of a variety of forms, first of all, the tributary state must show submission; secondly, before presenting himself to the Emperor, he must learn the related etiquette about how to worship; finally, the tributary state needs to follow the Chinese calendar, and the calendar is also concentrated on the essence of thousands of years of Chinese agricultural civilization.[6] These were reflected in the tributary process of ryukyu envoys.

Since the fifth year of Hongwu in Ming Dynasty, Ryukyu followed the Chinese calendar, which not only meant that ryukyu became a vassal state of China, but also meant that Ryukyu had been influenced by thousands of years of Chinese agricultural civilization. The influence of Chinese civilization was also demonstrated when the Ryukyu tributary envoys presented themselves to the emperor. In Ming Dynasty, there was a special reception department of ryukyu envoys, with lifting department, tribute factory and RouYuan post station and other infrastructure. Some of the



Ryukyus came to China to pay tribute northward to the capital city, while others stayed in Fuzhou. The Ryukyu envoys who went to pay tribute not only learned Chinese etiquette but also received titles and awards from the emperor. These awards often bear the imprint of Chinese culture. For example, in the seventh year of Chenghua Ming Dynasty (1471), the Chinese Emperor bestowed the Ryukyu king Shang Yuan with bountiful awards. There were mainly "a leather saguen dress, a jade bar for ritual services, a green protective suit.....a red weaving gold-chest with a lion design on the back ."[7]The gifts not only show the importance of the Ming Dynasty to Ryukyu, but also reflect the long history of Chinese textile civilization and forging technology. Meanwhile, official overseas students have become a window for Ryukyu to absorb Chinese culture. Those international students from Ryukyu usually go to Guo Zi Jian (the imperial college) to study the Four Books and Five Classics. Those who returned after their studies usually held senior positions in Ryukyu, thus promoting the spread of Chinese civilization in Ryukyu. Worthy of note, Ming Hongwu years, Korea and Japan also sent students to China, but with the intensifying of the international relations, their students stopped studying in China. Perhaps this reason prompted the Ming emperor to initiative calls for Ryukyu to send students to acquire Chinese culture, so as to expand the ally of the Chinese culture.[8]To sum up, it can be seen that ryukyu was able to absorb Chinese culture partly due to the political considerations of Emperor Taizu in Ming Dynasty, that is, he tried to expand his ruling camp by spreading Chinese culture, and this consideration was closely related to the prevailing concept of Hua Yi in Ming Dynasty.

4.The Concept of Hua Yi Influenced Ryukyu's Cognition and Acquisition of Chinese Culture

The prevailing concept of Hua Yi in Ming Dynasty influenced Ryukyu people's cognition of Chinese civilization to a certain extent, and the benefits brought by the highly prosperous Chinese culture accelerated Ryukyu people's acquisition of its culture. In the concept of Hua Yi, Chinese civilization is the most prosperous, the neighbouring countries should accept its civilization and make it Sinicized. At the same time, the strong political and economic strength of Ming Dynasty also attracted the attention of neighboring countries, and the advantages of Ming Dynasty created a strong culture. Ryukyu also acquiesced in this idea and highly praised the Chinese civilization, believing that the Chinese civilization could bring about the development of Ryukyu. Due to the "Cultural Position Difference" in different countries or nations, advanced cultures are able to be actively spreaded to relatively backward regions, while backward regions willingly absorb and digest cultures, thus forming a unified cultural circle. Ryukyu absorbed Chinese civilization and was included in the East Asian cultural circle which was centered on Chinese civilization. Under



this situation, Ryukyu continued to absorb Chinese civilization to develop and expand itself. It can be seen that the Ryukyu political and economic system down to the ordinary people's clothing, food, shelter and transportation are permeated with Chinese culture. Taking the Ryukyu official system and Ryukyu costume as an example, King Shangzhen of Ryukyu reformed the official system by imitating the Ming government during his reign, and determined the order of Court Discussion according to the Chinese usual practice, collected military power from the local regions and strengthened the state power. The crown was worn by the King of Ryukyu, and the prototype was the suit given by the Ming Dynasty emperor when he conferred the title to the King of Ryukyu.[9] In addition, due to the influence of Chinese clothing represented by Confucian culture, ryukyu people usually regard yellow as a noble color, and also regard dragon and phoenix patterns as their honor. The large sleeve shirt worn by the princess has dragon and phoenix patterns, and the higher the status, the larger the pattern on the large sleeve shirt.[10] It can be said that ryukyu culture has been deeply influenced by Chinese civilization. Ryukyu people highly regard Chinese culture and are willing to accept Chinese culture, and the formation of such thoughts can be said to be influenced by the concept of Huayi to a certain extent.

5.Conclusion

As a mature system of international relations, the operation of Hua-Yi system once became the criterion for Chinese rulers to deal with foreign relations, and its ideological core---the Debate of Hua Yi also enabled the rulers to expand their influence in East Asia in a way of cultural communication. The concept of Huayi was partly born out of the political goal of the rulers, who expanded their ruling scope by means of culture. By spreading the Chinese culture, on the one hand, the influence of China in the world was expanded, and at the same time, the culture of the backward areas was developed. The adoption of this method avoids the use of force by the Western colonialists to the greatest extent and achieves the political goals of the rulers in a more peaceful way. Ryukyu, as a member of the Order of Huayi, was naturally deeply influenced by it, and frankly speaking, the thought of Huayi had penetrated into the whole process of ryukyu's Chinese cultural identity and had a profound influence on it. Under the influence of Hua Yi thought, Ryukyu actively acquired and absorbed Chinese culture to promote the development of its own politics, economy and culture, which laid a foundation for its rise in East Asia.

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Current Situation, Predicament and Outlet of Talent Training for Knowledge-based Entrepreneurship^①

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Abstract

In the era of knowledge economy, entrepreneurship education, as a new talent training mode, has become a hot spot in the current college education and teaching reform. The survey found that the success rate of college students' entrepreneurship is generally low, there are many reasons, there are two main reasons: first, the quality and ability of entrepreneurs still need to improve; Second, entrepreneurial projects lack competitiveness. The characteristic of knowledge-based entrepreneurship lies in the innovation and commercialization of knowledge. This paper analyzes the current situation and difficulties of talent cultivation of knowledge-based entrepreneurship and puts forward reasonable suggestions, which have certain reference significance for the development of entrepreneurship education in colleges and universities and the improvement of the success rate of college students' entrepreneurship.

Keywords

Entrepreneurship education, Knowledge-based entrepreneurship, Talent training for knowledge-based entrepreneurship

1. Introduction

^①This paper is the key project of teaching reform in Shandong Province: "The construction and practice of P-CCDO training mode based on professional education"(NO. 2015Z071) "Research on the training model and system construction of knowledge-based entrepreneurship"(No. 201707063131) of the Cooperative Education Program of the Department of Higher Education of the Ministry of Education.



As a new talent training model, entrepreneurship education has become a hot topic in current college education and teaching reform. The Outline of National Medium - and Long-term Education Reform and Development Program (2010-2020) clearly points out that entrepreneurship education should be vigorously promoted in China's colleges and universities. As early as 2002, Peter Drucker put forward the concept of "entrepreneurial society" in his book *Management of the Next Society*. He pointed out that "the next society will soon come" and "the next society will be a knowledge society. Knowledge will become the key resource of the society and knowledge workers will become the main labor force". In a knowledge-based society, entrepreneurship will become a more common labor, knowledge is the core factor of economic growth, knowledge capital will replace material and become the most important factor of production, and knowledge-based entrepreneurship will naturally become the most important type of entrepreneurship. The cultivation of knowledge entrepreneurial talents in universities should conform to the needs of the development of The Times.

2. The Current Situation of Knowledge Entrepreneurial Talent Training

2.1 The Concept and Connotation of Entrepreneurship

Entrepreneurship plays a very important role in the economic development of every country. In recent years, the academic circle has been deepening the research on entrepreneurship, and it is recognized that entrepreneurship is "a complex phenomenon of interdisciplinary and multi-faceted". However, different experts and scholars will give different definitions when they understand it from different perspectives.

Up to now, there are more than one hundred definitions of entrepreneurship, which can be summarized as innovation theory, organization theory, risk theory, opportunity value theory, pursuit of wealth theory and comprehensive elements theory. There are two representative definitions: one is the definition given by management guru Peter Drucker from the perspective of innovation, that is, as long as those activities that can create something new and different and create value are entrepreneurship. The second is Jeffrey A. Timmons' definition that "entrepreneurship is A way of thinking, reasoning and acting that is opportunity-driven, methods-focused and leadership balanced. Entrepreneurship leads to the generation, addition, realization and renewal of value, not just for the owners, but for all participants and stakeholders."

In fact, we understand from the general sense, entrepreneurship is divided into entrepreneurship in the broad sense and entrepreneurship in the narrow sense. Entrepreneurship in the broad sense



refers to "any behavior that can happen anywhere at any time, as long as it is pioneering to promote the development of career", which means to create a career, including both enterprise entrepreneurship and job entrepreneurship. In the narrow sense, entrepreneurship refers to the creation of a new business or organization.

2.2 The Definition and Connotation of Knowledge-based Entrepreneurial Talents

The definition of knowledge entrepreneurial talent is based on the definition of knowledge entrepreneurial talent and entrepreneurial talent. As early as 1996, the Organization for Economic Cooperation and Development (OECD) put forward the concept of "knowledge-based enterprise". Scholars party system method to distinguish between the narrow sense and broad knowledge of knowledge-based enterprises, they have "based on knowledge objects, to direct knowledge production, processing and distribution of enterprises" call special knowledge enterprises, and put "on the basis of science and technology of information and knowledge production, storage, use and dissemination of enterprise" is called generalized knowledge enterprises. Based on modern science and technology and based on the production, dissemination, use and consumption of knowledge and information, knowledge-based entrepreneurship needs a large number of innovative talents.

Knowledge entrepreneurs refer to those who have certain professional knowledge and are able to innovate and commercialize the knowledge innovation results by setting up new enterprises, making greater contributions than ordinary entrepreneurs. We can also clearly recognize that the knowledge entrepreneurial talent is different from the usual sense of entrepreneurial talent or innovative entrepreneurial talent. Entrepreneurial talents or innovative and entrepreneurial talents refer to a form of talent quality, which emphasizes pioneering quality and has a broader connotation, while knowledge-based entrepreneurial talents are more specific and more targeted.

The training goal of knowledge-based entrepreneurial talents is the basic basis for the implementation of entrepreneurial education, and is the starting point and destination for the selection of educational content, clear training methods and implementation of educational measures. To determine the training mode of knowledge-based entrepreneurial talents, it is necessary to make an overall consideration from school positioning, student characteristics, realistic demands, entrepreneurial environment and practice, etc., and establish the goal of training knowledge-based entrepreneurial talents. The determination of entrepreneurial talent training objectives should be jointly formulated by universities, enterprises and the society.

2.3 Current Situation of Talent Training for Knowledge-based Entrepreneurship

In the 1990 s, started to innovative entrepreneurship education in colleges and universities in China, it has been developing for nearly 30 years, but the development of entrepreneurship



education in colleges and universities is still at the exploration stage of development, colleges and universities to carry out the education mode and the basic national conditions of our country still has a distance, not fully match the education system, teaching methods, teaching content and methods of teaching evaluation There is no targeted hierarchical teaching model.

In particular, the teaching form is basically copied from the textbook content, lack of practicality; On the other hand, as the guide of course content and classroom direction, teachers need to improve their understanding of course content and the combination of theory and practice. This is mainly because at present, the lecturers of entrepreneurship education in colleges and universities are not really successful in entrepreneurship practice, but guidance lecturers after employment training. These teachers generally do not have real practical entrepreneurial experience and do not have enough understanding of the entrepreneurial process, so they cannot fundamentally improve students' innovative entrepreneurial awareness and promote their entrepreneurial practical ability.

In addition, most schools in China still focus on the "entrepreneurial activities" of the minority, rather than the "entrepreneurial education" of the majority. Even if the entrepreneurship education has been carried out, it still lacks systematic design. Many colleges and universities do not consider innovation and entrepreneurship education from the overall perspective of the cultivation of knowledge-based entrepreneurial talents. Instead, most of them are keen on the organization, guidance and practice of entrepreneurial activities, mainly in the form of "theoretical education + entrepreneurship competition" practice, and the construction of a number of university business incubators and innovation Spaces. Under this orientation, entrepreneurship education is relatively narrow. Even after the experience of entrepreneurship practice, there are still greater breakthroughs.

3.The Difficulties of Talent Training for Knowledge-based Entrepreneurship

The era of knowledge economy has put forward new requirements for entrepreneurs, but the current training mode of entrepreneurial talents in colleges and universities, whether in talent training concept, curriculum content, teaching methods, evaluation system, etc., is not ready for the entrepreneurial society driven by innovation and entrepreneurship, and cannot adapt to the challenge of new social changes.

3.1 Entrepreneurship Education is Separated from Professional Education, and It is Disjointed from Professional Education.

The current entrepreneurship education, no matter what kind of model it is, focuses on the knowledge imparting and practical ability cultivation of entrepreneurship. Most of them are in the



level of "entrepreneurship education for entrepreneurship". Innovation and entrepreneurship education and professional education are in a parallel state, failing to integrate into the whole process of talent cultivation. When entrepreneurship education is separated from professional education, the internal force of entrepreneurship of college students is insufficient, the competitiveness and sustainable development of entrepreneurship are limited, and the success rate of entrepreneurship is not high. The only way to change the difficulties of the success rate of entrepreneurship and the weak ability of sustainable development is to organically integrate innovation and entrepreneurship education with professional education, deeply integrate innovation and entrepreneurship education into the whole process of professional education, and lay a solid knowledge and technology foundation for future entrepreneurship.

3.2 The Model of Entrepreneurship Education is Relatively Single, and There is no Clear Path to Follow.

In the long-term practice and exploration of entrepreneurship education, Chinese universities have basically formed three representative models of entrepreneurship education:

The first is a model that combines the first and second classes. It focuses on cultivating students' entrepreneurial consciousness, constructing the knowledge structure needed for entrepreneurship, and improving students' comprehensive quality. By offering basic courses on entrepreneurship, conducting lectures on entrepreneurship education and various competitions and activities, entrepreneurship education is formed based on basic courses on entrepreneurship and organized in the form of projects and activities. The second model is to set up entrepreneurship parks for college students, teach students how to start their own businesses, and provide financial aid and consulting services for students to start their own businesses. This model focuses on practice and focuses on improving students' practical entrepreneurial skills. The third mode is to establish a special entrepreneurship college, relying on which to implement comprehensive education including classroom general education, second class activities, entrepreneurship practice, entrepreneurship elite education.

There are no standards or models for any type of education. The emphasis is on knowing what to do and what to do, but there is no clear path to follow on how to do it. Basically, the entrepreneurship education carried out by colleges and universities is still in the state of "blind men and elephant". Entrepreneurship education can be carried out within a limited range according to the understanding, positioning and resources of the schools on entrepreneurship education.

3.3 Professional Education Emphasizes the "subjectivity", but Does not Highlight the



"Relationship" of Education.

Current entrepreneurship education environment, knowledge value standard of the students think of yourself as a need to constantly enrich the "subject" of knowledge, communication is given priority to with one-way, paid attention to when students in the class, a professor at the logical relationship between content and its contents, as much as possible in the notebook, and did not become a part of the student thought, into action, In fact, this kind of education becomes a game of knowledge, which restricts the development of learning subjects themselves. Entrepreneurship education should emphasize relationship. The communication of "relationship" should focus on multi-direction, focusing on communication and action, especially on improving students' social adaptability and promoting the process of socialization through social communication and social practice.

To sum up, from the actual situation of current universities to carry out the entrepreneurship education, there are still many problems, therefore, urgent need of entrepreneurship education reform and exploration, and actively promote entrepreneurship education and professional education, construct the effective entrepreneurship education and the integration of professional education in the knowledge-based entrepreneurial talent training mode, improve their innovation ability.

4. The Way Out of Cultivating Knowledge Entrepreneurial Talents

Talent training mode refers to the sum of the implementation of talent education process with relatively stable teaching content, curriculum system, management system and evaluation method under the guidance of certain educational theories and thoughts, according to specific talent training objectives and specifications. Colleges and universities in the talent training scheme reform and optimization, should be innovative entrepreneurship education philosophy as the ideological basis of deepening the education teaching reform, through the infiltration and deepen the innovation in the field of professional teaching entrepreneurship education, realize in the process of teaching to promote students to strengthen innovation consciousness, increase innovation knowledge, improve the innovation ability, thus promoting knowledge-based entrepreneurial talent training.

4.1 Incorporating the Concept of Innovation and Entrepreneurship Education.

To develop knowledge-based entrepreneurial talent as the goal, adhere to innovation, entrepreneurship education and professional education unifies, innovation and entrepreneurship education idea as the basic guide, based on professional education to carry out innovative



entrepreneurship education, in teaching the main channel of the teaching plan of setting, update teaching content, teaching methods reform into the innovative concept of entrepreneurship education.

4.2 Integration of Talent Training Standards.

There are different training standards for knowledge-based entrepreneurial talents from professional talents. At the level of knowledge, entrepreneurship and business related knowledge is required; at the level of ability, it is necessary to have the ability to identify opportunities, grasp business opportunities, organize and lead, communicate and mobilize, etc.; at the level of quality, it is necessary to have good psychological quality and physical quality.

4.3 Incorporating Education Content on Innovation and Entrepreneurship.

It is necessary to adjust and optimize the professional curriculum system systematically, strengthen the classification design and implementation of innovation and entrepreneurship education in the professional teaching based on the specialty orientation and the characteristics of the discipline, and train students' innovation and entrepreneurship ability based on the specialty. It is necessary to increase the proportion of professional extension practice, actively expand off-campus innovation and entrepreneurship practice space, build innovation and entrepreneurship practice platform with professional characteristics, and integrate innovation and entrepreneurship into the whole process of talent training.

4.4 Integration of Innovation and Entrepreneurship Credits.

Colleges and universities should design the total number of credits for innovation and entrepreneurship education, clarify the composition of credits for innovation and entrepreneurship education, and develop diversified approaches for obtaining innovation and entrepreneurship education according to the actual conditions of disciplines, specialties and personnel training objectives. By setting credits for innovation and entrepreneurship education, the courses and practices of innovation and entrepreneurship education will become regular learning contents for students, and the credit structure of students will be further optimized.

5. Conclusion

As a whole, a knowledge-based entrepreneurial talents to serve the economic and social development for the purpose, to cultivate "have knowledge, ability of innovation, understand, can be used" in the field of professional and interdisciplinary talents as the goal, to meet the needs of higher education reform and development, highlight the "centered on knowledge, with ability as the standard" concept, on the basis of strengthening professional background, In the fields of talent training, scientific research, technological development and social services, universities, enterprises and society should carry out multi-subject, all-round and multi-level cooperative activities to promote development by means of resource complementing and advantage sharing, thus providing a large number of knowledge-based entrepreneurial talents for the era of knowledge economy and promoting social development.

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Walter Defends Sarajevo: The Contemporary

Cultural Mission of images

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Abstract

More than 40 years ago, *Walter defended Sarajevo* became a hit in China and became the cultural memory of several generations of Chinese people. "Walter" has also become an important cultural symbol. "One Belt And One Road" for the china-eu cultural exchange has provided a broad platform, this text interpretation of *Walter defended Sarajevo* ups and downs of the plot, the great hero and guerrilla group and individual fighting for ethnic and national survival theme expression and causes of widespread and profound influence in China, at the same time, this paper argues that the image should be: First, record reality, reflect reality, witness The Times; Second, we should carry forward history and culture, preserve cultural memory, undertake the mission of contemporary culture, tell Chinese stories well, and spread Chinese culture.

Keywords

Cultural memory, Cultural symbol, Cultural mission

1. Introduction

"Look, the city, it's Walter!" This line is familiar to many Chinese as it is a classic line from the film *Walter Defends Sarajevo*. *Walter Defended Sarajevo* was one of the most popular foreign films in China in the 1970s and 1980s, and has become a cultural memory in the minds of a generation. Even today, many Chinese still praise the film, and audiences watch the classic film



again and again on video platforms.

But what many people don't know is that the film had a very important political mission when it was released in China. "On August 10, 1977, in order to coincide with Yugoslav President Tito's visit to China at the end of August, China Film Company notified all parts of the country that the Yugoslav color feature Film *Walter Defends Sarajevo* would be screened in China from August 20." So the film played an important role in China's political life and social culture. Before his visit to Serbia in 2016, General Secretary Xi Jinping wrote in a signed article published by Serbian media, "We will never forget that famous films such as *Walter Guards Sarajevo* and *The Bridge* inspired the patriotic enthusiasm of countless Chinese people, and the song *Goodbye, my friend* is still widely sung in China today."

The film was so popular in China, the impact of so great that even today, in the high-level political exchanges between the two countries *Walter Defends Sarajevo* will still be mentioned, "Walter" has not only is the name of a hero, he has become a cultural symbol, become the cultural exchange of China and Serbia a bridge and the link, *Walter Defends Sarajevo* has a new cultural mission for a new era. The reason is probably not just that China's politics, economy and culture at that time were in a vacuum after the "ten years of catastrophe", and film resources were scarce. This simple logic cannot explain the influence that still exists decades later. For example, when NATO bombed Yugoslavia in 1999, hundreds of Chinese went to Serbia to protect "Walter". How does a video work take on this mission unconsciously? For this question, we should go back to the text itself to find the answer. The ups and downs of the plot, the great heroes and guerrillas, and the theme of individuals fighting for the survival of the nation and the country, these are important elements for the film to win recognition.

2. The Ups and Downs of the Plot

The film tells the story of 1944, near the end of The Second World War, Nazi Germany wants to move the army units gathered in the Balkans to the north to stop the Red Army moving south, and at the same time launched "Project Laufel", an attempt to transport fuel from Sarajevo to supply armored troops. However, the guerrillas in Sarajevo were very active under the leadership of Walter, which made the Implementation of the German "Laufel Plan" very difficult, so the German army sent its SS colonel Von Dietrich from Norway to Sarajevo to wipe out the guerrillas led by Walter. Von Dietrich ordered the spy to fake Walter into the guerrillas, got the list of guerrillas, killed many guerrillas, and then the real Walter with excellent strategy, with other guerrillas let the real spy show his true form, stopped the "Laufel plan", thwarted the enemy's plot.



