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A Study on the Multimedia-aided Model in College Oral English Teaching

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Abstract

The pressure of the college entrance examination makes the college students pay more attention to the English skills in reading and writing, so their oral English skills can't be improved as well. Constructivist teaching theory stresses the functions of the original knowledge and experience in students' brains and the subjective initiative of learners in learning activities, which is a student-centered theory. It emphasizes the importance of students' subjective learning. In the whole learning process, the original experience of students and the study features have taken up the leading position. Based on the theory of constructivism, this paper aims to introduce the multimedia-aided teaching model into college oral English teaching, which makes the leading role of the teacher and the subjectivity of the students complement each other well. The multimedia-aided teaching model establishes a monitoring and evaluation mechanism and puts it into practice. Finally, through the formative assessment, it has proved that multimedia-aided teaching model really has a positive effect on the students' oral English competence.

Keywords

Constructivism, Multimedia-aided model, Oral English teaching, Formative assessment

1.Introduction

In the daily English studies, most of the students couldn't collect their courage to speak English in the limited classroom time. Only depending on encouraging and transforming teaching methods, it is difficult to improve the enthusiasm of the students. Therefore, the author introduces the multimedia-aided teaching model into the teaching process based on the theory of constructivism