Walter Defends Sarajevo, with its dramatic plot and gripping suspense arrangement, can be said to be "the enemy is in me, I am in the enemy, the devil is a foot higher, the road is a foot higher", which has the characteristics of Hollywood genre films. At the beginning, the Wehrmacht meets and tells the film's main character, sarajevo's guerrillas, to the tune of "Colonel von Dietrich has arrived!" The words "Walter defends Sarajevo" appear on the camera, bringing the audience into the context of the film. The film climax continues, Ivan was arrested, Ivan was successfully rescued, college students blood in the streets, broken brick kiln anti-espionage operations, and the climax of the train explosion... The action scenes and gunfights in the film have brought strong visual impact and sensory experience to Chinese audiences. For Chinese audiences, the struggle against fascism also has a strong sense of context and immersion. They can enter the movie scene and complete the decoding without any prior preparation.

3. Characterization: Group images of Heroes and Guerrillas

In Walter Defends Sarajevo, the hero is Walter. Based on yugoslav hero Walter Peric, Walter was brave and resourceful and eventually led the guerrillas to defeat the enemy's plot to victory. In China, in the battle against Japanese fascists, the common people also formed a large number of anti-japanese guerrillas behind enemy lines and launched a tenacious struggle against The Japanese aggressors, and made great achievements. They cooperated with the front battlefield of the anti-japanese battle and collapsed the enemy's effective forces. The anti-japanese heroes were also known to the audience through the screen. So Walter and his partisans are as familiar to Chinese audiences as the heroes around them. The exotic sense of adventure and familiar heroes make the audience watch the film in a state of both familiarity and strangeness.

It is worth noting that in addition to successfully shaping the heroic image of Walter, the film also shaped the glorious and great characters such as Jisi and Shade. Every character is three-dimensional and full, and deeply popular, with a distinct individual image to complete the shaping of the collective image. For example, Shedd, seeing his beloved daughter lying in the square, his heart was torn, he walked out of the crowd first, eyes firmly toward his daughter, when he realized that his carelessness and negligence may bring disaster to the organization, he generously and bravely to die. Shedd is also one of the characters that many Chinese audiences admire. With Walter's resourcefulness, Shade's coolness, Chance's love and hate, and their dialogue filled with humor, Walter Defends Sarajevo is a portrait of Walter and his band of Sarajevo guerilla heroes. These heroes are different from the heroes on the domestic screen at that time. They are not deified, formulaic or stereotypical, so they are not only heroic but also human.



They are not only among the masses but also full of mystery, which deeply attracts Chinese audiences.

4. Theme: Fight for Our Nation and Country

To understand the underlying reasons, you need to go back to that time. At that time, Chinese films had just gone through the rigid Era of the "Cultural Revolution". They were eager to get rid of literary works with "class struggle" as the main object of expression, and instead focused on themes such as humanity, nation and nationality. In the movie plot, characters, eventually is service for the expression of values, *Walter Defends Sarajevo* in no way class consciousness to deal with the plot and characters, ethnic groups, the theme, for audiences in China is a strong psychological shock, through the plot and audio-visual language shows the anti-fascist battle is the battle of the sarajevo, Von Dietrich's line at the end of the film, "Look, the city, it's Walter!" The theme is better addressed. When Chinese audiences watch the film, they see the people of Sarajevo fighting against the German invaders, but it can deepen their sense of collective identity and belonging.

At that time, although China had ideological differences with the then Yugoslavia, there was a strong empathy for the anti-fascist war and the fight for national independence. In Chinese anti-japanese movies, there are many heroes who die for their comrades in arms and for the victory of the revolution. The strong emotional resonance between the two nations, who had also experienced war and disaster, was the key to the success of the film in China. It was also the reason why Walter and his partisans were deeply rooted in the hearts of Chinese people, so that his influence would still be felt in the following decades.

5. Conclusion

In the past decades, the international situation has been changing, and the media literacy, aesthetic quality, cultural concept and value orientation of Chinese film audiences have all changed greatly. However, *Walter Defends Sarajevo* is still appreciated by Chinese audiences. The influence of an excellent film is beyond The Times. In today's global media environment changing, especially with the development of social media, audio-visual features advantages of image, emotion conquer the spread function and convenience, make it have other forms in the international communication incomparable advantage, image culture mission is that it provides the social political and cultural dialogue a public discourse space. *Walter Defends Sarajevo* is a dialogue and



cultural exchange between China and South Africa, which transcends ideological and cultural barriers. This film also provides reference for Chinese films on "how to tell Chinese stories" or "how to undertake its cultural mission"

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Study on “桂花” in *Bird Melodies Randomize the Dale*

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Abstract

The “桂花” in “*Bird Melodies Randomize the Dale*” is still based on the traditional understanding, there is no need for in-depth interpretation. Because, its variant “桂花” can prove, originally refers to flowers, not to “moonlight”. In addition, the article also explains from the Angle of shape and pronunciation why “桂花” mistakenly “桂花”, so as to indirectly prove that “桂花” does not mean “moonlight”.

Key words

Bird Melodies Randomize the Dale, Osmanthus, Glyph, Pronunciation

Bird Melodies Randomize the Dale is a famous novel by Wang Wei:

The light beams of the moon on the earth softly rain, the night is quiet, the spring mount empty.
The moon's up-rise the birds doth frighten, to cry now and then in the spring stream hollow.

This poem was written in the Song shu block-printed edition:

The light beams of the moon on the earth softly rain, the night is quiet, the spring mount empty.
Moon rising empty mountain bird, to cry now and then in the spring stream hollow.

Song shu block-printed edition “桂花” as “桂花”, so if the current version, it's not about “桂花” “refers to the moonlight” or “桂花” is the problem of the flower itself, guo xiliang in its conclusions in this paper “*Bird Melodies Randomize the Dale*” “桂花” can only be to refer to the “moonlight”, so is it so? We don't think so.

First of all, if it is understood as “refers to the moonlight”, and according to Guo Wen's understanding, it is “桂花落” refers to “moonlight falling on the earth”. If so, then, how to



understand the following "moon rise"? Since the "moonlight" has "spread on the earth", that is the moon has long come out, then the third sentence why also write "moon"? Wouldn't that be a conflict? Of course, "桂花落" can not be understood as "moon falls", because then, the contradiction is the same. From the context, it is difficult to clarify the train of thought of the poem by Ge Jie and Cang Yangqing.

Secondly, Mr. Liu Pu and Mr. Guo Xiliang both mentioned the problem of the different characters of "花" and "华", which is a very good idea, but they did not discuss it. From the explanation of "华" in *Kangxi Dictionary* and *Shuo Wen Jie Zi* Annotations by Duan Yucai, we know that the character "华" appeared in the Southern and Northern Dynasties. In *Kangxi Dictionary*:

Press, "花" word in the North and South Dynasties before, not seen in the book. Jin Dynasty following with "花" word, or later generations to change. Only "Later Han book" Li Harmonic "Shu Shen Fu" yue "tree spring and moving color, grass spring and hair flower", "花" word and "华" are used together. The Wu Jing, Zhu Zi, Songs of Chu, and books of Pre-Qin and Han Dynasties are all handed down in ancient Chinese. The word "华" has not been changed to "花". In March two yeas, Emperor Taiwu created more than 1,000 new characters, which were distributed far and wide and regarded as block letters. If the ratio of the character "花" is not a new character created in the Wei and Jin dynasties?

Explanation of “华” in *Shuo Wen Jie Zi* Annotations:

As "花", its word originated in the Northern Dynasty.

This shows that at this time the two words have division of labor, meaning has changed, font has changed with the meaning, the above cited *Kangxi dictionary* has said very clearly. On the *Kangxi dictionary* and in the "华" word under the "Pei Xi Ji" said "China has a household melon, call melon two turn, common don't for flowers". Generally speaking, different pronunciation, meaning is different, which is the font division of labor brought. From the Anthology of Wang Mojie inscribed in Song shu block-printed edition, the distinction between "花" and "华" is obvious. The distinction is that "花" generally refers to all flowers, while "华" refers specifically to. For example, Yan Shaoyin met with princes in late Spring:

My reclusive place is desolate, but it is covered with pine trees and chrysanthemums, and there are many books in my house. I cooked sunflower dishes and invited distinguished guests to enjoy the green bamboo in my poor and humble home. The spring grass was still in its infancy, the birds had begun to suckle, and the birds sang over the fallen flowers. Self-pity oneself very old age, must redouble cherish time, enjoy this beautiful leisurely time.

This poem has both "落花" and "年华", and the shape has been clearly distinguished, One



example seems to be an exception, that is, Wang Wei's "Send Li Governor to Shangluo" "wild flowers open the ancient garrison" sentence, "Tang Shi Pin Hui" originally written as "wild Hua", which can be regarded as retro examples, not enough to rely on. Because, Song shu block-printed edition and Wanli years Ling Meng carved Zhu mo overprint edition of Wang Mojie Poems are "wild flowers", and Song shu block-printed edition is more reliable. So see, "osmanthus" "花" is "花", not "华", that is to say "osmanthus" is not specifically, specifically, but refers to "花", refers to a kind of natural "花". Kai Huang seventeen years of "Dong Beauty epitaph" in three with "华", and three with "花".

We noticed that "桂花" refers to the "moonlight", wrote "桂花" is specifically to "moonlight", the Shanghai ancient books publishing house of Song shu block-printed edition of commentaries collection of periodicals on tang dynasty, in a series can be seen more clearly, such as the *Xu Yonghui Wen Ji* in a "桂花", all means "flower", and "桂花", refers to the "moonlight", Every poem that has both "花" and "华" is clearly distinguished. To the Song Ci, the distinction is more obvious, such as "桂华流瓦" in Zhou Bangyan's "Jie Yu Hua". Sometimes "桂花" is also refers to, such as Zhang Jiuling *Feeling encounter 2* one of the "桂华秋皎洁", here "桂花" refers to the "flowers", but can also be understood as "moonlight", this is the poet's intention, is the embodiment of the method of comparison.

So, how to understand "桂花"? We basically agree with Mr. Liu Pu's view that the annotation of Selected Tang Poems is correct. Mr. Chen Tiemin's Selected Poems of Wang Wei and Meng Haoran agrees that 桂花 are "花". The text reads as follows:

The first two sentences write the night quiet mountain empty, quiet people mood is quiet, feel the tiny osmanthus quietly falling, two sentences have been dyed out of a very quiet realm.

In addition, "Bird Melodies Randomize the Dale" is one of the group of poems, is to write huangfu Yue villa - Yunxi this place, mainly write the surrounding environment of Yunxi elegant, first describe its land, see the group of poems behind the four known, it is unlikely to write in a short quatrains first moonlight and put aside the villa scenery. Most of the twenty poems written in Wang Chuan Collection by Wang Wei are about the scenery of a scenic spot. Therefore, we can think that "桂花" here refers to "花". In this case, the mistake refers to a particular flower (桂花), rather than all the "花" in spring, also with the original description of what there is no contradiction, so the use of "桂花" is not important.

The question is, if it was originally the beautiful flower, why did it become the 桂花? This is because, two words pronunciation and font close to the error. From the book we see, *Tang Shi Pin Hui*, Ling Mengchu zhumo overprint version of *Wang Mojie poetry collection* are already "桂花".



"佳" and "桂" are "圭" homophonic, are originally see the mother word, initials the same; The vowel is very close and belongs to the same crab photograph, but the tone is different. The two words are easily mispronounced by their close pronunciation. In the system of level rhyme, the three rhymes of eight Qi, nine Jia and ten Grey will be connected with adjacent rhymes, excluding the tone and phonemes, as in Yuan Mei's "Zhen zuo shi zhe" :

Zouyang and Zouyang are quick to write fu, but don't praise their writing speed and rhetoric, Sima Xiangru's writing is still better than Zou and Mei. Things in the world are more valuable when they are rare. Poetry can be written slowly and worth remembering, but it is true that there is poetry. The sound of clear horn is high so it is not easy to play well, although the epiphyllum is very beautiful, but it is not easy to open. You know, the realm of the gods in the elysium is mostly cultivated from suffering.

This poem is a combination of nine Jia and ten Grey adjacent rhymes, which indicates that the rhyme endings are the same and the main vowels are very close. Between eight Qi and nine Jia, the truth is the same. Look from this principle, "佳花" mistake book is "桂花" it is understandable. Another example can be found in the aforementioned *Xu Yonghui Collection*, which contains a poem titled "Late Climbing the Longmen Post House" :I stood in the post upstairs to see the dragon gate opened by Dayu before, there are a lot of fish have wanted to climb the dragon gate, from ancient times to the present all know xia Yu's ability. Look to the distance, the green hills will separate the earth, the flood like pentium from the sky. Those who burn the tail of the fish have a way to go, turn the dragon away; The gaffed fish has no way out of the waves. I felt as if I were passing by the door of Li Ying's house, feeling that no one could recommend me to enter longmen's gate. Therefore, I could only walk up and down among the autumn trees on the mountain at night, feeling helpless.

The word "开" in the first sentence of the poem is "卦" in the original "门", which is not found in the early ancient calligraphy books. The Chinese Dictionary quotes "Pian Hai" with the phonetic "que", which is not consistent with Xu Hun's poetry. The Whole Tang Poetry is "开", so this word is a variant of the word "kai", which is a pictographic character: from the gate, the sound of the hexagrams. This is also the best example of "佳" and "桂" sound close.

In addition, the glyphs of the two characters are also very similar. The right side of the chord is the same, while the left side of the chord is partial. There is also a case of "𣎵" and "木" being mixed in the script, of course, on the premise of the same or close pronunciation. If mentioned in front of the Song Dynasty Meng Haoran poetry anthology "under gan shi" a sentence "alongside people bitter rush steep", which "傍" Ming Dynasty Liu Daohong modify version for "榜". This situation



is exactly the same as "佳" and "桂" : pronunciation close, shape approximate. As a result, there is the situation of wrong books.

In short, if the poem "桂花" is very easy to understand, there will be no problem. If it is "桂花", although it requires more plant knowledge to understand, it does not hinder the overall appreciation of the poem itself. But what follows is harder to understand if it is "referring to the moon," and literature does not have to be concrete.

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Exploration and Practice of Integrating Qi Culture into National Defense Education[®]

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Abstract

From the perspective of "Qi military science", this paper explores the educational elements contained in Qi culture, innovates the mode of national defense education, and improves students' comprehensive quality. Focusing on "one school, one product", the integration education is carried out to promote connotation development, and the practice path of integrating Qi culture into national defense education in local higher vocational colleges is explored, enabling "Qi culture" characteristic education, creating a new situation of national defense education and training more skilled and high-quality soldiers for building a strong national defense.

Keywords

Qi Military strategy, Higher vocational colleges, National defense education, The comprehensive quality

1. Introduction

"National defense education in colleges and universities is an important part of national defense education for the whole people, an important way to realize the fundamental task of cultivating morality and cultivating high-quality reserve soldiers, and an important measure to enhance the national defense awareness and national security awareness of college students."^[1] Higher

^①The paper is one of the results of the research on *Resource Sharing Model of Zibo Higher Vocational Schools from the Perspective of Collaborative Innovation* (2019 ZBXC220), *Research and Practice of Popularization of his Culture from the Perspective of Cultural Empowerment* (ZD202008626), *Popular History of Qi* (2021-SKZZ-56).



vocational colleges should combine local reality, explore the practical way of integrating regional traditional culture into national defense education, create a new situation of national defense education, and improve the quality and efficiency of national defense education.

2. Inherit Qi's Military Strategy and Innovate the Mode of National Defense Education

More than two thousand years ago, The state of Qi, no matter as the head of the Spring and Autumn period or become one of the seven powerful states in the Warring States period, was a powerful state worthy of the name. The baptism of blood and fire, and the contest of wisdom and courage, gave birth to such military talents as Jiang Taigong, Guan Zhong, Sun Wu, Sun Bin, Sima Rangju, Tian Dan and so on. Their thoughts on military science not only left a mark in history, but are still being translated and studied by many countries today. Inheriting "Qi Military science" and integrating it into freshman entrance education will help local vocational colleges to innovate national defense education mode.

2.1 Tell Typical Characters' Stories to Enhance the Cultural Foundation of National Defense Education

After Jiang Taigong conferred the title on Qi, he improved the state administration and affairs, opened up industry and commerce, and developed fishing and salt industry for the benefit of the coastal areas. This attracted people from all over the world and laid the foundation for Qi to become a great power. ^[2] Jiang Taigong and his son Jiang Ji lent their assistance to the Zhou Gong and Zhao Gong to put down the rebellion of Sanjian and the rebellion of Huaiyi against Zhou, and received the military expedition order of "East to the Sea, west to the River, south to MuLing, north to Wudi, where the five princes and nine bores have actually taken charge" ^[3], seizing the strategic commanding point of international competition. Later generations of Kings, with the assistance of several capable ministers, made great efforts to govern, valuing the people and interests, valuing the road and planning, and taking both civil and military matters into consideration, which enabled the development of Qi's hegemony to be supported by the wealth of the state and the strength of the army, as well as the calm and firm of its cultural confidence. Active combat and passive combat, annexation wars that won more than they lost, the collision of ideas of "contention of a hundred schools of thought and openness and inclusiveness" in Ji Xia School Palace, let Qi not only have more living space, also extends the greater sphere of influence, more to create a good social environment of the growth of the town, Many strategists and militarists were prominent, and their combat experience and military thoughts eventually gathered into *Liu Tao*, *Sun Zi's Art of War*, *Sun Bin's Art of War*, *Sima's Art of War* and other works.



Qi's military science has not only promoted national progress and social development in history, but also provided wisdom and value reference for the development of modern society. Some quotations have not only been quoted by our national leaders on different occasions, but also have been well known to many foreign friends. Many typical characters' stories, such as Jiang Ziya's help to conquer Zhou, Guan Zhong's defeat of Rong Di's invasion, Yan Ying's mission to the Chu state, Tian Dan's battle to restore Qi state, have been talked about with great interest or compiled into textbooks and books, revealing the truth and transmitting energy. Making good use of local historical resources and telling the story of Qi soldiers will help local vocational colleges to optimize the supply content of military theory courses, enhance the cultural foundation of national defense education and open up new ideas of military training for students.

2.2 Absorbing the Essence of Ideology and Culture and Endowing National Defense Education with the Connotation of The Times

War has never stopped since ancient times. Although there are organizations and individuals in many countries, has been for world peace, cooperation and win-win, harmonious development and actively campaigning, silent dedication, but war has never been tempered by the good will and the effort of action by its brutal nature of violence as a solution to antagonistic contradictions, it is neither "kindness", also did not "soften", is still bleeding politics, consistent and purpose, That is, to gain or maintain political status and to gain greater economic benefits.

In the history of Qi, there is no lack of strong measures to expropriate and annex governors by force, and successful cases to eliminate international disputes and military confrontations by non-violent means. In order to adapt to the change of modern war form, it is very necessary to absorb the essence of Qi's ideology and culture and endue national defense education with new connotation of The Times. Combined with ancient and modern examples of war, explaining the wisdom of "Even if the country is strong and prosperous, the love of war is bound to perish; Even if the world is secure, forgetting war is in danger" and " Know your enemy and you can win a hundred battles". It can guide students to correctly understand the Chinese characteristic and the international comparison, correct understanding of China and world development trend, [4] education students of modern war of high technical, high risk, keep a clear understanding, inspire the student to use historical view a new era of national defense education, Help students to spread and nourish the socialist core values with soldier culture, enhance the sense of preparedness, military awareness, responsibility and security awareness, [5] establish the concept of national defense for all, devote themselves to national defense construction, care about national security, safeguard national interests.



2.3 Revitalize the IP of Military Personnel Culture and Reform the Opening Mode of National Defense Education

Local higher vocational colleges should inherit "Qi's art of war". It is better to teach through entertainment than to preach orally. Schools should make full use of films, TV shows, documentaries, variety shows, short videos, stage plays, audio and novels that contain elements of Qi's warrior culture to vigorously promote the Chinese spirit. Using the Internet and smart phones, let the soldiers "live", make the military content "real", let the students "move", enhance its intuitive and interesting, interactive and participation, so that it can "face to face" and "zero distance" with young students. Revitalize the Qi military culture IP, reform the traditional national defense education, promote the Qi military culture and modern values of the organic integration, show the "Qi military science" style of The Times, and cultivate the "Qi culture" characteristic campus culture temperament.

Corresponding Qi, for example, the events happened in the history of nodes, with military defense significance on the anniversary of national defense military sports contest or organization education speech, knowledge contests, essay contest, and other cultural activities, lets the student in the competitive mind game, feel the strength of battle, refinement and rushed to the will of the quality, the pursuit of superego, Dare to break the limit, enhance the sense of responsibility and mission; Select Qi soldiers and major historical events to name the school's roads, classes, groups, nurseries, landmark buildings, etc., post famous sayings and propaganda slogans, make portraits or sculptures of historical figures, and create the "Qi culture" characteristic campus culture atmosphere of honoring heroes and learning heroes. Organize students to visit the scenic spots of Qi's former capital or the military history museum to feel the development of science and technology, strengthen national confidence, strengthen historical memory, and stimulate the strength of progress.

3. Carry Forward "Qi military science", Improve the Comprehensive Quality of Students

No matter how The Times change and how technology advances, the essence of traditional Chinese culture is always passed on from generation to generation. To carry forward "Qi military We encourage teachers and students to read the Six Tao, Sun Tzu's Art of War, and Sima's Art of War in their spare time, so as to feel the power of ancient sages and sages, understand the essence of qi's art of War, trace the spiritual source of Chinese military culture, and experience the vitality, cohesion and creativity of the nationa good job of "four combinations" and improve students' comprehensive quality.



3.1 Combine Reading with Ideological and Political Education to Improve Ideological, Political and Cultural Literacy

We encourage teachers and students to read the *Six Tao*, *Sun Tzu's Art of War*, and *Sima's Art of War* in their spare time, so as to feel the power of ancient sages and sages, understand the essence of Qi's art of War, trace the spiritual source of Chinese military culture, and experience the vitality, cohesion and creativity of the nation consolidate the history of socialist core values, Find the emotional conversion to cultivate their own virtues and good deeds, and understand the smallness of their own individual and the grand cultural system. It helps teachers and students to improve their writing skills and language communication skills, cultivate observation, insight, focus, discover self-defects, eliminate confusion, and make rational thinking a daily habit. By learning and comprehending the management elements of "Tao, heaven, earth, general and law" and the working principles of "wisdom, faith, benevolence, courage and strictness" in the thoughts of military strategists, the students will constantly strengthen political discipline, organizational discipline and life discipline, firm moral integrity, and improve their ideological, political and cultural literacy.

3.2 Combine Military Training with Physical Education to Promote All-round Development of Physical and Mental health

The military skill training for college students in higher vocational colleges is usually completed in a short period of time, and the content is basically the "old three" of military posture, formation and internal affairs. Therefore, reform is imperative. Since the objectives of military training and physical education are highly consistent in cultivating students' collectivism concept, improving team cooperation ability, carrying forward the spirit of bearing hardships and standing hard work, dare to overcome difficulties and accept challenges, enhance physique, build a strong body, strong will, and learn lifelong survival skills, etc., therefore, It is necessary to break the cognitive boundaries of traditional military training focusing on "military training" and physical education focusing on "physical exercise", and introduce some sports competitive events with barracks characteristics, which can sharpen the will, expand physical strength and survival skills, broaden the mind, melt team spirit and cultivate sound personality into military training. In the process of participating in military training, PE teachers should also try their best to figure out teaching methods, ensure the training effect of introducing sports items with the seriousness of military discipline, and feed physical education with military training to promote students' physical and mental health and all-round development.

3.3 Combine Cultural Inheritance with Scientific and Technological



Progress to Cultivate the Consciousness of Trans-boundary Thinking and Innovation

Sun Tzu's Art of War not only has high practical application value to the war at that time, but also has important practical guiding significance to personal growth, enterprise management, commercial competition and national defense construction even in today's highly developed information technology. For example, the "One Belt and One Road" initiative initiated by China can be seen the shadow of Sun Zi's thought of "knowing victory". Into the 21st century, the world competition is escalating. Hegemonism is constantly imposing obstacles on China's sovereignty over land and sea and its space for development. To reverse this passive situation, we must rely on our advanced core technologies and strong overall national strength to create a momentum of "total victory" and speed up the improvement of our military capabilities through information technology. Local higher vocational colleges should make full use of modern information technology and mobile communication technology innovation of national defense education form, further promote the national defense education "Internet +" construction, make the national defense education add the element of a "live", make the path of the "melting", to form the pattern of "change", by spreading qi military history show China's scientific and technological progress, developing students' consciousness of cross-border thinking innovation.

3.4 Combine System Construction with Resource Optimization to Temper the Core Competitive Strength of the Profession

The art of war is not only a military strategy, but also a philosophy of survival, as well as a kind of political wisdom. The military thought in the works of "Qi's Military Science" has constituted a relatively complete theoretical system, and also provided macro thinking mode and scientific practice path for local higher vocational colleges to speed up the system upgrading and promote the connotation development. In recent years, Zibo Vocational College has deeply integrated regional culture, refined the school philosophy with the excellent character of Qi culture, and constructed an excellent traditional culture education system. Based on the construction and implementation of the cultural project of "One Museum of Seven Ji", Zibo Vocational College has also created and implemented the Qi culture education model of "one lesson, two libraries and three platforms". It enhances the taste of campus culture, promotes the connotation development of the school and improves the quality of talent cultivation. [6] The integration of "Qi Military Science" into national defense education will help to further expand the construction scale of Qi culture discipline system, open up action path of national defense education discipline construction, expand students' professional skills, cultivate their transferable ability, enable them to focus on the present, create value with heart, and effectively improve their professional quality



and competitive strength.

4. Conclusion

Inheriting the "Qi Military Science", innovating the mode of national defense education and improving the comprehensive quality of students is another new measure of Zibo Vocational College to promote the high quality development of the school's "Double High Plan" with the characteristic of "Qi culture" campus culture. Schools should learn more from the "art of" Qi "think tank" spirit "made", strengthen information between teachers and students "transfer station", the study found that the students "interest", take "commanding heights" of public opinion propaganda, building national defense theory "branch", expanding "repository" excellent courses, built with the characteristic of "the art of Qi" national defense education discipline system, strive for the national defense education characteristic school, We will train and transport more skilled and high-quality soldiers to build a strong national defense.

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Research on Bai Xianyong's Cultural Idea and Practice to Inheriting Excellent Traditional Chinese Culture

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Abstract

Bai Xianyong's cultural practice of inheriting the youth version of Kunqu Opera "Peony Pavilion" centered on universities has important enlightenment for the current inheritance of excellent Traditional Chinese culture. Bai Xianyong emphasizes that cultural inheritance is an important issue related to national rejuvenation, cultural confidence and cultural development. His argument is not only from practice, but also from theoretical height and profound. Bai Xianyong suggested organizing experts at home and abroad at the national level to reevaluate Chinese civilization and accurately position it, emphasizing elegant culture, paying attention to the classic content of inheritance, younger inheritance objects, diversified inheritance means and the power of media. All these experiences are valuable. In inheriting the youth version of The Peony Pavilion, Bai Xianyong sets a spiritual benchmark for the current Chinese cultural inheritance workers with his anxiety, perseverance and craftsmanship of striving for perfection.

Keywords

Youth version of The Peony Pavilion, Chinese traditional culture, Inheritance, Revelation

1.Introduction

Bai xianyong is both the ChuanDeng person in modern literature, traditional opera missionaries,



as a famous writer, he not only in the novel *Taipei People* and so on established the important position in the contemporary Chinese literary world, and since the turn of the century, vigorously promote Kunqu opera *The Peony Pavilion* for the center with colleges and universities, the classic novel *A Dream of Red Mansions* and other ancient Chinese culture, These cultural practices are of valuable reference significance to the Chinese excellent traditional culture inheritance and development project currently being implemented in China.

2. Have a Profound Understanding of the Significance of Inheriting Excellent Traditional Chinese Culture

Bai Xianyong's reflection on the significance of inheriting excellent traditional Chinese culture is the starting point of his cultural practice, and becomes systematic and rich with the development of his cultural practice.

2.1 Inheriting Fine Traditional Chinese Culture is Crucial to National Rejuvenation

Bai Xianyong believed that cultural revival is the primary task for a nation's rejuvenation: "After any great country develops in economy, military and other aspects, the next step must be to develop culture, because other things can be destroyed overnight, but culture is sustainable". He thinks that culture is the soul of a nation, in a rapidly changing world, culture is the power of the mind stable, the Chinese nation since modern times, under the impact of western strong culture hiatus has been too long, and to find the soul of the nation, "culture is one of the biggest save power, and by the redemption of our culture to" to the whole Chinese nation.

Cultural revival will provide the most lasting and stable power for national rejuvenation, which is undoubtedly profound and coincides with the party and government's understanding of the significance of culture in national rejuvenation.

2.2 Cultural Confidence is Related to the Inheritance of Fine Traditional Chinese Culture

Bai xianyong thought "in the 19th century to the 20th century, due to historical reasons, we basically lost the confidence of their own culture, is also lost confidence to our aesthetic", so that the university education, become a pursuit of western science and technology history, and Chinese painting, calligraphy, music and art education is neglected and even forgotten. He pointed out that the achievements of Western culture, such as classical music and opera, are great treasures to mankind, and we are also moved when we appreciate them, but that is someone else's culture, and we have our own philosophy, our own quiet things. Based on this understanding, he promoted *The Peony Pavilion* of Kunqu Opera in colleges and universities. First of all, he attempted to arouse



students' appreciation and recognition of the beauty of our own performance, dance, music and literature with the beauty of free hand brushwork, lyricism, implication and simplicity of Kunqu opera, so as to plant the seeds of cultural awakening on them. After watching the performance, some Peking University students said, "There are only two kinds of people in the world now: those who have seen the youth version of *The Peony Pavilion* and those who have not." This shows that college students are proud of appreciating their cultural treasures. Therefore, Bai Xianrong promoted Kunqu opera from the height of restoring Chinese people's cultural confidence. Before a performance, he said that he hoped everyone would go to see it. The students of Peking University and Tsinghua University are all elites, and their cultural awakening makes them proud that drama is so great. Secondly, Bai Xianrong has a broader vision for cultural confidence. He believes that with the influence of such traditional aesthetics, "maybe we can create some great talents who are influenced by *The Peony Pavilion*, *A Dream of Red Mansions* and many other Chinese literature and culture to create something new". In this way, traditional Chinese culture should not only restore its glory, but also "contribute its own unique cultural form and treasure to the world". The splendor of the world lies in its cultural diversity, and the splendor of a nation lies in the inheritance and innovation of its unique culture. It has important enlightenment for us to understand the connotation of cultural confidence and how to establish it.

2.3. Inheriting Fine Traditional Chinese Culture Is Related to Cultural Development

Bai Xianrong believed that cultural inheritance is the only way for cultural development, and Chinese culture must return to the fertile soil of traditional culture to receive nourishment and enlightenment in order to develop. The author sorts out Bai Xianrong's reasons and has the following five points: First, although western culture has made great achievements, "maybe you can learn it in skills, but the real spirit of it is different after all". Third, the Western Renaissance was also encouraged and inspired by its source, ancient Greek culture. "Our Renaissance must also start from the past, and then have a new vision and new views." "If our cultural traditions are deep, and we are already visible and invisible, maybe we can make things much heavier than without cultural load." Fifth, the innovation and development of Chinese culture should focus on the Chinese culture and apply it to the west. "Our current Renaissance is definitely influenced by the West. We have absorbed so much of the West's culture that in the future it can only be summed up in one word: it is a mixture of ancient, modern and foreign cultures. I hope a new culture will emerge. I think this culture is Chinese, traditional and innovative, avant-garde, forward, modern and cultural in Chinese style ". These opinions are not only obtained in practice, but also permeated with theoretical power, which provides important reference for us to think about how to



develop Chinese traditional culture.

3. How to Inherit the Excellent Traditional Chinese Culture Contributed Valuable Practical Experience

3.1 Experience at the Macro Level

To guide the public Bai Xianyong emphasizes the importance of the Chinese culture to form objective, overall cognitive: "the priority now, is to invite some experts both at home and abroad, to compare objectively we do a reappraisal of the Chinese civilization, from the philosophy of religion, from the music drama, the history of science, etc., the whole to make a new reappraisal of the 21st century. To our civilization a positioning, the advantages and disadvantages of our civilization, a good study out, write a set of Chinese civilization history, let us have a new understanding of their own civilization ". He paid particular attention to the education and guidance of college students, the main force of future cultural construction, and stressed the need to gather a group of experts at home and abroad to make an objective and comprehensive assessment and combing of Chinese civilization of thousands of years, including literature, philosophy and art. In order to give our ancient culture a new life and appearance, it is best to compile an elite edition of *The History of Chinese Civilization*, and draw lessons from the West to make it a compulsory course for different majors in universities, hoping that the whole world can have a respect for our brilliant culture.

In the current pan-entertainment environment, we should pay special attention to the elegant culture, "elegant culture should have an attitude, a respect, a care (attitude)", "I think there is always our elite culture, we should preserve that. From ancient times to the present, I think elegance and vulgarity are parallel. It doesn't matter if there is vulgar culture, but there must be elegant culture, which is the dependence of our spirit and national spirit. This is our crisis. "He is committed to inheriting Kunqu opera" *The Peony Pavilion* ", *Yu Zan Ji*", *Bai Luo Shan*" and so on is the practice of this concept.

3.2 Experience on the Level of Concrete Practice

Bai Xianyong is analyzed why *The Peony Pavilion* and *A Dream of Red Mansions* indicators should be our culture, and thought the Kunqu opera is our Chinese culture performance art aesthetics in the achievement of the highest, its aesthetics is enough to express delicate, essence part of Chinese traditional culture, I hope that through promotion of Kunqu opera, especially young students due to contact with the Kunqu opera, With a new understanding of the beauty of our traditional culture, I feel that the soul of a nation lies in its culture as a result of this new understanding turning back to our own traditional culture. The Dream of the Red Chamber is "a



collection of poems, poems, dramas and novels, containing three philosophies of Confucianism, Buddhism and Taoism. It is still very avant-garde to read today. It is an encyclopedia that transcending The Times and concentrating on the achievements of Traditional Chinese culture" and "can give us some Renaissance inspiration". He hoped that cultural inheritance should at least begin with these two classics, which represent the peak of classical Chinese drama and literature, or at least he wanted the public to get close to these classics again, so as to enlighten the public. Bai Xianyong inspired us to grasp the essence of extensive and profound Chinese culture for cultural inheritance, only with half the effort can we get twice the result.

3.3 Accurate Inheritance Target -- Young Students in Colleges and Universities

Bai Xianyong believes that cultivating young audiences is the primary purpose of making the youth version of *The Peony Pavilion*. The performing arts, especially the elegant art like Kunqu Opera, will not have a young life without the participation of educated youth and will have no prospect of development. Therefore, walking into the campus is his first step. Wang Shiyu, director of the young version of *The Peony Pavilion*, explained the reason for Bai's choice: "The best audience for Kunqu opera is those with a certain level of cultural attainment, especially college students. College students can appreciate Kunqu opera with elegant words, and they are also the backbone of the society in the future. Attracting these people and cultivating the interest and appreciation level of the new generation of college students in opera is good for Kunqu Opera, and it is also beneficial to the promotion of the whole traditional art and even the whole national culture. Bai Xianyong's strategy has indeed been successful. It has changed students' views on traditional operas. He believes that students' pursuit of *The Peony Pavilion* is a kind of collective cultural awakening, which is of great significance, because it has unearthed our own beautiful traditional culture.

3.4 Scientific Production Concept-- Respecting Tradition, But Not Following It; Make Use of Modernity, But Don't Abuse It

Bai Xianyong to make the youth edition of *The Peony Pavilion* set up basic principles: "respect the classic, but not to the same classic, we use modern, but don't abuse of modern, on the basis of the traditional and classical melts into the modern element, into a both traditional and modern, impress the audience a play of the 21st century, this is our original tone". Such a production concept has its own deep consideration, because "the basic spirit of Kunqu opera, for example, the four gongfu and five Methods, reading, singing, doing and beating, as well as the abstraction, freehand brushwork and poetics of Kunqu aesthetics, this basic aesthetics should not be arbitrarily



altered."" But "on the other hand, the performance is now performed on a very large stage, completely different from the traditional elegant gathering, so in terms of design, we need to put some modern elements into it without hurting the traditional spirit, this is a university question. There are a lot of things -- lighting, choreography, costumes -- that can and should be innovative." For example, the redesign of flower goddess costume and dance movements, the red cloak Du Liniang wore when she died from her soul and the "break" from the middle of the stage are the products under the guidance of this concept. This method of cautiously injecting new expressions on the basis of respecting the traditional nature is worth learning from us.

3.5 The Promotion Strategy Is Thorough - Multiple Policies Simultaneously, Slow and Steady

Kunqu opera is, after all, an elegant art, and it is difficult to appreciate, so Bai Xianyong has made great efforts to promote it. First of all, with Peking University and other leading universities as the target of communication, it has caused a hot effect in several famous universities, giving full play to the butterfly effect of these universities. It has been performed in colleges and universities in the north and south of the Yangtze River and on both sides of the Taiwan Strait for more than ten years, so that college students take watching Kunqu opera as a fashion and a cultural ceremony. At the same time, with commercial performance as the flank, continue to expand the influence of Kunqu Opera. Secondly, it has carried out in-depth cooperation with Peking University, National Taiwan University and The Chinese Language School of Hong Kong to implement the "Kunqu Opera Inheritance Plan" and set up the "Classical Kunqu Opera Appreciation Course" general education course to facilitate the introduction of Kunqu opera into the classroom and guide students to take deeper roots in the traditional culture. Thirdly, Kunqu opera has made full use of TV, Internet, newspapers and other media, through press conferences, speeches, interviews, micro-blogs, books and other ways to reach audiences and promote in various ways, thus expanding the influence of Kunqu Opera and gathering high popularity. The successful experience of these people can be an effective demonstration of the promotion of traditional culture.

4. High Sense of Mission and Dedication to Set an Example for Successors

4.1 Worries About Rising and Falling

Bai xianyong has a high sense of mission to inherit Kunqu opera. He thinks protecting Kunqu opera is like protecting Song porcelain, bronze ware and qin Terracotta warriors. For him, the cultural significance of performing Kunqu opera is as great as that of exhibiting Qin Terracotta warriors. Therefore, what he does is "not just a play, but a cultural undertaking, hoping to show



the beauty of Traditional Chinese culture. If people are moved, my goal will be achieved." To this end, he regardless of personal gains and losses, his assistant Zheng Xingyan once said: "to make money I would rather sell Teacher Bai's book, people respectfully to me to send money", and "now the whole opposite, we go out every day to lose smile, looking for sponsors to money". The inheritance of fine traditional Chinese culture needs a large number of preachers like Bai Xianyong with hidden worries and pure thoughts.

4.2. Perseverance

Bai Xianyong once said, "I am a missionary. My mission is to let everyone know Kunqu opera. I will keep speaking until everyone believes me. As Professor Ye Lang commented: "' can't stop 'is a dedication to the culture of the Chinese nation and human civilization, is a realm of life. Mr. Bai Xianyong shows this kind of "can't stop" spirit. Bai Xianyong once laughed that he was just like a master of caotai class, leading the troupe everywhere. It is this unrelenting spirit that makes Kunqu art walk out of the museum and finally see the dawn of revival. Cultural inheritance is not accomplished in a day, and it also requires a large number of ascetics like Mr. Bai.

4.3 Craftsmanship for Excellence

Bai Xianyong created *The Peony Pavilion* with the consciousness of quality goods. Wang Shiyu said, "From script rearrangement to actor selection, from famous teachers to rehearsal to music production, from costume design to stage setting, from bilingual subtitles to advertising tickets, all of them were carefully planned and polished, regardless of the cost, and strive for overall perfection and perfect details. ... In the youth version of *The Peony Pavilion*, he is involved in every small link and every place is permeated with his painstaking efforts."

This craftsman spirit is an important guarantee for the revival of Kunqu Opera. We must pay tribute to and learn from Mr. Bai Xianyong on this point.

5. Conclusion

Bai xianyong has continued over the meaning of cultural inheritance thinking, have a system for the realization of the cultural inheritance path design and practice, his power is one of the biggest redemption "culture", "cultural Renaissance, you must first start up" and return to "calm" aesthetic judgment are glaring insights into understanding of traditional culture. The practices that Bai Xianyong formed in inheriting the youth version of Peony Pavilion, such as grasping classics, attaching importance to youth and steadily advancing, are of great reference significance. In his early years, Bai Xianyong was engaged in editing *Modern Literature* and writing novels, and in his later years, he devoted himself to promoting *The Peony Pavilion* and *A Dream of Red Mansions*. He once experienced the pain of cultural transformation when Taiwan's social economy



took off. He also studied Western literature and taught Chinese literature in American colleges and universities for a long time. After his retirement, with the university as the center to run in the cross-strait three places, for passing on The Peony Pavilion, the rich experience, there is no doubt for his work in the inheritance of Chinese traditional culture provides the practical and theoretical support.

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Zhao Shuli's Criticism and Tolerance of Backward Figures

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Abstract

Zhao Shuli is a rising star in the Chinese literary circle in the 1940s. He is the founder of Potato School and affectionately known as the "master of writing the countryside and peasants". In the academic circle, the study of Zhao Shuli's literature has always been associated with changes in political direction and farmers. Zhao Shuli's novels criticize the backward figures in the contradictions among the people, but they are not killed by a stick, which reflects the party's policy and attitude towards the backward figures among the people. This paper is divided into four parts, explaining the types of backward characters among the people in Zhao Shuli's novels, and probing into the ways, reasons, significance and defects of Zhao Shuli's tolerant treatment of these characters. Through the study of the text, we can better grasp the folk standpoint of Zhao Shuli's novel creation, experience Zhao Shuli's emotional attitude towards the backward people, and better understand the political situation and characteristics of The Times during the social revolution and reform in China.

Keywords

Zhao Shuli, Contradictions among the people, Tolerance criticism, Backward characters

1.A Character Type That is Tolerated and Criticized

In Zhao Shuli's novels, the backward characters subjected to tolerant criticism belong to the backward part of the contradictions among the people. In order to reflect the main types of backward characters in rural areas, the backward characters in Zhao Shuli's novels always appear with certain characteristics, among which the obvious ones are the Taoist guards with feudal and ignorant thoughts, such as Erzhuge and Sanxiangu, Egoists with petty-bourgeois ideas like Fan



Denggao, Bureaucrats with formalistic errors like staff surnamed Zhang. Zhao Shuli's novels focus on shaping these typified characters, and these people with certain characteristics are also the part of people who need to be righted by the Party. In addition, Zhao Shuli's novels rarely depict the hostile forces such as Li Ruzhen and Xiao Xi, but we can obviously feel that the author's criticism of them is sharp and thorough rather than gentle, which is in sharp contrast to the tolerant criticism of the backward elements within the people.

2.The Way of Tolerant Criticism

2.1The Characterization of "Joy with Sorrow"

As the spokesman of the peasants, Zhao Shuli also paid attention to the spiritual shackles brought by thousands of years of feudal system while criticizing the peasants. Farmers are the ones who have been squeezed the most, with little information and illiteracy leaving them unaware of the changing times. When the new era arrived, they still mostly continued the previous spiritual consciousness and style of life, their ignorance made them look funny, which was inevitable. Zhao Shuli is deeply aware of the residual feudal thoughts of some peasants, but he also feels sympathy for them. Therefore, Zhao Shuli also focuses on the tragic fate of the characters in the process of criticizing the comedy backward characters. Against the tragic backdrop, Zhao's critical edge on these characters is tempered by a soft filter. For example, Sanxiangu is a distinct clown image in *Xiaoerhei's Marriage*, and her comedy is undoubtedly distinct, which is the author's unabashedly satirical expression of this character from inside the novel text. But Zhao also writes about the woman's miserable life under the feudal marriage system.

2.2The Plot Mode of "Forsake Heresy and Return to the Truth"

Rather than bludgeoning the laggards to death, Zhao gives them plenty of room to improve, slowly guiding them to realize their mistakes and correcting them. In this way, the author lets the reader know that these backward characters are not irredeemable, so that the reader can reduce the bad feelings towards these characters, so that the satire on them seems to be softened by the end of the novel. For example, In *Sanli Bay*, Fan Denggao, Ma Duoshou and others basically have progressive tendencies at the end of the novel.

3.Reasons for Tolerant Criticism

3.1 Kinship Feelings Towards Rural Areas

Zhao Shuli was born and grew up in rural areas. He is a genuine "peasant writer". Until the outbreak of the war of resistance against Japan, Zhao Shuli devoted himself to the work in the liberated areas. His life was still inseparable from farmers. Even though he had been promoted to a



cadre, he was deeply involved in the process of rural reform and construction, eating and living together with the peasants. The kinship and close relationship with the peasants made him expand his affection for his hometown to the whole countryside of China, which formed the emotional basis of Zhao Shuli's novel creation.

3.2 Inspired By Pideology

In the new period of the Anti Japanese War, the peasants and the petty bourgeoisie are a powerful force that needs to be united. In the process of absorbing these people into the revolution, their own ideological defects became a stumbling block on their way forward. The Party Central Committee recognized the seriousness of this problem and took a series of measures to solve this problem. Mao Zedong also had clear instructions on implementing this policy in literary and artistic works: "They have transformed themselves or are transforming themselves in the struggle, and our literature and art should describe their transformation process. As long as those people do not insist on their mistakes, we should not only see one sidedness and ridicule them wrongly, or even be hostile to them. What we write should unite them, make them progress, make them struggle with one heart and one mind, get rid of what is backward and carry forward what is revolutionary, and by no means the opposite. " As a member of the Communist Party, Zhao Shuli was a faithful practitioner of the party's policy on literature and art. Therefore, he adopted a tolerant attitude in his works, pulling backward figures such as Erzhuge, Sanxiangu and Fan Denggao onto the right path, instead of completely denying them because of their one-sided mistakes.

4. Significance and Defects

4.1 Significance: Educational Function

Zhao Shuli's novel creation has a great utilitarian purpose, he has repeatedly stressed that his literature is to educate the peasants, so that the peasants get to know their own fate. His real focus is on education through the criticism of backward people. At the same time, Zhao Shuli really integrates the elements of "tolerance" into criticism, which brings up the artistic charm of criticism in Zhao Shuli's novels. Zhao Shuli's tolerant attitude towards the criticism of backward figures among the people can make these criticized figures receive education and make them feel that the party is unwilling to give them up. This gentle way of education made them realize that the Communist Party was a good party that really thought of the people and a party of different nature from the Kuomintang, so it could deepen their sense of closeness and identity to the party, which was in line with the political and cultural context at that time.

4.2 Flaw: The Unreality of A Happy Ending



Zhao Shuli's novels implement the party's political ideas and take various circuitous routes to correct the mistakes of the people, so as to achieve the end of the reform of backward characters. In order to achieve the final happy ending, the plot of the novel sometimes seems stiff.

For example, in *Sanli Bay*, Fan Denggao, a party member who takes the road of small capitalism, and Yuan Tiancheng, who is pushed around by his wife, are both problematic elements that are difficult to unite in the cooperative process. However, in the novel, both of them have changed a lot in just a few days. At the beginning of the novel, Fan Denggao's thoughts of small capitalism were deeply expressed. In order to loan to do business, he argued with the clerks of the supply and marketing agency. On the issue of Juying separation, he thought that the separation would increase the number of people joining the society, so he opposed it; In order not to let Ju Ying obtain the land planned to open the canal, when the Ma family took out the false separation document, he admitted those separation orders. In the early stage, fan Denggao's petty bourgeois image was so deeply portrayed that when the author wanted to write about the transformation of this character, Fan Denggao agreed to join the society only through several critical meetings. Even Ling Zhi thought that his father's "disease" had been cured, which was too abrupt to reflect Fan Denggao's ideological transformation process. Yuan Tiancheng, a henpecked man depicted in the novel, dared not disobey his wife in the early stage, but such a coward suddenly became tough in a quarrel with his wife and claimed to divorce. Old man yuan Tiancheng, who had been silent for many years, suddenly made a complete revolution, which was not only gratifying, but also surprising. Imagine that a person who is extremely afraid of his wife must have experienced the devastation of life and the criticism of everyone, but such a person completely broke out just because of a few gossip in the village and his wife's nonsense, which will make people feel that it does not accord with his personal character.

5.Conclusion

To sum up, Zhao Shuli started from the party's political policy and combined with his deep feelings for farmers, while criticizing the backward figures centered on farmers, he highlighted their own inherent tragedy and gave these characters a chance to turn over a new leaf in his novel. The tolerant criticism in Zhao Shuli's novels is a writing style that really meets the requirements of the times and has Zhao Shuli's personal characteristics.

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A Contrastive Analysis of Western and Chinese Politeness Expressions in the Context of Cross-cultural Communication

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Abstract

In various fields, human beings use language to achieve different communication needs. As one of the essential branches of culture, language is closely related to culture and influenced by various factors, such as religious belief, value orientation and folk sentiment. In the process of cultural communication, some basic principles must be followed to achieve the communicative purpose. Politeness, as a major cultural symbol, has attracted much attention, not only in behavior, but also in language. It is conducive to improving people's temperament, forming a good atmosphere of mutual respect, and building a harmonious interpersonal relationship. This paper mainly analyzes the differences between Chinese and Western cultures and the reasons. Through a comparative study of the different symbols and forms of polite language used between Chinese and Western cultures in the process of communication, this paper concentrate on how to deal with the various cultural differences in teaching foreign language so that we can rationally and correctly use all kinds of polite language, and then avoid the wrong pragmatic transfer and target language abuse during the teaching language activities.

Keywords

Chinese and Western culture, Politeness language difference, Cross-cultural communication



1.Introduction

As we all know, China's economic globalization and international status has been significantly improving. In addition, China's cooperation with other countries are getting closer and closer. Although this offer many development opportunities, it also presents challenges of diversification, especially the impact and collision among the cultural. Among them, politeness, as a primary component of culture, bears the brunt. As we all know, politeness communication is the basis and premise of all other communication activities, which directly affects cross-cultural communication activities. However, different politeness rules are followed by human beings of different nationalities in cross-cultural communication who have different understanding and practical application of politeness language.

In other words, polite expressions in Chinese culture may be regarded as impolite, abrupt, and even insulting by Europeans and Americans when they interact. In cross-cultural activities, it is impossible to ignore cultural differences and unconsciously guide so-called "Polite" communication with the nation's culture. This paper mainly analyzes the principles of politeness between China and the West. Different scholars have put forward their own views on the principle of politeness. British scholar Leach (1983)^[1] divided the politeness principle into these six criteria, namely: the strategy criterion, the generosity criterion, the modesty criterion, the praise criterion, the approval criterion, and the compassion criterion. Liu Runqing (1987) elaborated on Leach's politeness principles and guidelines. Gu Yueguo(1992)^[2] has put forward five polite principles with Chinese language characteristics: respecting others, addressing, polite, seeking common ground and virtue.

There exist many differences among Chinese and Western courtesy terms, which are reflected in many aspects, such as greeting styles, appellations, etc. There are many factors affecting these differences. This article will focus on analyzing the discrepancies between Chinese and Western polite language, guiding how to use polite language correctly in cross-cultural communication. At the same time, a qualified teacher need to guide students to correctly interpret and use the



polite language under different cultures, to help them start cross-cultural communication smoothly and avoid unnecessary pragmatic misuse.

2.A Comparison of Politeness Principles in China and West

Politeness, Pragmatics and Culture written by Gu Yueguo(1992) studies the development of refinement in Chinese culture. He put forward five polite principles: 1) Self-denigration and Other-elevation Maxim. It is the main feature of Chinese politeness, which means that people should be modest when they mention something about themselves. At the same time, they should respect others. 2) Address Maxim. It refers to people choosing the appropriate form of address in communication should be based on age, social status and seniority to 3) Refinement Maxim. Grace in Chinese means courtesy and good nature. “Elegant” means that people should choose elegant words and euphemisms for communication. Generally, Chinese don’t say taboo words in formal occasions, which would be considered impolite. 4) Virtue-word-behavior Maxim. It means that people should behave to minimize the rewards and pay for more to others, which similar to what we call dedication. 5) Agreement Maxim. It means that people should respect the social status of others and spare no effort to make communication more harmonious. Chinese can not always point out opinions directly different from others.

Litch(1983)^[4], British linguist, has reclassified and summarized the rules of politeness in regular communication. He summed up six principles of politeness: the strategy criterion, the generosity criterion, the modesty criterion, the praise criterion, the approval criterion, and the compassion criterion. These rules are universal and more suitable to be used as the basis of language communication. 1) Strategic guidelines. It means that people should try their best to give others more benefits and more minor damage in communication. When you give in or let someone get benefits, they will feel beatific. 2) Generosity rules. It means that people should never give a thought to personal gain and loss in interpersonal conversation. It requires people to provide more advantages to others to make communication delightful. 3) The humility



principle. It means that people should put themselves in a lower position than others. There is a good way for them to respect and praise others by thinking highly of others. Belittling themselves will make others aware of your politeness. 4) The rule of praise. It means that people should praise others more than themselves. Praise is also an effective way of showing respect and politeness like belittling. 5) The rule of approval. It means that people should try to minimize their divergences and keep on the same page. Not only is this a way to maintain concordant, but people will be inclined to get more joyous when someone shares the same point of view. 6) The compassion rule. It means that people should try to avoid antipathy and increase their sense of sympathy. This requires us to consider others' feelings in everything we do.

3.The Distinctions between Chinese and Western Politeness Expression

The differences between Chinese and Western courtesy terms are reflected in many aspects, such as greeting styles, appellations, privacy, etc. The following will discuss from these aspects. Firstly, the way of greetings is different. Greetings among people will promote interpersonal relationships. However, greetings vary from culture to culture. Chinese greetings are flexible and varied, while Western greetings are consistent. In English, people always say "Hi" "Good morning" "How are you" to greet others. But in China, we always say "Have you eaten yet?". If it's used in English, it will become a dinner invitation. When we meet someone on the street, we say, "What are you going to do?" It confuses foreigners, who feel that it is an invasion of privacy. The Chinese are not interested in the response. In China, sometimes we use exclamatory sentences to express our feelings, e.g, what a beautiful day it is! ^[3]

Secondly, The appellation is an integral part of communication. In Chinese, we use address forms to express the relationship between people, such as age, social status, job, etc. Too often, there are three ways. The relatives is the first one. The Chinese are very interested in age,



gender, and respect for the relatives, which means that people can not be called by their full names. For example, Grandpa, Grandma, Uncle, elder sister and so on. Because there are two kinds of relatives in China, one is from the father's family; the other is from the mother's family. "Brothers-in-law, sisters-in-law, uncles and aunts" are all need to be carefully classified. It reflects a aspiration to breed and continue the family line.

Then, social address, in addition to blood relationship, it also has a variety of address forms among friends, colleagues, and students. People can call their chums, co-workers, and classmates by their surnames. But if you want to be more intimate, you can call them their first names, or you call them their last names. In English, these three forms of address are completely different from those in Chinese. The father's family and the mother's family has no differences. Parent's brothers are called uncles, and sisters are called aunties. The father of the father and the mother are called the grandfather, and their mother is called the grandmother.

Privacy is the most crucial thing in the west, but not in China. Individual freedom and fairness are accentuated by Western countries. Personal interests and personal freedom are put at the top. In China, the individual is dominated by social groups. People even ignore privacy within group boundaries. In China, you can talk freely with your friends, classmates and colleagues. The usual questions are "How old are you? Have you Married? What's your job? How much money do you earn a month? Where do you live? Do you have a child?" But all these issues involve personal privacy in Western countries.

Modesty has been emphasized by Chinese culture, while tactics are maintained by West. The principle of humility requires people not to overpraise themselves or not try to demean themselves. For example, when you write beautiful handwriting, someone maybe butter you up "You write well, beautiful handwriting", or when people complimented your ability to work, saying "well done! You're good at your job". As a sign of humility, the Chinese usually answer "just so so," or "No, no, not good enough". In Western countries, people usually accept a compliment with a "Thank you" to avoid embarrassment.^[5]



4. The Causes of Differences between China and West

In spite of the pragmatic discrepancies between Chinese and western politeness are the dominant conveyances in cultural society, they are decided by the hidden and profound factors, which focusing on the cultural characteristics, thinking patterns and national characters. Compared to another national culture, the way of thinking is the only part that matters, owing to the typical habits of mind of a nation is often the foundation of all spiritual civilization (Zhou Zhipai, 2003)^[6]. The way of thinking is closely related to the social norms, value orientation, national personality and other factors.

Through the thinking patterns of Chinese and Western transitional cultures, their divergences are primarily reflected in: 1) The thinking set of the organic whole and individual; 2) Collectivism orientation and individualism orientation.

The thinking set of the organic whole is built on the world outlook and philosophical concept of “human and nature”. In the Pre-Qin period, the notion of “unity of man and nature” came into being and originated from Mencius, Laozi and Zhuangzi, which is a compelling feature in ancient Chinese philosophy. In the Wei and Jin dynasties, the conception of “unity of man and nature”, different from Confucianism and Taoism, achieved a high degree of integration for the metaphysics and reached its peak in Song and Ming dynasties. The notion of “harmony between man and nature” proves to be the ultimate orientation of Chinese culture, and marks the pursuit of integrity, generality, synthesis, and intuition in the ideology of the Han nationality.

[7]

Moreover, the overriding issue in the Chinese traditional man-world thinking mode is the connection between man and the world, instead of the relationship between mind and body. The relationship between man and the world involves the relationship between man and the inner world, between man and himself, between man and man, man and nature. The problem of the connect between man and the inner world is primarily the problem of the inner core, which



means the problem of the cultivation of nature. The problem of the relationship between man and himself is mainly the problem of self-cultivation. In addition, the problem of the relationship between man and his family, other people and society is mainly the problem of the family, ethics and morality. The problem of the relationship between man and nature is mainly a problem of heaven and man, that is, the problem of the balance of the world.

Therefore, the Chinese people since ancient times has been pursuit self-cultivation. Cultivating own morality, regulating own family, governing the country and making the world peaceful which is value orientation of great importance to Chinese traditional culture. By the following of this ideology and value proposition, the outlook of taking the overall situation into consideration has been cultivated by Han people and they emphasized the strategies of “cooperation and harmony” and “Changing oneself to adapt” in interpersonal communication. On the contrary, the unit individual thought pattern of western culture, which originated from nomadic and navigation civilization, is based on the view of the universe that man and nature divides mutually. They maintained that man and nature, material and spirit, man and God are antitheses in the world, and put more emphasize on opinions that things can solely exist in opposition to individuals. Only individual liberty, personal struggle, constant exploration of the world and the unknown can be self-sufficient. This process of exploring and gasping the external world requires knowledge and logical analysis, which makes the epistemology, scientific positivism and logic in western philosophy perfect and develop. In the meantime, formal logic based on Aristotle and rationalism advocated positivism and inference in the 16th and 18th centuries. Consequently, in human communication, Westerners pursue distinct personality, frankness and logicity.

According to disparate philosophical views^[6], Chinese and Western cultures also take controversial views on the relationship between people: the collectivism orientation and individualism orientation in the mind set. In the group-self relationship, the mainstream of Chinese culture is the group principle or offer as a tribute, which emphasizes group and social



value, that is, the subordinate of the individual to the group. It puts collective interests above the individual interests. The Pre-Qin confucianists had put forward the view of “becoming oneself” and “becoming the human being”, at the same time they also argued that if you want to achieve something, you should let others succeed as well, which affirms that only by sharing with others can perfect and realize individual moral value.

Back in the Song dynasty, the Confucian thought of “becoming oneself” and “becoming a man” had developed to the acme of “Being a man without self” and “Being concerned about the world first and enjoying the world after.” The group principle, which melts the individual into the group, and submerges the personal life into the group life, which is a typical manifestation of the group life. Under the control of this thought, people have mutual cooperation and depend on each other, and it is vitally essential to establish and maintain a good “Relationship.” Therefore, the Chinese people are especially accustomed to politeness and modesty in their way of communication. On the contrary, western thinking pays strong attention to individualism, which not only originates from the traditional Western thinking of general atomism, but also inherits the characteristics of western rational thinking. The reason is bound to produce a sense of space, only separated from the distance, can the research object be analyzed calmly. Therefore, the right to privacy is greatly valued when they communicate.

5. The Proposals on teaching foreign language

The distinction between the Chinese politeness principle and the Western politeness principle is caused by many factors. Therefore, when teaching foreign language, we must consider the differences in the principle of politeness and avoid misunderstandings and disagreements caused by differences.

In the first place, we need respect others' culture. In teaching process, it's necessary to strengthen the introduction of culture so as to cultivate students' feelings towards foreign culture. When students generate motivation for foreign learning, and then they will immerse



themselves into learning and achieve results. Teachers should be good and helpful friends of students, so as to achieve "less criticism, Praise more" and strive to create a relaxed, harmonious, and democratic classroom atmosphere to make students speak foreign language.

Secondly, carry on teaching material reform. The Ministry of Education should compile a textbook on Chinese and Western language, including the pragmatic mistakes people often make. Teachers also need to refer to other linguistics series textbooks in order to repeatedly emphasizes the differences between English and Western culture. On the meanwhile, teachers should encourage students to speak more and practice more, and they must also pay attention to whether their language is used well.

Last but no least, enable students to make extensive use of multimedia to have as much exposure to the original Western culture as possible. Guide students to listen to recordings and read literary works, magazines, etc., and to watch Western collectively Movies, videos, expressing their opinions on what they watched.^[7]

6. Conclusion

Politeness is an important part of culture, which reflects the characteristics of different cultures and contains different ways of thinking and values. In the context of Chinese and Western cultures, there are great differences in the interpretation of politeness terms. Although the expressions of politeness principle are different between China and the West, the emphasis on politeness principle in social and interpersonal communication is similar. In a word, the foundation for maintaining interpersonal harmony and the tool of avoiding interpersonal conflict in Chinese and Western cultures is politeness. The intrinsic quality of polite language is the exterior expression of national culture. Politeness is more than the politeness of behavior, but also is the politeness of language and speech.

In this cross-cultural society, the exchanges between different countries are getting closer. Different cultural pragmatic forms regulate people's speech and behavior, and coordinates the



relationship between people. In interpersonal communication, using polite language properly is of great importance. Therefore, in order to better cultivate the blossom of globalization and to promote the integration between English and Chinese polite language, it is indispensable to enable people to understand the cultural background differences between them. In addition, it requires us to appropriately use polite language according to different occasions, different contexts and other factors, thus we can avoid the wrong pragmatic transfer, so as to succeed in teaching foreign language.

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A Case Study of Developing Students' IUE

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Abstract

With the development of globalization, International Understanding Education has attracted more and more attention. It is an effective way to enhance mutual understanding and cooperation among countries. G primary school (the only Bilingual Experimental School of local area) is one of the model schools of International Understanding Education in China. This study takes G Primary School as the research object, discusses its successful experience, and puts forward some suggestions on how to implement International Understanding Education and improve students' international competences.

Keywords

International Understanding Education , Internationalization of education

1.Introduction

International Understanding Education (IUE) is an educational activity carried out by countries around the world with "international understanding" as the educational concept under the advocacy of international social organizations[1]. The essence is to communicate with and act together with different nations and countries in a tolerant, open and respectful manner. It includes two aspects: on the one hand, they can understand others; On the other hand, one can be understood by others. These two aspects are closely related and equally important[2].



Since the concept of IUE was put forward by UNESCO, many countries have taken IUE as a part of the educational content, and IUE becomes an important aspect of curriculum reform in the world. Various countries have carried out a series of practical activities on IUE. For example, Japan promotes IUE by setting up "comprehensive learning time" and reforms the existing foreign language teaching[3]; In addition to infiltrating international education content into basic school education, the United States also teaches international education-related courses through special websites[4]; The implementation of curriculum for IUE in British primary and secondary schools is mainly divided into four ways: curriculum penetration, interdisciplinary curriculum, campus culture construction and sharing of online education resources[5].

Compared with foreign countries, China's IUE practice research is unitary, mainly focus on specific subjects infiltration and the development of school-based curriculum, such as scholar Zou Qiuping, Zhou Lin(2014) through the analysis of the two cases of teaching examples, summarize the primary school English should be how to discipline penetration, which need to have a clear positioning, mining materials and establishment situation[6]; Xiong Mei and Li Shuixia(2010) took the school-based curriculum of IUE developed by the primary school affiliated to Northeast Normal University as an example to discuss the objectives, content, organizational design and implementation of the curriculum[7]. Due to the lack of research on the practical level of IUE in China, G Primary School actively explores the forms of IUE to enrich the practical research on IUE in China.

2. Research Design

2.1 Research questions

As the only bilingual experimental school in Chengyang District, Qingdao, China, G Primary School actively explores the forms of IUE. The research questions are:

1. What are the successful experiences of G Primary School in developing IUE?
2. What are the problems in G primary school's IUE?

2.2 Research object

G Primary School, Chengyang District, Qingdao of China is a practice's leading schools of IUE. In order to promote sino-foreign cultural exchanges, G School actively explores the IUE form and attaches importance to improve the students' bilingual ability. It also actively establishes cooperation relationship with many



foreign schools, Continuously improves the international vision of students to achieve real objective and direct cultural exchange.

2.3 Research methods

2.3.1 Observation method

For a comprehensive understanding of G primary school, We entered the school more than 10 times to do some observation on the implementation of IUE.

2.3.2 Interview

From June 2021 to November 2021, we had formal interviews with G primary school's principals and teachers. Informal interview time is mainly arranged at recess and lunch break. The interviews with the principal, deputy principal and director mainly included the development process of IUE in G Primary School, the practical exploration of IUE, the training of IUE concept and other dimensions, to understand the overall construction of IUE of the school. The interviews with head teachers and course teachers mainly include the ways and frequency of IUE and the problems they face.

2.3.3 Material analysis

In order to comprehensively understand the implementation of IUE in G primary school, this study adopts the method of material analysis to collect the records of activities of G primary school carrying out IUE, and conducts material analysis by induction method to summarize the specific practice methods of G primary school carrying out IUE.

3. Research Findings

G Primary School actively introduced the concept of IUE, tried to practice the form of IUE, and achieved remarkable results.

3.1 Organize teachers to carry out international training

To develop IUE and cultivate students' international understanding literacy, teachers' own international understanding literacy needs to be cultivated first. With the help of high-quality resources, G Primary School invited excellent foreign teachers to



conduct offline and online special training for teachers for many times to help teachers know advanced foreign education and teaching concepts in order to apply them into the classroom teaching.

In June 2020, G Primary School and M School in the United States jointly held an online exchange and training activity on project-based Learning (PBL). In conference communication, The teachers of G Primary School get to know the new teaching method of Project Based Learning(PBL) , the important way to cultivate students' 4C core qualities in the 21st century (communication ability, cooperation and collaboration ability, critical thinking ability and creativity ability)[8]. After the training , they tried to encourage students consult materials to solve problems independently to promote students' critical thinking and creativity. At the same time, in the teaching process, the teachers pay attention to transform the isolated pieces of knowledge into a systematic and comprehensive knowledge chain, so that it is systematically presented in the mind of students, to promote students' overall grasp of knowledge.

In November of the same year, G Primary School invited excellent foreign teachers Chris to give English picture book teaching demonstration class and lecture. In the training, Chris first emphasized the idea that words should not be separated from sentences. In daily teaching, young learners should not only learn vocabulary, but also learn sentences in the context. Secondly, in teaching, teachers should engage all students to participate in the class, not just a few. At last, Chris gave some suggestions on reading:thinking is more important than reading aloud.

In July 2021, G Primary School invited Teacher Y, the outstanding Teacher of the Year in Michigan of the United States, to give a training lecture on "Whole-book Reading Teaching Strategy". Taking the book "Charlotte's Web" as an example, Teacher Y shared 10 ways to carry out teaching activities with depth, emotion and thinking, providing strong support for future reading teaching. Through Y teacher's explanation, make teachers realize that introduces the story should present a mind map or funny picture guide students to retell the novel content, activities, introduce the background



of the novel, character, conflict of the novel, big events of the novel and end sections and overall reading teaching to plot the blueprint for the future.

The above exchange activities of learning and sharing broadened the teachers' educational concept. The learning of advanced educational concepts is the driving force for the continuous development of teachers and schools and the basis for the improvement of teaching methods. Only when schools and teachers have an international vision can they lead students to view and understand the world with an objective and fair attitude.

3.2 Launch the IUE course Oxford Talks about China

IUE aims to understand oneself as well as others, focusing on the unification of "internationalism based on national self-esteem and patriotism based on international understanding"[9]. G Primary School aims to help students better understand Chinese culture, cultivate Chinese feelings and strengthen cultural confidence. Based on self-understanding, G Primary School actively cultivates "qualified nationals" and encourages students to rely on the communicative and practical nature of English to tell Chinese stories well. Therefore, Oxford Talks about China is chosen as a supplement and a course of the same name is developed.

As a set of listening and speaking courses about China for primary and secondary school students, Oxford Talks about China focuses on the combination of English learning and Chinese culture interest. It spreads Chinese culture from an international perspective and has significant characteristics of cross-cultural thinking. It can not only train students' ability to spread Chinese culture based on cross-cultural thinking. It can also help teachers and students deepen their understanding of Chinese culture from a cross-cultural perspective. It includes listening and speaking course and supporting reading materials. It takes Chinese culture as the topic and story soil. It is designed and written according to the Chinese English Curriculum standard, matching the cognitive level of primary school students, controlling the language difficulty, allowing children to improve their language ability and cultural cognition simultaneously, cultivating cross-cultural thinking, and bringing Chinese stories to the



world. G Primary School chooses the first-level course for teaching according to the language ability and cognitive level of fourth-grade children. 12 classes in grade 4 carry out the teaching materials recycling. There is one listening and speaking class every week, and each class will last 40 minutes. After a semester's study, the fourth-grade students in G Primary School have developed a strong interest in the learning mode of Telling Chinese stories in English. They are active in class and enthusiastic in after-class discussions. Their language expression and application ability have been improved and their cultural confidence has been established.

3.3 Combine educational drama with the classroom teaching

Chinese opera is extensive and profound, and drama has a long history of development. G Primary School combines drama with classroom teaching in order to spread China's long history and culture. On the other hand, it diverges students' thinking and cultivates students' innovative consciousness.

In G Primary school, English teachers often guide students to write stories or English plays after class for a certain unit, and encourage them to write English plays for performances. The teacher divides the class into groups of four or six, and guides each group member to continue or create the content of this module, and rehearses according to the set script. In class, each group is given five to ten minutes to act out the play. Students write down the new words and phrases on the blackboard before acting out the play to help other students understand. After the performance, communicate the purpose of writing and the idea to express together, and then the teacher and other groups of students to evaluate the summary, give the corresponding score. Take the fairy tale of Magic Brush of Ma Liang as an example. In designing this class, the teachers of G Primary School not only asked students to retell and perform the story, but also actively guided students to continue or create the story. The students set the scene and plot themselves and carried out imagination. Some groups set their stories in modern times. Ma Liang paints for people in need in modern times. Some group's story is that Ma Liang went astray because of his desire for profit; Some group give the magic pen a symbol of the future, which can draw the



appearance of the future world, etc. After the performance, students introduce their own reasons for the writing and the ideas they want to express, and then students and teachers discuss the evaluation and suggest better improvements.

Combining educational drama with the development of teachers and students -- centering on moral cultivation and the development of students' whole person, it improves teachers' professional quality, guides students to give play to their imagination and creativity through English drama performances, and helps students understand culture and cultivate aesthetics through the interpretation of plays and roles.

3.4 Online communication with foreign teachers and students

IUE takes culture as the main line. In primary school, it mainly focuses on learning and understanding the cultural differences of different countries and nations, guiding students to treat the differences between different cultures with a fair and objective attitude and establish the concept of "seeking common ground while reserving differences". Among the many ways of cultural communication, face-to-face communication with people from other countries is the best way. Only in this way, we are more likely to directly and objectively understand what we really want to know independently. G primary school carried out Chinese and foreign cultural exchange activities to build communication platform to strengthen students' interaction with each other. They carried out "pen Pal activity", "Chinese and foreign big collision class", "Celebrating Traditional festivals together" activities, ect. The Chinese and American students' online communication activities are:

Aug 29,2021 : Self Introduce

September 12,2021: The Autumn Festival

October 10,1:The National Day

October 24, 2021:Thanksgiving

November 7, 2021: Halloween

Through discussing the festivals of each other's countries with American teachers and students, the students improved their understanding of the history and culture of



each other's countries. Instead of just learning about the festivals and customs of different countries from textbooks in the past, they had practical, face-to-face cultural exchanges with foreigners, and realized a direct and objective understanding. In the process of communicating with American students, students' understanding of China's traditional festivals deepens. Although they celebrate Spring Festival, Mid-Autumn Festival, Dragon Boat Festival and other festivals every year, They were so excited to talk about Chinese festivals to foreigners and they are so curious about the American festivals,too. During the online communication with the Americans, learning happened.

4.Enlightenment

G Primary School, as an experimental school to carry out IUE fully highlights the characteristics of bilingual schools in the process of practice, and promotes the concept of humanistic exchange into school education. By communicating with American teacher and students and study special foreign language courses Oxford Talks about China, students' foreign language speaking confidence are established. They dare to speak English and have more interests in learning English. Through the cultural exchange platform between China and other countries, students' international vision expanded, their humanistic quality awareness and ability of cultural exchange are improved, and they like to tell Chinese stories to the world in English.

G School's Enlightenment are :

4.1 Realize the unity of "internationalism based on national self-esteem and patriotism based on international understanding"

The connotation of IUE is very extensive. It not only attaches importance to cultivating "qualified citizens", that is, on the basis of international understanding, it has a deeper understanding of China's cultural tradition and the differences with other countries' cultures, so as to carry forward China's excellent traditional culture and promote Chinese culture to the world on the premise of objective dialectics; At the same time, it also attaches importance to the cultivation of "global citizens", that is,



on the basis of establishing their own cultural self-confidence, understanding and respecting other ethnic countries and cultures, and cultivating students with a global vision.

4.2 Attach importance to the development of school-based curriculum of International Understanding Education

The development of school-based curriculum will highlight the concept of international understanding education and implement it more concretely and systematically. The school should actively combine its school running characteristics and international understanding education content, establish a professional teacher team for curriculum development, develop school-based curriculum suitable for the school, carry out activities with different themes according to different grades, integrate school-based curriculum into various disciplines, and run through the whole primary school stage from grade 1 to grade 6, The learning content also involves various fields of international understanding education according to the characteristics of students' physical and mental development.

4.3 School leaders and teachers should improve their understanding of "international understanding"

International understanding education is a concept that develops and enriches with the changes of the times and the deepening of practice. As a new educational concept, if you want to implement it in specific teaching, school leaders and teachers need to constantly improve their ability, actively learn and master its connotation and practical meaning, so as to better carry out international understanding education. School leaders should change their ideas from "curriculum management" to "curriculum leadership". School leaders should have the awareness of curriculum leadership and the ability of curriculum leadership. As the absorber and disseminator of educational ideas, teachers should clarify the connotation and development history of international understanding education, and constantly study and reflect on its theme. At the same time, we should strengthen the relevant training of teachers on international understanding education, let teachers clearly grasp the essence of international



understanding education and cultivate teachers' international understanding literacy, so as to better integrate international understanding education into teaching and cultivate international competitive talents with a global vision.

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Li Zehou's Practical Aesthetics and His Anxiety of Influence

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Abstract

Harold Bloom once proposed the principle of "Anxiety of Influence" to explain how late poets surpassed predecessor poets. In the development of the history of modern Chinese aesthetics, "anxiety of influence" has always been influential. Li Zehou successfully broke through the "anxiety of influence", created practical aesthetics, and became one of the "strong aestheticians", and brought the anxiety of influence to later estheticians. Later aestheticians also constantly "revised" Li Zehou's theory, hoping to surpass practical aesthetics.

Keywords

The anxiety of influence, Li Zehou, Practical aesthetics, New-practical aesthetics post-practical aesthetics

1. The Theory of "Anxiety of Influence" and Li Zehou in the "Four Major Schools" of Aesthetics in New China

The departure of a great thinker never means the death of his thoughts, which will turn into stars to illuminate the night sky. In the aesthetic history of New China, a dazzling light comes from Li Zehou. I would like to commemorate Mr. Li Zehou with this article.

Critic Harold Bloom mentioned in his book *The Anxiety of Influence* that he wants to discuss the transcendence of future generations of poets over previous generations of poets. "This view, that poetic influence scarcely exists, except in furiously active pedants, is itself an illustration of one way in which poetic influence is a variety of melancholy or an anxiety-principle."^[1] If this poetic theory is extended, it seems that this theory can also be used to observe the aesthetician's theory. The innovation and breakthrough of theorists are influenced by similar laws just like the creation



of poets. It should be said that in the 1950s and 1960s, facing the "anxiety of influence" of "predecessor aestheticians" Zhu Guangqian and Cai Yi, Li Zehou created a road of "practical aesthetics" combining Chinese and Western cultures, and he also created "anxiety of influence" for later aestheticians. Almost all contemporary Chinese aestheticians started from inheriting and criticizing "practical aesthetics" and established their own theories. Up to now, Li Zehou seems to be still the "Shakespeare" in Chinese aestheticism.

After the founding of New China, there have been three main aesthetic discussions, in which Li Zehou is an extremely important force. The first aesthetic discussion started with *The Reactionary Nature of My Literary Thought* published by Mr. Zhu Guangqian, and then aesthetic masters Cai Yi and Huang Yaomian immediately criticized and discussed Mr. Zhu's thought. Li Zehou, who just graduated from Peking University, also participated in this discussion. In his article *Objectivity and Sociality of Beauty*, he criticized Zhu Guangqian's statement that "beauty is the unity of subjectivity and objectivity" and Cai Yi's statement that "beauty lies in objectivity and sociality", and put forward the proposition that "beauty lies in objectivity and sociality" from Marx's "practice" viewpoint. In addition, the school of "beauty lies in subjectivity" advocated by Gao Ertai in the same period formed the "four schools" in the discussion of aesthetics in China in 1950s and 1960s, and there was a lasting theoretical debate among these "four schools".

Li Zehou's viewpoint that "beauty is in the unity of objectivity and sociality" provides a way to understand the root of beauty. Li Zehou's objectivity of beauty is expanded by following Marx's instruction that "the essence of human social life is practice", and the root of objectivity of beauty is discussed through the interactive study of practice and reality. "It is this watershed of Marxist view of practice that makes Mr. Li and Mr. Zhu Guangqian show essential differences on the issue of the essence of beauty."^[2] The sociality of beauty mentioned by Li Zehou means: "Beauty depends on human social life, which is the life itself, rather than the ideology and taste that beauty depends on human's subjective conditions, even if this ideology and taste are social, class and contemporary."^[3] Li Zehou discovered the "sociality" that Zhu Guangqian and Cai Yi's aesthetics did not get involved in, defined the objectivity and sociality of beauty from the practical point of view, found his own theoretical foundation from a repressed state, and declared the independence of practical aesthetics. With the development of the second discussion on aesthetics, the practical aesthetics has gradually become the mainstream and has influenced up to now.

2. Anthropological Ontology and Practical Aesthetics

In the second aesthetic discussion, Li Zehou developed his views in 1950s and 1960s, and changed his research focus from the essence of beauty to aesthetic feeling. Based on the theories



of Kant and Marx, he put forward his "philosophy of subjective practice", and thought that "human nature should be the mutual infiltration of sensibility and rationality, and the integration of naturalness and sociality"^[4]. From this "anthropological ontology", he established his practical aesthetics, which may be one of the reasons why Li Zehou's practical aesthetics became a model. His aesthetic thought is supported by a solid and unified philosophical thought. This practical aesthetics emphasizes that in the process of human practice, humanization of human beings leads to beauty, which is "a real life phenomenon with concrete sensible forms including the essence, laws and ideals of social development, and beauty is a life image (including social image and natural image) containing real social depth and life truth"^[5]. During this period, Li Zehou's viewpoint of "humanization of nature" has also been deeply developed. He regards human's purposeful transformation of nature through labor as humanization of nature, and also regards natural objects that have not been transformed by practice as humanization of nature, because such objects can provide human with aesthetic pleasure. In this way, "humanization of nature" can be used as a way to produce aesthetic feeling.

In order to further investigate how human aesthetic psychology came into being, Li Zehou put forward the "sedimentation theory". "To explore how the rational is manifested in the sensual, the social in the individual, the historical in the psychological, I created the term 'sedimentation' by which I mean the process in which the social, rational, and historical are accumulated and precipitated into the individual, sensual, and intuitional. This process is realized through the humanization of nature."^[6] The purport of sedimentation theory is far more than aesthetics, and it also aims to solve the problem of how rationality and humanity are possible. Finally, this problem comes down to "practice" itself.

Art is the requirement of beauty itself. Li Zehou believes that beauty in real life is short and cannot be concentrated, so there must be art to unify scattered and individual beauty and reflect it more deeply. Li Zehou thinks that art is "an authentic human psychology-the historical construction of emotional noumenon", and artistic heritage has accumulated in human psychological forms and emotional forms. Art is produced as a symbol, and its value and significance lie here. This symbol system is the construction and confirmation of human psychological emotions. Art is the concentrated expression of beauty, and this expression can become something that affects human's psychological sedimentation, which also indicates the establishment of his theory of emotion noumenon.

From the perspective of subjectivity philosophy laying the foundation for practical aesthetics, and from the perspective of humanization and sedimentation of nature and art theory, we can see that Li Zehou not only actively utilizes Chinese and foreign theoretical resources to build his own



theoretical system, but also his practical aesthetic system has strong theoretical persuasiveness and practical possibility. "It focuses on 'human', especially 'social man', thus giving practical aesthetics infinite vitality."^[7] Undeniably, his theory became a generation of "strong theory", which created countless psychological anxieties for later aestheticians. However, what we also see is that, as the product of limited individuals, Li Zehou's practical aesthetics must have many defects, and this defect has become an opportunity for future generations of aestheticians to "misread" or "correct" it.

3. the Anxiety of the Influence of Practical Aesthetics

Since Li Zehou's practical aesthetics was put forward, because the persuasiveness of his theory itself is in tune with the needs of the times to pursue subjectivity, this aesthetics is the only one and becomes an absolute authority. Thinkers after practical aesthetics are burdened with deep "anxiety". The model already exists, how to break through? Some aestheticians began to argue with Li Zehou in the second aesthetic debate in 1980s, while others put forward their own aesthetic system in the third aesthetic debate. However, the construction of aesthetic theory in any period can not be separated from the "ghost" of Li Zehou's practical aesthetics.

In a broad sense, the new practical aesthetics is based on Li Zehou's practical aesthetics, and they all insist on discussing aesthetics from Marx's materialist practice theory. Such representatives include Jiang Kongyang's New Practice-Creative Aesthetics, Liu Gangji's Practical Ontology Aesthetics, Zhou Laixiang's Harmonious Aesthetics, Zhu Liyuan's Practical Ontology Aesthetics, Deng Xiaomang's and Yi Zhongtian's New Practical Aesthetics, Zhang Yuneng's New Practical Aesthetics and so on.

Jiang Kongyang thinks that aesthetics is open, and the characteristic of beauty lies in the creation of constant novelty and difference. His aesthetic thought is also based on Marx's view of practice. However, unlike Li Zehou's emphasis on labor practice, he emphasizes "perceptual practice" and "social life practice", thus leaving a field for aesthetic problems. Liu Gangji regards "freedom" as the core of his aesthetic theory, and thinks that the emergence and essence of beauty lies in the pleasure felt from the things created by human practice, so it is called "creative freedom theory". The focus of his theory is to correct the lack of ontology in Li Zehou's practical aesthetics, so as to find a new ontology for practical aesthetics. In Zhou Laixiang's view, aesthetics focuses on the study of aesthetic relations. He advocated the viewpoint that "beauty is harmony", but harmony and freedom are regarded as the characteristics of beauty, and his views on the root of beauty are the same as Li Zehou's, that beauty comes from human's labor practice. Zhu Liyuan's Practical Ontological Aesthetics thinks about Marx's related expressions by absorbing Heidegger's



ontological thoughts. His goal is to overcome Li Zehou's thinking mode of subject-object dichotomy in practical aesthetics. He puts aesthetic activities in the focus of his research and advocates that "aesthetics is a kind of life practice". In addition, he regards beauty as generation, which can be limited by Li Zehou's "sedimentation theory". Deng Xiaomang and Yi Zhongtian reflected on this ideological system in the camp of practical aesthetics. They put forward "new practical aesthetics", and their focus lies in how human labor produces art and why it inevitably produces art. They think that human practice (labor) is an emotional life activity, through which human can get a sense of confirmation, which has become the "first driving force" of art and aesthetics. This is what he called "the confirmation of aesthetic essence". Deng Xiaomang also expanded "practice" into "human's conscious life activities" and expanded Li Zehou's "practice" category. By rediscovering the concept of practice in Marx and Engels' texts, Zhang Yuneng put forward three categories of practice, especially in addition to the production practice that Li Zehou attached importance to, he added spiritual production practice and discourse production practice. Based on this, the aesthetic problems are re-examined, and the aesthetic category system of "practice-creation-freedom" is put forward.

From the exploration of these aestheticians, we can find that they all admit the authority of Li Zehou's theory and see his theoretical defects from different angles. They often make a fuss about practice, either expanding the concept of practice or excavating the implied meaning of the concept of practice. They developed their own theories in the "misreading" of Li Zehou or his ideological sources. It can be said that they seek to transform the building of practical aesthetics on the same basis (practice).

In addition, some aesthetic scholars adopt the method of "substitution", and they want to rebuild a theoretical building which is different from practical aesthetics. Such representative theories include Yang Chunshi's "Inter-subjectivity Transcendence Aesthetics", Pan Zhichang's "Life Aesthetics", Wang Xiaohua's "Body Aesthetics", Zeng Fanren's "Ecological Aesthetics" and so on.

The debate between post-practical aesthetics and practical aesthetics started the third aesthetic debate in New China. Yang Chunshi, one of the representatives of post-practical aesthetics, found that the subjective dilemma of Li Zehou's practical aesthetics could not solve the problem of how aesthetics is possible, so he found the concept of "intersubjectivity" from the development of western phenomenology-hermeneutics to solve the aesthetic confusion of practical aesthetics. The model of "survival-transcendence" put forward by him has got rid of the shackles of the concept of practice, and more emphasizes aesthetic experience, free transcendence and other issues. Pan Zhichang criticized practical aesthetics and traced all aesthetic problems back to the concept of practice, which is a kind of "restoration presupposition". He regarded aesthetics as the most



fundamental activity of human beings and vigorously advocated "life aesthetics". Wang Xiaohua cut into aesthetic problems from the body, borrowed western materialism, philosophy of science and other ideological resources, and tried to find a more fundamental undertaker for practical aesthetics-body, thus putting forward body aesthetics. He even challenged the viewpoint of aesthetics as perceptual science, hoping to turn aesthetics into body science and return aesthetics to body subject. Although Zeng Fanren's "ecological aesthetics" does not come from Li Zehou's practical aesthetics, its initial intention is to avoid taking the old road of "subject-object dichotomy" and "anthropocentrism" in practical aesthetics. He emphasized that the study of aesthetics should be linked with human's real living conditions and the whole ecology.

Whether inheriting and developing practical aesthetics or "saying goodbye to practical aesthetics", Li Zehou's practical aesthetics is an inevitable mountain, and the anxiety of Li Zehou's influence has always been in front of Chinese aesthetic theorists. The inheritance and development of the new practical aesthetics to Li Zehou is the meaning that the post-practice shows that it wants to break away from Li Zehou's practical aesthetics more and more. This deliberate separation just makes practical aesthetics always present. Just as Harold Bloom's so-called "late poets" always deliberately avoid the influence of "predecessor poets", the more they avoid and break away from each other, the more they can show the special status of predecessors' theories. The discussion of the two aesthetic theories not only tells us that Li Zehou is not insurmountable, but also shows that Li Zehou is not so surmountable. In contemporary Chinese aesthetic circles, Li Zehou has become the general existence of Shakespeare in Bloom's works.

Many critics think that it will take time for future generations of aesthetic theorists to really find a way out in the wrestling with Li Zehou. "These new aesthetic explorations are not enough to be the trustworthy starting point of Chinese aesthetics in the 21st century-they are only an effective supplement to a series of theoretical defects of practical aesthetics, not a transcendence."^[8] However, we are still confident that future generations of aesthetic theorists will still develop a future-oriented aesthetics with the spirit of daring to break with tradition like contemporary aestheticians, so that they can look directly at the theoretical paradigm of practical aesthetics.

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The Communicator of the Old Tradition: on the Character Structure of *Can Xue's Erosion*

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Abstract

Can Xue's short stories from 2003 to 2013 were published in 2014 in the form of "Can Xue's works" series. Readers can get a glimpse of the new changes in her spiritual exploration in the 20th century. This paper focuses on *Erosion*, one of the "Can Xue's works" series, and tries to open an entrance to solve the riddles set by the author in the novel text. *Erosion* consists of ten novels that deal almost entirely with the same issue, and the different texts are often intertextual, at the same time in the process of fictitious stories and different riddle create can be classified as a type of person, from a functional perspective, can be called on the soul level link history tradition and the present and the future "communicator". This character type is specific and complex. Based on the overall grasp of *Erosion*, the author will analyze how the "communicator" is generated, what kind of function it has and what is its value from the text.

Keywords

Can Xue, *Erosion*, Character structure, Communicator, The family, Historical tradition

Erosion as a collection of short stories, is often criticized for its similarity and repetition of themes and narratives, however, from another point of view, it is because of the similarity between the themes that these ten works can be regarded as a closely related whole, thus we can see the author's concentrated exploration of different aspects of a complex problem. In addition, the central characters in each novel, such as uncle Dog, Xiaofei's grandmother, Teacher Yuanpu,



grandfather "Know-it-all" and so on, can be observed in a concentrated manner. It can be found that they all have a special ability to "hear the voice of ancestors." Based on this quality, they can be classified as a character type, namely "communicators" who connect past, present and future at the spiritual level. Readers can also use the "communicator" as an entry point into the work, exploring the riddles the author has placed in the text layer by layer.

As a collection of short stories, *Erosion* involves many contents, with ten novels as example analysis makes the unavoidable too scattered, again because of each novel characteristics of intertextuality between content and theme, so in order to better deal with text, this article will focus on the analysis four novels: "uncle dog", "map", "mother", and "teacher", select the most representative fragments as the basis for interpretation.

1. Intuition and Dialogue, and the Emergence of Family Secrets

On the one hand, intuition and dialogue are the means to promote the plot development in Can Xue's novels, and on the other hand, they also participate in the construction of the circular pattern of "puzzle setting -- puzzle solving -- puzzle setting again" in the text.

1.1 Intuition and dialogue function

Can Xue always refer to her writing as soul writing, and intuition plays an important role in soul exploration, which may be the reason why the intuition of the characters in the novel is often mysterious but extremely accurate. Characters can often predict what will happen next when they suddenly have some strange intuition. There are at least three passages in *Mother Rat* that portray the power of intuition in a positive way. One was, "I don't know why, but I felt my brother wasn't relaxed when he said these words, his eyes rolling as if he were afraid something bad was about to happen." This intuition comes when "I" decide to stay at my brother's house, and foreshadows the appearance of the "mother mouse" and the "bad things" that follow. Another reads, "I have a gut feeling he knows about the rat, or maybe his sister-in-law told him." And "I know when it's going to move. It's another of my strange intuitions." The former "intuition" hints at the relationship between the elder brother and sister-in-law and the mother rat, while the latter suggests the relationship between "me" and the mother rat, which is related to "family secrets".

In addition to intuition, dialogue between characters serves a similar function. Dialogue is often in order to obtain accurate information in the process of communication, and are filled with lots of dialogue in areas such as the "uncle dog", "map" and so on contents, dialogue, though with a lot of information, but seem to be weird and wulitou. The confused party always fails to get answers in the conversation, and more and more questions become unclear. This also constructs a "puzzle setting -- puzzle solving -- puzzle setting again" cycle pattern in the narrative text which not only



promotes the progress of the plot, but also makes the theme of the novel, or the author's spiritual exploration, gradually clear in this mode. In *The Map*, after the grandmother lends the boy Hammer money, she says to Fei: "If he had come for ten dollars, I would have given him without blinking. " Fei asked, "Does grandma owe her any money?" "Yes, everyone owes him. He was looking for someone, but he couldn't find anything, that kind of kid no one messes with. You heard What Zhouzi's mother said. The forest fire hit our province." The conversation reveals some of Fei's suspicions and confirms that there is a connection between the boy Hammer and grandmother, but at the same time, a series of new questions arise: why did no one dare to mess with him, and what about the forest fire?

1.2 The emergence of the "family secret"

From the above, this series of new questions is about the "family secret", and the "puzzle setting -- puzzle solving -- puzzle setting again" mode is to promote the "family secret" to slowly emerge. Almost all novels are set in a community, from a family to an entire village, involving many generations. Moreover, due to the occurrence of a large number of absurd events, the family or village began to undergo earth-shaking changes, especially the grotesque connection between the past history and the present, which began to be discovered step by step through the "I" appearing in the first-person perspective. Thus, the family or village pointed to the clan within the vast space and time range.

There is a dialogue in *Quest*, "I" ask my grandfather, "Grandpa, if a man was taken by the samurai, would anyone remember him?" The grandfather replied, "You fool, who remembers such things? Even your grandfather would have forgotten it. This is a secret that should be forgotten," The "secret" mentioned here is a metaphor for the common theme of Erosion. All the confusion generated by "I" is the "family secret" that "I" do not know, and to uncover the "family secret", "communicator" becomes the key player. "Communicator" is not only the bearer of secrets, but also the intermediary for "me" to know and inherit family secrets.

2. The appearance of "communicator" and its function and symbol

When the past of the "family" emerges gradually in a secret way, the "communicator" also appears as a special identity of "the key to the puzzle". They are just like Fei's grandmother in *The Map*. "As long as she stays at home, she can see everything that happens in the town". The communicators are the uncle Dog who has been living in the village without knowing where he came from in *Uncle Dog*, the grandmother who sticks a yellow flag on her face in *Map*, the mother mouse who is kept at home by her brother and sister-in-law, and teacher Yuanpo who can hear her ancestors in *Teacher*.



2.1 The functional significance of "communicator"

"Communicator" as a type of character, because they are in the novel emerged as specific personal identity, but in "puzzle setting -- puzzle solving -- puzzle setting again" model, As "I" discover the anomalies of my life and learn the secrets of the family. "communicator" bear with almost the same function, they preserve the history of their people in a special way and keep it alive. But all this work is done in encryption, and neither "I" nor the reader, who is taken into the path of discovery by the author, can figure out what the mystery is, even if try to extract information from the text.

For example, Teacher has a positive description of the function of "communicator". "No one can explain exactly how communication takes place, but Teacher Yuanpu does have a magic power. As long as he sits in front of the other person, that person can hear the voice of ancestors in the noise of traffic... As soon as they hear the ancient's familiar message, all the anger, hatred, sadness, and so on that they have been pinging up in their hearts for so long dissipates..." When Teacher Yuanpu no longer appeared, people in the town said, "The door to our ancestors has been closed. What is the meaning of life now?" From this point of view, Teacher Yuan Pu is no longer a specific person, has become a symbol, because of the presence of Teacher Yuanpu, people in small towns are communicating with their ancient ancestors, thus confirming their existence and not losing their sense of direction in life.

2.2 The symbolic meaning of "communicator"

As mentioned above, Teacher Yuanpu has symbolic significance, as do the "communicators" in other chapters, such as uncle Dog, grandma Xiao Fei and the mother mouse. Its symbolic meaning is also related to its functional meaning. "Communicator" symbolizes a "key" for ethnic groups with a common history to connect past and present, modernity and tradition. For example, in "Mother Rat", the mother rat is tacitly raised by her elder brother and sister-in-law. It has a certain relationship with her parents and elder brother and sister-in-law who passed away, and now she also has a connection with "me". As a non-human being, the mother rat is connected with three generations, which is very metaphorical, symbolizing some abstract emotion or spirit passed down within the family and between generations.

In addition to the symbolism of "communicator", the whole process of exploring "family secrets" wrapped in the circular pattern of "puzzle setting -- puzzle solving -- puzzle setting again" is also a symbolic significance, which can be called "event image". Exploring "family secrets" is what "I" do through the Communicator, going from being surprised to seeing strange things as normal to becoming the communicator's heir.



3. Historical tradition

Can Xue is known as the "Kafka of China" for her avant-garde writing, whose weird and absurd images and contents are close to western literary creations. Compared with her popularity among Western readers, Can Xue's work is minority and difficult to understand in China. However, from a collection of short stories *Erosion*, as you can see, Can Xue's spiritual exploration in the new century has begun to move deeper into the soul, in terms of subject matter, Can Xue begins to turn to traditional culture and explore the lingering influence of historical tradition on modern ethnic groups, although such high-density exploration did not achieve very clear results.

The "Mei County" in the novel *Map* is an ancient city that has disappeared, but Mei County, and the small town where Xiao Fei is, and the dead people in Mei County still maintain some contact with the living people in the town through grandmother's map. This kind of connection is the relationship between people, past and present, and future within a particular region, which is inexplicable but predetermined. The exploration of *The Map* is also inconclusive. At the end of the novel, it says: "The wind blows in the town, and all the time the wind says: 'Mei County, Mei County...' Fei heard it all. This town is Grandma's town, where grandma will be laid to rest. And she, Xiao Fei, was her grandmother's heir, and she was going to live in the house. The walls of this house are made of granite and will last for hundreds of years." Here a few questions are raised that remain to be explored: Does the soul inherit? How can the living relate to the dead? It is obvious that Fei is her grandmother's successor, and the "I" in other novels will be the next "communicator".

4. conclusion

Erosion, a collection of short stories written by Can Xue, explores the influence of historical tradition on modern groups and individuals through ten stories, forming a circular pattern of "puzzle setting -- puzzle solving -- puzzle setting again" and an important character type of "communicator". In general, there is no definite result in Can Xue's spiritual exploration. She just uses a "new experiment" attitude and a special perspective to absurdize and mystify the influence of Chinese historical tradition on individuals and ethnic groups, but on the other hand, the problem is complex enough that it can only be approached through this postmodern lens, where there is no definite answer and the answer tends to be right.

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A Study on the Stage Performance Art of Partridge Opera in the Villages of Qi Area

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Abstract

Partridge opera grew up in Linzi District (In ancient times, Linzi District belonged to the State of Qi), so its classic plays include unique Qi historical story. In the performance, the use of the vocal cavity is also a subtle expression of the character, status and situation of the characters and other aspects. Through the processing of martial arts props, action arrangement and other details makes the martial arts play story more brilliant.

Keywords

Stage performance art, Qi Culture, Sound modeling, A clever script; Reform and innovation

1.Introduction

Originating from the village of Shanghe in Linzi District of Zibo City, Shandong Province, Partridge opera has undergone historical changes, and was included in the "First Provincial Intangible Cultural Heritage List (Opera) of Shandong" in 2006 and the National Intangible Cultural Heritage List in 2011. Its cultural value and artistry have been incorporated into the performance of a scene on the stage. As Chinese opera is a comprehensive art, stage performance art needs to be interpreted from many angles. This paper will make a brief study of the stage performance art from several aspects.

2.Music and Costumes for the Performing Arts on the Stage

There are 17 Qupai in the Partridge opera. Partridge opera accompaniment instrument is



"partridge hu". The percussion of the Partridge opera has a set of "Datong", such as the "WaWaQiang" after singing is percussion, sing two sentences have a percussion. It can be seen that in terms of music of Partridge opera, the singing, string music and percussion are unique. Today, there are seven "Mang" costumes and seven "Kao" costumes in the troupe. In the performance, "Mang" is a robe. The main pattern is dragon. Among them, "Mang" of different colors show different status, such as the emperor wearing yellow dragon robe to show his status. "Kao" is the armor. It is the generals' uniform. As a local drama, Partridge opera also contains regional cultural elements. For example, clothing style in the historical drama has the State of Qi of pattern characteristics, in addition, the scene of the "one table, two chairs", showing the aesthetic style of Zibo region. Embroidery has a Lu embroidery charm.

3.Cultural Elements of Partridge Opera - Take the Classic Play "Taigong Biography" as an Example

Partridge opera grew up in Linzi District (In ancient times, Linzi District belonged to the State of Qi), so its classic plays include unique Qi historical story. Classic plays have a unique Qi national cultural elements. Jiang Taigong's character has always been well known to the world, and he has become one of the symbols of Qi's cultural story. By the Ming and Qing Dynasties, the connection between opera and history had already appeared. In terms of "Nian Bai" (spoken parts of a Chinese opera), the debate between Jiang Taigong and princess is impressive. The princess took a step-by-step approach. At first she was very polite, then she was gentle and persuasive, and finally she was tough. Taigong was calm and rational, refuting the princess with reasonable arguments, and finally came up with a firm attitude. The two people's debate and the rhythm of music complement each other. The story here are handled in detail, making the characters more three-dimensional. Some of the face painting methods of the Partridge opera is close to the methods of Beijing Opera. In other respects, "Da Hualian", "Er Hualian" and "Xiao Hualian" (Chinese facial makeup in Chinese opera) in the play are sketched according to the original painting method inherited by the Partridge opera. It's a combination of old and new methods. It is worth noting that the facial makeup of "Tai Gong Biography" also has a unique historical connotation of Qi culture, such as in this play, a military general painted a unique pattern in the middle of his forehead. There is a popular saying in the State of Qi that is "Haohan jizi yingxiong hua", meaning the hero wears the flower in the State of Qi. In "Tai Gong Biography" the exquisite pattern on the general's forehead symbolizes that he is a hero of the State of Qi.

4.Sound Modeling and Script - Take the Classic Play "Yanzhi" as an Example

Compared with the first generation, the seventh-generation Partridge opera has many differences



despite the fact that it has absorbed the quintessence of the older generation. The present-day Partridge opera has creativity in singing and chanting. In the performance, the use of the vocal cavity is also a subtle expression of the character, status and situation of the characters and other aspects. "Character modeling, from the perspective of performance, mainly includes two aspects: Sound Modeling and action modeling." [1] Take the classic drama "Yanzhi" as an example. Villainous character Mao Da is the example of sound modeling in this play. He sang "Zhegu Erhuan" tune to show the particularity of his character. This is his unique tune, also known as "Mao Da tune". In this play, the play adds "Shuanghuang" (a kind of two-man comic show), a two-man act, with one speaking or singing while hiding behind the other who does the acting. They cooperate with each other. The ingenious thinking of the script is an important part of the stage art performance. In Partridge opera, the script story also flexibly uses "smart tricks" to make the opera performance more brilliant. This not only reflects the drama theory of "Ji Qu" of Li Yu (a writer in the Qing Dynasty), but also shows originality in the plot conception and arrangement of the opera script. "The words of opera are not only different from those of poetry, but also opposite." [2]

5. The Delicateness and Truth-seeking of Martial Arts Drama - Take "Longbao Temple" as an Example

The performance of Partridge opera reflects the cultural characteristics with the modeling of clothing and facial makeup, shapes the characters with the modeling of sound and expresses the mood of the characters, and adds the brilliance of stage performance art with the ingenious thinking of plot. In addition, Partridge opera also reflects the aesthetic feeling of the integration of song and dance music, drama plot and character image. Whether it is the plot or the song, the details are more delicate. Through the processing of martial arts props, action arrangement and other details makes the martial arts play story more brilliant. In the play "Longbao temple", the characteristic of stage performance is the proper integration of martial arts and drama, showing a wonderful martial arts play with rhythm, and the action program is both virtual and regular. The action and singing of partridge play change with the plot. "Longbao Temple" is a play about Bao Wenzheng's case solving. In the play, there are Bao Wenzheng's four guards: Wang Chao, Ma Han, Zhang long and Zhao Hu. The play is characterized by "Qian Wen Hou Wu". The character "Wang Chao", one of the four guards, used acrobatic skills in the performance of martial arts drama. Partridge play also applies martial arts skills, such as "Pi Dao" and "Dan Dao". In the past, there was a local lingo "Hao Shui Pai", which meant to announce what plays to perform in a day. Every time when performing martial arts plays, a large number of people came to see the play. It can be



seen that the martial arts play of partridge play has its own advantage." Li Yu believes that in order to arouse the appreciation interest of the audience, the drama should be legendary"^[3]

6.Reform and Innovation of the Stage Performance Art of the Opera - take "Zhegu Chunxiao" as an Example

The stage design of "Zhegu Chunxiao" has undergone many exchanges and studies on the stage by head Zhang of the partridge drama troupe and the director, and presented stage effects such as the setting of Fenghuang Mountain in Linzi city and the water feature of Shanghe village. Its purpose is to express an impressive beauty. The heroine's action performance adopts some Beijing Opera actions. In addition, the opera action of Partridge opera itself has local characteristics, and the two are integrated together. When the heroine was in Linzi City, the characteristic scenes of Linzi city were added to the stage, highlighting the historical and cultural elements of Linzi. For example, it highlights the planting industry in Linzi, playing Cuju on the road (Linzi is the birthplace of Cuju) and Gaoyang wine in Linzi (There is a saying in Linzi that "the wind of wine flag outside Gaoyang hall", which is known as the first of the eight scenic spots in Linzi). The musical instruments for performing Partridge opera now include timpani, flute, Jinghu, trumpet, violin and so on, which increase the artistic atmosphere of opera. In singing, Adagio is added. When the heroine kowtows to her mother, Adagio is used to express her sadness.

7.Conclusion

To sum up, the stage art performance of Partridge opera not only has the "elegant" side of Chinese opera art tradition, but also has the "popular" side as a local opera. In addition, it also has the brilliance of history and the beauty of culture. With the development of the times, I believe that more and more people will realize the value of Chinese opera art .

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The Practice Research of "Teaching, Acting and Modeling" Integrated Teaching Mode in Preschool Vocal Music Class

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Abstract

The author through the preschool vocal music class status quo investigation, kindergarten front-line teachers and preschool education students for discussion and exchange, analysis of the current preschool vocal music class in the existing problems. The author read the relevant documents of the Ministry of Education spirit and classroom practice summed up the new teaching mode of preschool vocal music -- "teaching, acting, modeling" integrated teaching mode, and the teaching mode of full classroom practice. "Teaching" improves students' singing level and performance level, "acting" improves students' creativity and independent learning ability, and "modeling" improves students' teaching ability and strain ability. The practice of new teaching mode of preschool vocal music class solves the problems existing in vocal music class and improves students' comprehensive ability.

Keywords

Preschool education, Vocal music lesson, Teaching mode, Practice teaching

1. Introduction

Vocal music is a compulsory course in the curriculum of preschool education specialty and one of the main skills courses. The course covers the basics of vocal music and singing for children. Preschool education is to train the future preschool teachers, preschool teachers master singing skills to be competent for kindergarten music education teaching activities. To learn vocal music lesson well is the need of students' employment skills as well as the need of students' post-employment teaching skills. So reasonable teaching mode is very important to the teaching quality of vocal music class.

2. Explore the Reasons for the Integrated Teaching Mode of "Teaching, Acting and Modeling" in Preschool Vocal Music Class



2.1 Analysis of Relevant Documents of the Ministry of Education

In the document on Professional Standards for Kindergarten Teachers (Trial) issued by the Ministry of Education in September 2012, the first part of the basic concept pointed out that "to learn advanced preschool education theory, to understand the experience and practices of the reform and development of preschool education at home and abroad; Optimize knowledge structure and improve cultural literacy." The document has the above requirements for preschool teachers, so as to train future preschool teachers, teachers should also continue to learn advanced preschool education theory, improve cultural literacy, etc. In the new teaching mode, the author applies the world famous Orff teaching method and Kodaly teaching method, aiming to improve the teaching quality and let students understand the knowledge related to preschool education at home and abroad.

2.2 Analysis of Course Status

Through communication with pre-school professional teachers and classroom observation, understanding to the flow of a vocal music class, most of the teachers are singing training first, then learn songs, is in the form of a single class, the teaching method of basic imitation of undergraduate course colleges and universities teachers' teaching mode, this way of teaching attaches great importance to the study of vocal music skills, and neglected the pre-school education professional vocational education training objectives, There is no doubt that the teachers in the teaching method of some single and deviation. The vocal music course is basically a pattern from beginning to end during the whole university period, with no innovation and no change, the teaching effect is not ideal, and as a vocal music teacher, there will be job burnout.

2.3. Kindergarten Survey and Analysis

The author went to the kindergarten to attend classes and watch music activities, actively participated in the kindergarten teaching seminar, and interviewed and communicated with the teaching principal and kindergarten teachers, to understand the real skill needs of kindergarten teachers. Kindergarten does not need very professional music skills of the teacher, need is a wide range of knowledge, high comprehensive quality of the teacher. As a future preschool teacher, teaching must meet the actual age needs of children, understand their cognitive level, organize music activities, and complete the role transformation from a student to a qualified preschool teacher in a short time as possible.

2.4. Analysis of Current Situation of Students

Through communication and investigation with students, the author understands students' understanding and views on vocal music lessons. At the beginning, students are full of



expectations and joy for the vocal music class. They are interested in it in the first semester, but gradually they become dull and then lose interest. Finally, they can only learn passively. The unchanging teaching mode and repeated teaching over and over will not only cause vocal cord fatigue, but also make students lose their initiative to learn. This learning mode does not reflect "people-oriented", nor does it improve students' enthusiasm and initiative, let alone improve students' innovation and creativity.

Through the analysis of the above four points, the author has carried on deep thinking, delved into the national education policy and policy, carefully read the education teaching articles, and launched a large number of classroom practice, summed up the new teaching mode more suitable for vocal music class.

3. preschool vocal music lessons "Teaching, Acting, Modeling" Integrated Teaching Mode Content

The integrated teaching mode of "teaching, acting and modeling" is a teaching mode that combines teachers' teaching, students' singing and singing with students' simulation teaching. Teaching theory is combined with teaching simulation, and classroom teaching is combined with classroom performance. Through the three parts, students can have an overall understanding and perception of the course, and achieve knowledge goals, ability goals and emotional goals.

3.1 Contents of the "Teaching" Section

This part includes three parts: appreciation of vocal music, training of vocal skills and learning to sing songs. In addition to adult vocalization skills training, children's vocalization methods and skills training are specially included in the part of vocalization skills training. In singing teaching, the content of Orff's movement is added, and in the study of intonation practice, the teaching method of Colvin's gesture is added. Game teaching method is adopted to help students improve their interest in learning and activate the classroom learning atmosphere, such as cup games, finger games, imitation games, etc., which enrich the form of teaching. In the process of collective teaching, group discussion and individual singing exchange are added to give play to students' subjective initiative and learning enthusiasm, cultivate students' appreciation and singing ability, and improve their self-learning ability and professional level.

3.2 The "Acting" Part

This part includes children's song action singing and song situation singing two parts. Song action singing refers to that on the basis of respecting children's age characteristics and cognitive rules, according to the content of the lyrics and the connotation of the song, to arrange simple image of body movements or create a dance form, give full play to the creative thinking of students. Song



scenario singing refers to that students write the script of the situational performance according to the content of the lyrics and the meaning of the song to express, make props by themselves, arrange the performance content, and sing while performing, similar to the form of stage plays and musicals. In order to appreciate and sing the melody of the song inserted in the performance, finally achieve the goal of making participants and observers familiar with the melody of the song and sing the song. After the performance, the group evaluation, observers evaluation, teachers evaluation and other evaluation. Train students' creative ability, arrangement ability and psychological self-control ability, improve students' singing level and performance level.

3.3 The Content of "Mode" in the New Mode

"Model" refers to the simulation of teaching, students master the related knowledge of song singing, and learn the creation and editing of children's songs, and finally through the form of simulated classroom teaching role transformation, combined with self-evaluation, student evaluation and teacher evaluation, improve students' teaching ability and professional ability.

4. The Practice Research of the New Mode of Preschool Vocal Music Lessons

4.1 The Practice of "Teaching" in the New Model

4.1.1 Diversified Appreciation of Children's Songs

In the content of song appreciation, the classification of appreciation by mode is generally divided into two categories: major mode and minor mode. Train students to identify and analyze children's songs in major and minor. The characteristics of major children's songs, major key songs broad bright, cheerful and lively. Children's songs in minor mode are delicate, sad and depressing. This part lays a good foundation for later students to learn children's song impromptu accompaniment. In children's songs appreciate content, under the general points of song sentiment classification appreciate cheerful and lively dance songs, emotional soothing song lyric songs and strong march in the style of songs, each song to express emotions and the connotation is different, So learn to use the strength, speed and timbre of the song.

4.1.2 Child-like Vocalization

In the "music Curriculum Standards" issued by the state, it is required to train students to "have good singing posture, correct breathing method, and natural mellow sound." Preschool education professional training is the future of preschool teachers, preschool teachers in the future education object is 3-6 years old children, so preschool teachers must learn to breathe and sound correctly, in order to do a good job in music education and teaching. Design vocal exercises suitable for children's vocal range and stimulating children's interest. For example, vocal exercises can be



designed to imitate the sounds of animals, vehicles and other sounds in life, so as to make boring and abstract vocal exercises more vivid, vivid and interesting, so that students can easily understand and master them and achieve the effect of vocal exercises more easily. The following cases:

Example: Breath training - the dog panting

1 2 3 4 ||
呼吸 呼吸 呼吸 呼吸

Imitation request: puppy in a state of rapid breathing in summer, stick out your tongue.

Singing requirements: keep the body relaxed, ensure sufficient breathing and clean exhalation, the rhythm of four and four beats, each beat consists of two movements of exhalation and exhalation, eight movements are a cycle, in the first beat of each movement is heavy beat, training speed can be slow first and then fast. Now follow the metronome training.

Training purpose: to practice breathing fast inhalation and exhalation, increase the amount of breathing in singing.

4.1.3 Diversified teaching methods

In the teaching of children's songs, we should give full consideration to the characteristics of teaching objectives and teaching objects, abandon the single teaching mode, and advocate interactive and inquisitive classroom. In the classroom to teach students to master the curriculum content, this is only the most basic work, but also should be in the classroom to let students learn how to teach, which requires to stand in the perspective of children to think and guide. The following cases:

Example: clip from two Tigers

1 2 3 1 | 1 2 3 1 | 3 4 5 |
两 只 老 虎 , 两 只 老 虎 , 跑 的 快 ,
①      
②    
③  

Song "two tigers" of the teaching methods, the process of singing to stomp clap your hands, snap and action, let the students experience during the process of singing, the stability of the beat,



strong or weak, through singing songs with momentum and improve the students' exploratory and learning enthusiasm, stir up the rhythm of the students interest in learning and better service for learning.

4.2 The Practice of "Acting" in the New Model

4.2.1 The Process of "Acting"

Watch the classic song singing (scenario simulation singing) video → teacher explanation → students study → teacher layout simulation singing homework → students after class simulation → students report in class → teachers layout new works → students create → students in class group (individual) report → tripartite evaluation.

4.2.2 Creation Requirements of "Performance"

(1) The creation of the action should conform to the requirements of the "3-6 years old Children's Learning and Development Guide" to follow the law of children's development and learning characteristics;

(2) The action of creation should match the content of the lyrics and the connotation of the song;

(3) The creation of the action to master the degree of difficulty, integrity, fluency, beauty.

(4) Division of labor of group members: scriptwriting, PPT, prop production, choreography, stage planning and other clear division of labor, and joint consultation.

"Play" part of the development for the next step to "die" laid the foundation, the content of the children's songs, singing with actions and situations singing with actions students learned to write the script, making PPT, make props, to simulate the teaching of writing teaching plan, making PPT, and making the props link laid a solid foundation, to provide experience for quick and good simulation teaching base.

4.3 The Practice of the "Model" Part in the New Model

In the integrated teaching mode of "teaching, acting and modeling", "modeling" refers to simulation teaching. Classrooms are used to simulate the kindergarten teaching environment, and students simulate the role of teachers to carry out practical teaching activities. Simulation teaching is one of the effective ways to cultivate the teaching ability of students majoring in preschool education. It integrates teacher and student role play and evaluation, which helps to realize the transition from student to teacher.

4.3.1 Specific Content of "Model" :

"Model" is the simulation of teaching, including teaching design, writing teaching plans, making PPT, making props, piano playing and singing, lectures and other links. It can be divided into two



forms: one is the group to complete the simulation teaching, with a clear division of labor and consultation among the members. One way is for individuals to complete simulation teaching independently.

4.3.2 "Model" Process

watch the video of children's songs teaching → teacher's explanation → students' study → teacher's assignment of simulated teaching → students' practice of simulated teaching after class → students' report in class → teacher's assignment of new teaching assignments → students' own teaching plan and practice teaching → students' group (individual) report in class → tripartite evaluation.

The smooth development of the "model" part is inseparable from the "performance" part, which provides the basis of writing, link design, production, performance and singing. The smooth development of the "performance" part is inseparable from the "teaching" part, which provides the basis of appreciation, pitch, rhythm and singing. The part of "teaching" helps the stable development of "acting" and "modeling". "Teaching", "acting" and "model" are inseparable and complement each other.

5. "Teaching, Acting, Modeling" Integration of Teaching Mode in the Practice of Preschool Vocal Music Class Effect

The development of the integrated teaching mode of "teaching, acting and modeling" improves students' singing level and performance level. Interesting vocal music classroom, improve the students' interest in learning, simple action singing and situation simulation singing practice, improve the students' singing level, improve the students' stage adaptation ability, improve the students' psychological quality, so that because of the tension caused by the students' bad test results disappear. Students can apply the knowledge learned in dance class and the knowledge learned in art class to the creation and editing of the table and singing, so that the knowledge learned can be integrated into the whole, and improve the performance quality of vocal music singing.

The integrated teaching mode of "teaching, acting and modeling" improves students' creativity and independent learning ability. Simple action table singing, situation table singing and simulation class have an important link is independent learning and creation. Students watched classic videos recommended by online teachers, consulted books and electronic materials to create actions, write scripts, and write teaching plans, giving full play to their imagination, creativity and hands-on ability.

The development of the integrated teaching mode of "teaching, acting and modeling" improves



students' teaching ability and strain ability. The content of simulation teaching has changed the identity of students, and this change of role has changed the perspective of students' thinking. From writing teaching plans, designing teaching links, making PPT, making teaching props, playing and singing by themselves to the final classroom simulation teaching, a series of links are completed by students themselves, and finally constitute a complete presentation of students in class. In the process of simulation teaching, problems that can not be preset will happen at any time, which also improves students' reaction ability and strain ability.

Research on the integrated teaching mode of "teaching, acting and modeling" for children's songs in preschool education major, combining teaching theory with teaching simulation, classroom teaching with classroom performance, teaching and learning permeate and penetrate each other. It is a scientific and reasonable teaching mode, which is helpful to clarify students' learning objectives and tasks in stages, improve students' learning enthusiasm and initiative, cultivate students' creative thinking, help students to enter the transformation of teacher status in advance, and improve students' teaching ability and activity organization ability. Through the application of this teaching model, the students will be trained to become multi-specialized and multi-capable excellent preschool teachers with singing performance and vocal music teaching ability.

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Narrative Characteristics of Contemporary Chinese Realistic TELE Plays

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Abstract

In the audience segmentation, competition pressure, under the influence of leading factors such as policy situation, contemporary Chinese realistic TV series continue to heat up, its portrayal of characters more attention to flesh and blood, vivid and moving, the choice of narrative theme content increasingly close to real life, with the creation of the "real + pluralism" mode to show the living picture of the new era, Some of them focus on hot topics [1], reveal social problems and give many answers to solve practical problems, enrich and deepen the connotation of The Times with the creative transformation and innovative development of quality literary and artistic works.

Keywords

Contemporary China, Realism, TV series, Narrative features

1. Introduction

In recent years, under the initiative of relevant departments, realistic TV dramas have gradually become one of the development trends of Chinese film and television industry, and are favored by the audience. Review sheet, parent-child parenting, marriage and family, workplace work, inspirational youth... The camera focuses on daily necessities, family secrets, ups and downs, joys and sorrows, and illustrates several typical characteristics of this kind of drama by telling life stories and discussing hot social topics.

2. A Family Drama Full of "Fireworks"

"Realism" is a representational art style that advocates abandoning idealized imagination and using realistic techniques to express real life. In the realistic family drama, the creators accurately depict people's familiar real life, and the actors reproduce People's Daily speech and behavior through artistic performance, earning enough laughter and tears from the audience with full sense of substitution.



The First Half of My Life, as a representative of family dramas, explores the transformation of love and affection in marriage, the conflict between individualism and family responsibilities, and the entanglement between Traditional Chinese concepts and modern thoughts and behaviors. *Xiao She De* and *Growing Up With You* with you in the middle class family as the focus, the perspective of ordinary people family as auxiliary to panorama shows the Chinese family parenting map - need to compete for Olympic math class places, looking for a relationship to difficult also focus on the school district room, the concept of education, school, and high prices, the intergenerational conflict, family obligations and education responsibility to share... . Because this kind of drama reproduces the life that everyone is experiencing more or less, it is more accessible to people's hearts. As the saying goes, "Only those who are sincere will win the hearts of the people, and only those who are down-to-earth will be angry", it has also triggered social disputes on such topics as "chicken baby", "cow baby", "education inside the coil" and "starting line". But often, the hotter the topic, the stronger the anxiety, the higher the audience rating, so, the formula of realistic family drama is also full of strong "fireworks".

3. Workplace Dramas That Evoke "Resonant Feelings"

In the era of integration of media, in order to meet the audience's constantly expanding aesthetic vision and increasingly diverse tastes, film and television creators have become the pursuit of new life at multiple levels and angles. With the acceleration of subject matter update and iteration, vertical subdivision of content has become a new development trend, and workplace dramas that were once in the "soft spot" status have also been developed. Theme innovation is the foundation for film and television works to bloom their vitality, as well as the pillar that determines the value orientation and emotional appeal of the works. ^[2] The joys and sorrows of the characters and the success or failure of the career should best touch the nerves of every working person, so that they can clear the fog in their hearts, find spiritual support and generate emotional resonance from watching the drama. Therefore, the creation direction of workplace drama mainly extends to two dimensions, one is the occupation that the main labor force in society longs for, the other is the occupation closely related to people's livelihood. ^[3]

The medical profession, which has a direct bearing on life and death, has become a big hit in professional dramas. The surgery, Surgeon, *Emergency Room Doctor*, *Pediatrician*, *Exciting Offer*, *The Doctor under the Stars* wait for drama is not taboo industry ills, don't shy away from social reality, delve into the medical disputes, medical system and drug profits, through to the healer kung, medical skills, moral stand, ideal pursue, such as plot vividly, Interprets the little people's hope and struggle for a better life. Another example is *The Ideal City*, which reflects the market status and development trend of China's construction industry by telling the story of Su Xiao's



career reversal. The drama portrays the workplace and reveals the infighting between a large group and its subsidiaries. Its attention and realism to the workplace is enough to give those domestic workplace dramas that do not do business all day long a blow. *Come on, Intern* is a textbook for beginners in the workplace, telling the story of the struggle process and confusion in the first day of work. In the culture of fierce market competition, so can come to workplace play abilities, because the authors pay attention to build a reasonable workplace atmosphere, creating successful character relationship, art work factually, restore the real life and name, no longer make such workplace play "suspended in the air", is no longer "shell of workplace is like a play, actually is the kernel of the romance". Its authenticity and professionalism can not only make people in the industry feel empathy, but also let ordinary people enjoy and have a strong "resonance feeling".

4. Emotional Dramas Focusing on "Hot Topics"

A good TV series is like a delicious dish. Only when the plot, design and topic interact with each other and produce the right chemical reaction, will the diners' index finger be aroused and eat them eagerly, and thus generate the word-of-mouth effect, resulting in the upsurge of nationwide discussion.

Such as *Ode to Joy* by discussing is made "the moonlight clan" continue to stay in big cities or return to the small city life, with girlfriends boyfriend what should keep a safe distance, do you want for native family endless filling holes, how to deal with the complicated relationships in the modern workplace, house gives city people's security and suitable concept in mate selection, as well as in men dating Virgin complex, involving a straight carcinoma, contemporary feminism, sex and so on a series of hot topic, not only makes the characters in the play more stereoscopic plump vivid, audience will also be expanded from youth to adult, also let parents in lower-tier cities to realize that the original city of young people is used in a way in life and struggle. *The First Half of My Life* from different aspects of love and marriage, workplace, family, so that many urban women who are difficult to balance between career and family began to think carefully, seriously review their life choices. The play contains almost all the life propositions that middle-aged people in urban areas face: to "marry well", to "do well" and to "live well"; "The appearance of the mistress is not the fault of the stay-at-home wife, but the wrong way to treat her husband and life." etc. ^[4] *All Is Well* focuses on three male images in a family. By depicting the lives and ideas of Su Daqiang, Su Mingzhe and Su Mingcheng, it summarizes the group image of men in a Chinese family, and also arouses the discussion of "son preference" and "filial piety culture". ^[5] The climax of *Only Thirty* also hit the audience's pain point and cool point. The three women who are about to enter the age of thirty combine different classes and diversified real urban female images. Gu Jia, a stay-at-home wife of the upper class, is not a mean and



incompetent yellow woman, but a good wife who can get into the kitchen and out of the hall, which is a nearly perfect high-profile role; Shanghai drift cabinet sister Wang Manni concentrated in the city in order to survive and struggle for the shadow of young people; Zhong Xiaoqin, a local aborigine, is married, but still in a period of psychological weaning. Laughing and scolding are all part of life. Only when the plot fits the social reality and touches the pain of enough people, can it trigger a strong resonance of the audience and make the topic that originally belongs to a small circle hit the hot search and become a "phenomenon" hit drama.

5. Change the "Perspective of Life" of the Youth Play

Youth love and education are also popular among audiences. Past youth play popular retro cards, key show the youth campus those pure love story, or recall the romantic feelings as a teenager, but today's youth are more diversified, ^[6] invasion of People's Daily life such as in recent years "funeral culture" also appear in many film and television works, we often say that "Buddha", In fact, it is also a synonym of "mourning culture."

The representative drama of "culture of loss" must be the sky of Feng *Quan Shao Nian De Tian Kong*. Although the play contains many small good things in daily life and campus life, but the scriptwriter always loves to give the protagonists a blow after the good things just appear. Played by Peng Yuchang, the old dog, his life has experienced ordinary people can not feel the ups and downs, so that the plot appears to be a bit exaggerated, but not from the real, let the audience can not help to close to, want to feel. Although the characters in the play have obvious advantages and disadvantages and are not perfect, it is precisely because the creator can face these imperfections that the audience can remember their youth when watching the play. Those doubts about family conflicts, ignorant love and long friendship are indelible life memories. But these or beautiful or sad points are often the most easy to catch the audience's heart and eyes, so that they can breathe with the characters in the drama, fate. Those characters with unique personality and distinctive characteristics not only reflect the social life highly, but also realize the artistic integration of personality and commonness.

6. Inspirational Dramas that Adapt to "Social Change"

The characters in family and workplace dramas often have a transient immediacy relative to the development of The Times. In recent years, inspirational dramas related to social change have been popping up, showing the beautiful life created by Chinese people with diligence, courage and wisdom in the past 40 years of reform and opening up. ^[7]

Feather Flew to Heaven is a entrepreneurship inspirational drama, although it contains a lot of "commercial war", but it is different from the Hong Kong and Taiwan commercial drama, It



reflects the changes of The Times with the story of three generations of little people's entrepreneurship and maintenance, and reveals the way of doing business and the successful password of yiwu businessmen in Zhejiang province. There are no crazy love words and no special scenes, which are close to the people and down-to-earth, and give the audience a vivid entrepreneurship lesson. *Wenzhou Family* also several generation of zheshang's pioneering story, across time and space of the narrative method, not only can let the viewers at which all three generations living deep emotional resonance, the massive historical meaning and thus gives plays positive value guidance, success needs to "grasp the opportunity, never give up", rely on is a must to realize the qualitative leap "accumulated bit by bit, Polish every bit ".

Six, pay tribute to "national honor" national security drama

After becoming hot style *In the Name of the People*, *Deep Sea Sharp Arrows*, *Peacekeeping Infantry Battalion*, *Candid of Anti-terrorism Command*, *The Eye of the Storm*, *In a Silent Place* and so on security also piled on each big TV, due to its product structure has strong official color, play some tough questions to countries in the bold and sharp, These "national honor" tribute to the drama also smoothly entered the annual list.

On the one hand, the two years 1999 and 2021 have special national significance. On the other hand, it also has something to do with the fact that the national security personnel "give up their small family and care for everyone", take the interests of the country and the people as the commanding point, uphold justice, defy sacrifice, and cherish the country, which deserves the respect of all Chinese people. But the biggest reason for 40 years of reform and opening-up, our country people's material and cultural life level has greatly improved, the world about China's national image recognition is rising steadily, make these with the time TongPinGongZhen, filled with positive energy works not only can inspire people's national pride and sense of national pride, but also to social value and commercial value of a win-win situation, Completed the contemporary theme of the TV drama in the young audience to break the ground. [8]

7. Conclusion

Realistic theme TV series continue to heat up the inducement is inseparable from the choice of subject matter close to life, because the audience fragmentation, the increase of the pressure of competition, and the dominant policy situation after situation of active as also inseparable, and the change of market pattern and vice will boost realism drama development and improvement. [9] cultural innovation trend, machine-made had already lost all tastes, so in terms of character image shaping, film and television workers should discard the outdated profiling, idolization, strive to create more vivid, vivid and touching, let them blossom in universal art belongs to the role of



lasting vitality. At the same time, we are not difficult to find, realism drama narrative similarities are based on reality, rooted in the life, pay more attention to the life of ordinary people and little people, with the "view" show the living picture of the new era, some of them focus on hot topics, with diversified real + content creation into the contemporary thinking, To make the works more modern, while revealing social problems can also give more answers to solve practical problems.

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On the Aesthetic Value of Family Narrative by Taking the Works of Classical Writers as an Example

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Abstract

As an important category in modern and contemporary novel creation, family novels have unique aesthetic value compared with other novel types. Taking the classic works as the research object, this paper comprehensively discusses the aesthetic value of family narration from three aspects: family feelings, metaphor orientation and historical reflection.

Keywords

Family narrative, Aesthetic value, Symbolic metaphor, Historical reflection

1. Introduction

Chinese people have a profound concept of family, and the conflicts and struggles between families have also become an important source of literary works. A large number of literary works with family as the theme have emerged in the literary world, forming an important literary type in the history of literature -- family literature. The longing to return to the spiritual homeland and the deep memory of family emotion have become the common literary expressions in Chinese and foreign literary circles. To some extent, family novels can satisfy people's pursuit of spiritual home and show extensive humanistic care. The profound rational reflection on the family, the return of the warm feelings of the family and the historical reflection on the family culture reflected in the family narration reveal the unique aesthetic value and cultural implication of the family novels.

2. Deep Family Feelings

"Literature, as an activity, is always composed of four elements, such as the work, the writer, the world and the reader." The study of literary works should focus on the overall activity and feedback process of the four elements, and it is incomplete to analyze any one of them. Family culture is an important part of Traditional Chinese culture. Some writers even write about family



as a kind of feelings and complex, which urges writers to consciously or unconsciously take family as the core of narrative layout in their literary creation. "Family feelings enter literary narration, and an indispensable link in the middle is the writer's personal experience writing." The writer's family feelings and experience writing is embodied in the selection of creative themes and text content in literary creation.

2.1 The Selection of Creative Themes

Feuerbach said, "The man who comes directly from nature is the essence of pure nature, not man. Man is the work of man, the product of culture and history." It can be said that culture plays a very important role in people's growth. A person's personality, hobbies and thinking are all affected by the cultural environment, and there is no one who grows up without the cultural environment. Many excellent contemporary novels are choose family as its subject matter, such as Mo Yan's *Red Sorghum*, *Sandalwood Penalty*, *Life and Death are Wearing Me out*, *Ancient Ship* of zhang wei, Chen Zhongshi's *Life and Death are Wearing Me out*, *History of Entrepreneurship* by Liu Qing, Yu hua's *Call in the Rain* and so on, these works are selected to family themes or perspective, Through the text, we can appreciate the writer's attachment and love for family and family.

Mo Yan is a writer with a strong sense of reality and history. He said that his writing is "writing as the common people", that is, he considers history with the perspective, language and even thinking mode of the common people, absorbs folk culture and folk spiritual resources, restores the truth of history, restores the original and reality of history. To restore the concrete scenes of survival and the true nature of civil society, to show the vivid history of folk life and life." In his work *Big Breasts and Wide Hips*, he described the process of the disintegration of Shangguan family caused by the Japanese invasion. In his work, he not only created a great mother image for readers, but also showed a broken family, and described the warmth and cruelty of that era with a calm touch. The reason why the author can create such excellent works as *Big Breasts and Wide Hips*, *Red Sorghum*, *Life and Death are Wearing Me out*, largely benefits from the writer's writing experience, benefits from the profound understanding of life.

2.2 Text Content

In contemporary family novels, the relationship between individual, family and national destiny is almost a problem that every writer has to face. There are two reasons for family fragmentation: one is external forces, mountains and rivers are broken, how can there be complete eggs under the overlying nest? ; The other is the result of the internal artificial, such as the family internal corruption, debauchery. The former kind of broken people grief, the latter kind of broken thought-provoking.



In *White Deer Plain*, Lu Zilin once had a perfect family, a virtuous wife and two handsome and capable sons. But as the day aggressors invade, eldest son Lu Zhaopeng attends the Communist Party, in the battle that liberates southwest border area got lost, 2 son Lu Zhaohai joins Kuomintang to die in the war that suppress altogether. It was because of the turmoil of the war years that countless happy families were destroyed. In *Ancient Ship*, the relationship between the fate of individuals, families and countries in the era of peace construction is displayed, showing the cruelty of political movements. *The Dust Settles* presents the bloody tussles within the Tibetan toast family and the brutal struggle between the toast families. These family novels fully show the writer's deep concern about individual fate and deep thinking about family fate.

3. Profound Metaphorical Orientation

Family novel in the narrative pattern of the new period of innovation, first of all, through the development of the language, it is not like *Red flag chronicle*, *Three Lane* so pay attention to the mainstream of the ideological discourse narrative text, but with the help of historical and cultural perspective, folk level by strengthening the text language function of metaphor and the symbol of cultural metaphor text design, make the novel narrative break previous linear narrative clue, There are obvious symbolic metaphor patterns in the novel text.

3.1 Metaphor Construction and Figurative Expression

The writers of family novels often render the atmosphere of The Times constantly by creating metaphors, so that the central themes expressed in their works can serve the central themes of the text. The creation of these metaphors is effective for stably condensing and displaying symbolic metaphors of novels. For example, *Red Sorghum* in Mo Yan's *Red Sorghum Family*, ancient boat and "river course" in Zhang Wei's *Ancient Boat*, "hometown" and "world" in Liu Zhenyun's *The World of Yellow Flowers in Hometown* and so on. The selection of the leading metaphor is often creative writers, leading metaphor has a dominant effect on the theme of the novel, without it, the work is like a collection of scattered sand.

"White deer" in *White Deer Plain* is a leading metaphor carefully constructed by Chen Zhongshi, and also the thematic metaphor of the novel. Its symbolic metaphor is constantly enriched in the text myth. In the novel, "white deer" is endowed with various meanings: the ultimate meaning of all good things, the auspicious omen, and the symbol of the national cultural spirit handed down from generation to generation. While Zhu metaphors in white deer love one side, he is the representative figure of the Chinese traditional Confucian culture, set man righteousness wisdom, Zhu before he died, when Zhu Bai's head shaved for her husband, see Zhu hair only half white, a white deer, then Zhu Bai's suddenly saw the yard leaps a white deer, prey on the eaves across the



roof dropped in the original slope, The death of Mr. Zhu symbolizes the fall of White deer and the end of the decline of traditional Chinese culture. *Ancient Boat* in Zhang Wei's "Ancient Boat" is also a dominant metaphor, which means China walking forward with heavy historical burden. The meaning of the dominant figurative images in the novel constitutes the figurative center of the central theme of the novel and forms a textual narrative network. It is these unique figurative images that enrich the connotation of the family novel and enhance its textual value.

3.2 Cultural Metaphor

"The narrative mode of figurative image construction and figurative meaning expression usually presents the surface figurative image, which belongs to the surface structure of the metaphorical mechanism of text, while the narrative mode of cultural metaphor reveals the deep meaning behind the text, which belongs to the invisible structure. The cultural metaphor of the novel is embodied by shaping some cultural symbols to become the carrier of culture.

The novel *White Deer Plain* is full of profound traditional culture flavor, the novel is named "White deer", on the one hand, because it has a certain objective regional symbol, and "White deer spirit" has always been the root of the strength of the Traditional Chinese culture, the source of life. Bai Jiaxuan and Mr. Zhu are the firm implementer and practitioner of traditional culture. They are kind, wise and benevolent, and have an inherent correspondence with the "White deer spirit" which is a metaphor of Chinese national culture. "Ancient boat" in *Ancient Boat* is the symbolic metaphor of the spiritual culture of Wali Town, which implies the author's deep thinking about the "moral centralism" in traditional culture. Lu Tianming's Mu Convex (another name for the sun) uses mu convex as a metaphor for masculinity, thus calling for the cultural tradition of masculinity in the Chinese nation. There are many such cultural metaphors in family literature. It is precisely because of the use of cultural metaphors that the novel's cultural heritage is enhanced. However, the successful use of these metaphors is inseparable from the writer's profound cultural reserve and profound reflection on life.

4. The Historical Reflection of Family Culture

Chinese culture is essentially blood ethic culture and family culture occupies an important position in Chinese traditional culture. However, as the carrier of feudal thoughts, the traditional family culture seriously fettered people's spiritual independence and freedom, and just because of this, the traditional family culture became the target of criticism of feudalism. The inevitable trend of the family from prosperity to decline in literary works, the heavy shackles on women and the "last" phenomenon in the family arouse our profound thinking.

4.1 Family Elegy in Decline



The modern family narration, whether it is to attack as the theme, or to recall the family warmth as the theme, mostly shows the style of tragedy. In the process of writing the declining families, the writers deeply show their aesthetic tendency, and at the same time criticize the traditional families heavily, they also show their sentimentality. The description of the transition from prosperity to decline of the family often limits the writer to the dilemma of rationality and emotion, and often causes emotional resonance among readers.

The family narrative describes the misfortune of many families, showing the inevitable historical trend of a great family from prosperity to decline. *In a Dream of Red Mansions*, through the description of the luxurious life of the four families headed by Jia family, we can see the luxurious and decadent life of the rich family in the feudal society. Jia Fu only stay for a moment of yuan concubine and spend huge sums to make manor, by Jia Fu's decoration and extravagant life shocked speechless Liu Grandma. However, the decline of even the most luxurious and powerful Jia family was unstoppable. Is the so-called extreme things will reverse, Mid-Autumn festival luncheon, has revealed the clue of family tragedy. After the death of concubine Yuan, Jia's family loses its powerful umbrella and is marginalized by opposition forces, leaving the family financially unable to make ends meet. Finally, Jia Fu was reduced to the fate of expropriation, the prosperous feudal family collapsed, the once noble family members were exiled or even reduced to slaves. Jia's decline is from inside to outside, its extravagant life, cold and heartless human nature, disregard for human life is doomed to its inevitable end. The novel shows the process of a feudal family from prosperity to prosperity with a grand momentum and a huge narrative program, and reveals that the feudal system is the historical trend of decline and inevitable decline with a profound thought of anti-feudalism, and writes the historical elegy of declining families.

The description of the declining family shows a rich tragic sentiment. "The main purpose of tragic aesthetics is to reveal tragic characters' suffering and frustration in life and to make aesthetic evaluation of their attitude and behavior at the end of life." The description of the declining family not only reveals the historical trend of the inevitable demise of the feudal family, but also shows the writer's complex feelings about the family system in his works. The fate of the characters in the feudal family is declining with the decline of the family. The complex psychology of powerlessness and fear in the face of the decline of the family deeply touches the readers. We can read the author's warmth and memory for the family life from these family literature. The author's ambivalence of criticism and reluctance makes his family works show a strong tragic sentiment.

4.2 Family "Last" Phenomenon

In the family literature, the "last" phenomenon reflected in the characters created or the ideological



themes selected in the works is thought-provoking. "Especially in the family literature creation practice in the new period since the 1980s and 1990s, this period is in the transition from the traditional feudal family to the modern family, resulting in the" last "period of family decline. Facing the changes of social history and values, many "final" characters and "final" personalities are created in family literature. There are many commonalities in these "last" characters. Deep in the era of the transition between the old and the new, they try to save the decline of the family with their own wisdom and efforts. However, the traditional feudal family is inevitably replaced by the modern family, and they are bound to meet the tragic fate.

Chen zhongshi created a group of lifelike "last" characters in *White Deer Plain*, such as Bai Jiaxuan, the last patriarch, Mr. Zhu, the last scholar in feudal society, and Lu SAN, the last long worker. Bai Jiaxuan was a highly respected clan leader, who was not only an active inheritor of traditional patriarchal civilization, but also a defender of feudal ethics. In the face of black baby married once concubine room Tian Xiaoe, he immediately expressed opposition to the ancestral rites to prohibit them into the ancestral temple. When informed son Xiao Wen and Tian Xiaoe fornication, it is Xiao Wen dozen half dead, even cut off father and son relations. Bai Jiaxuan takes his traditional etiquette as the standard of life. When the clansmen are in trouble, he will give them a helping hand and treat Lu Three, the permanent worker, with kindness and righteousness. Bai Jiaxuan is such a contradictory figure, but he is ultimately the product of feudal ethics, with the arrival of the new era. The description of Mr. Zhu is full of legend. In *White Deer Plain*, he is an image of a wise man and the embodiment of the ideal personality of the feudal tradition. However, his governing idea based on Confucian thought is in decline with the collapse of the feudal etiquette and law system.

The "last" phenomenon in family literature is most representative. "The" last "phenomenon reflects the writers' judgment on family history. At the key point of transforming from traditional society (family) to industrial civilization (family), it describes the 'last' state of family (society), looks into the cultural psychology of family, analyzes the integration and blocking relationship between traditional culture and new culture, and shapes the 'last' family figures. [] By describing families in historical transition for a long time, the writer refracts the track of China's social changes in the 20th century and analyzes the causes of the "last" phenomenon, so as to show distinct aesthetic tendencies of each other.

5. Conclusion

With its unique charm, family novels attract many writers from all ages to engage in the creation and research of family. In the writer's pen, the family is not only a mirror to reflect on the



traditional culture, but also the emotional sustenance of the memory of the family. The family narration satisfies the writers' ideal and purpose of writing, and also satisfies the readers' desire for spiritual home conversion, showing the ultimate concern and emotional care for human heart.

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Cultural Globalization and Pu Songling Studies

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Abstract

For the study of Pu Songling in the context of cultural globalization, it is especially important to fully absorb the positive elements of Western scholarship and literature, to insist on localization, to completely leave behind the Western cultural (literary) mode of thinking to think about the literary world of Pu Songling, and to interpret Pu Songling in Western cultural (literary) discourse. It can be seen that the study of Pu Songling has not yet been modernized. In particular, it has not yet escaped its doubly marginalized position. How can the literary world of Pu Songling, which is an important part of Chinese literature, really become a factor in the construction of our national culture, and how can it play an important role in the identification and construction of our cultural identity. Only on the basis of striving to insist on localization and creating its own academic discourse mechanism can the literary world of Pu Songling shift from classicization to modernization, from marginalization to mainstreaming, and from localization to globalization. We should strengthen the study of Pu at the classical level as well as at the modern level, focusing on the discovery of its modern meaning. We should strengthen the study of Pu at the domestic level as well as at the global level, focusing especially on the exploration of its meaning in the context of cultural globalization.

Keywords

Pu Songling Studies, Cultural Globalization, Western Culture (Literature)

1. Pu Songling Studies Enters the Era of Cultural Globalization

The literary world of Pu Songling has been continuously disseminated and spoken about since the day it existed, and it has passed through the historical period of ancient studies, modern studies, and entered contemporary studies. Today, we have finally entered the stage of cultural globalization as the background. I would like to make a superficial discussion on cultural globalization and Pu Songling's research.

Former UN Secretary General Ghali said in 1992: "The first truly global era has arrived." This both reveals the full arrival of globalization and foretells its development trend that does not depend on human will. Any country, nation or individual who resists, goes with the flow or is outside of globalization will be left behind by this historical trend. On the basis of information technology, globalization has become a social reality first in the economic and scientific fields. The individualization of capital rule, the transnational (worldwide) operation of large and mega-conglomerates, the WTO (World Trade Organization), the IMF (International Monetary Fund), the EEC (International Economic Community), etc. have all implemented or are implementing a unified economic policy. Many countries have entered into this economic globalization. China is no exception, and its international integration and membership in the WTO will bring it closely into the world economy. If we understand the rapid intersection, integration and integration of cultures on basis of economic globalization and technological globalization as essentially cultural globalization, and take it as the general environment of the times in which our nation and culture live, we will be able to put aside certain prejudices to grasp it more objectively and do what we should do to avoid being abandoned by history or by the culture of the other. The fate of colonization by other cultures. We can only proactively grasp and participate in the global tide of culture, so that Chinese culture can "harmonize" with the cultures of other countries and nations and develop together toward a better and ideal future culture.

Cultural exchange is the bridge and ladder of human progress. Only by linking and integrating one's own culture with that of others can we become a bridge and ladder and make progress. This is exactly what the ancient Chinese saying says: "Harmony is biological, but homogeneity is unsustainable." Attempting to homogenize and integrate the cultures of other countries and nations with one's own culture will lead to cultural stagnation and block human progress. In fact, "harmony" is not only a denial of the isolation of oneself, but also a denial of the confrontation with the other, not to mention the loss of oneself by following the voice of the other, but rather to blend with the culture of the other with a proactive posture and a mind like a valley, and to play a beautiful and moving cultural song. Edward Said says from another perspective: "The development and maintenance of any culture depends on the existence of a different and

competing other (altet-ego). The constitution of a self, whether Eastern or Western ...is ultimately a construction, i.e., the establishment of one's own opposites and 'others', and in fact always through a constant concern for 'them ' and 'us' distinctions are elaborated and re-elaborated."

2.How to Do Pu Songling Studies in the Context of Cultural Globalization

First of all, for today's study of Pu Songling, it is especially important to fully absorb the positive factors in the field of Western scholarship and literature, to insist on localization, to completely leave behind the Western cultural (literary) mode of thinking to think about the literary world of Pu Songling, and to explain Pu Songling in Western cultural (literary) discourse. Just as Mr. Yan Shao said, "the world ... whether it is the French school, which focuses on empirical evidence and identifies the relationship between national literature, or the American school, which explores the essential features of literature in a broader context, its content is basically centered on European literature... we should devote ourselves to creating a 'Chinese school' with oriental national characteristics. Only in this way can it be commensurate with the long history of Chinese literature and its place in world literature." In recent years, many scholars at home and abroad have called for the revitalization of Chinese language scholarship. In particular, some wise scholars have called for the establishment of their own academic and discursive mechanisms, especially in the field of literature. Today's "discourse" on Pu Songling may be less tainted by Western modes of thinking, vision, and discourse because of his failure to escape his marginal position. But there are already papers with this tendency, and as the study of Pu Songling tends to become more climactic, there will be more such colorful discourse, which we should try to discard. Only on the basis of striving to insist on localization and creating its own academic discourse mechanism can the literary world of Pu Songling shift from classicization to modernization, from marginalization to mainstreaming, and from mootness to cosmopolitanization.

Secondly, the modernity of Pu Songling's literary world must be fully explored, and the continuity and wholeness of his "speech" must be maintained on the basis of the present. No one can deny that in the field of Chinese literary studies, there is a sharp break between classic literature and the culture and literature of the present and the future. This is evidenced by the fact that few scholars of high caliber and merit at home and abroad have studied it in all its aspects, but it is the difficulty of the task that makes it more demanding. Liu Dong once said, "It seems to have become a self-evident international division of labor that domestic scholars seem to be more concerned with China's past, while foreign scholars are more concerned with its present and future.

How is it that we live in this country, instead, like foreign tourists who only pine for history? It also manifests itself in the obvious difference between the discursive mechanisms of ancient and contemporary literary studies. It is also evident in the decreasing relevance of classical ancient literature to the lives, circumstances and needs of contemporary people (especially young people). Economic globalization and cultural globalization have banished to the margins the best of the humanities - classical literature - which, with the exception of a few social science disciplines, is incapable of generating short-term returns on investment and is not adapted to the laws of globalization. This has also led to the shrinking and marginalization of literary studies today, the incorporation of literature in some ways into modern production and reproduction, and the increasing marginalization of literature as a result of "fast food literature". This is true of literature that seeks to be completely kitschy, and it is also true of the so-called elite literature that encloses itself in ivory towers. If the study of Pu Songling does not avoid these two tendencies, and if it does not make efforts to explore the modern meaning of his literary world, and to explore how to give life to his thoughts, emotions, and beauty in today's globalized culture, it will inevitably also place him in the margins today. It is clear to anyone how many people in the country today can still feel the soul of Qu Yuan, the tears of Xueqin and the hot blood of Ba Jin? (Among the undergraduates I teach there are those who think Qu Yuan is silly, Cao Xueqin is weak, Ba Jin is an overgrown child, and Pu Songling only scares people with ghost stories.) In this way, how will the literary world of Pu Songling, which is an important part of Chinese literature, truly become a factor in constructing our national culture, and how will it play an important role in the identification and construction of our cultural identity.

Once again, while we are glad that Pu Songling's studies are less colonized by Western culture, if we look at it from a different perspective, we regret that it seems to reflect from the side that Pu Songling's studies have not yet been modernized, and especially that they have not yet escaped their double marginalized position.

At the domestic level, the literary world of Pu Songling has been increasingly spoken about while not receiving sufficient attention. The heroine of "Warrior Woman" is the ancient Chinese literary scholar Cai Yuen, who has returned to her hometown after an ill-fated journey, and associates herself with Hua Mulan, a household name and heroine in ancient Chinese literature. She has found her roots and a place to return to, and has confirmed her national and cultural identity. In fact, what haunts her deep in her consciousness and serves as a carrier of Chinese culture is the ethereal "gods, immortals, ghosts and monsters". In the course of the development of Chinese culture (literature), in the rational ideological and cultural atmosphere of "no words, strange force, chaos, gods" and "unknown life, how to know death", on the surface, "gods, immortals, ghosts,

monsters on the surface, "gods, immortals, ghosts and monsters" have been marginalized by the mainstream culture (literature). In fact, in the minds of most ordinary Chinese people, they have become figurative of many ideological and cultural elements. Just as Zhang Fude, the tax collector (or righteous servant, or the official of agricultural elimination) of the Zhou Dynasty, was reinterpreted by the people as the Fude God after his death for his good deeds, and later evolved into the God of the Land. Just as Houji, the founder of the Zhou Dynasty, was worshipped as the God of the Five Grains after his death for teaching his people to harvest and making his tribe prosperous. Just as Guan Yu became a god to the people after his death for his loyalty and righteousness. For many years, the Chinese novel was not a part of the great classics compared to poetry and literature, that is, it was excluded from the mainstream culture (literature) and was on the margins, and centuries after its birth, Li Zhi was still fighting for its status, and until the end of the nineteenth century, Liang Qichao was still struggling for it. The popular genre of fiction is particularly inadmissible to the mainstream cultural consciousness because of the characters' role as carriers of civilian thoughts and emotions, not to mention the "gods, immortals, ghosts, and monsters" category of Chinese fiction. But just as myths and legends became one of the sources of ancient literature, Chinese novels also took their initial shape in the works of gods and ghosts represented by *So Shen Ji*, and their formal formation in the works with a strong atmosphere of gods and ghosts represented by the Tang legends. The first peak of long novels is inseparable from "gods, immortals, ghosts and monsters". This was the case with *Journey to the West*, *Romance of the Three Kingdoms*, *Water Margin*, *The Creation of the Gods* and *Dream of the Red Chamber*.

Today, in the context of cultural globalization, we need to strengthen the study of Pu both at the classical level and at the modern level, with particular emphasis on the discovery of its modern meaning; we need to strengthen the study of Pu both at the domestic level and at the global level, with particular emphasis on the exploration of its meaning in the context of cultural globalization.

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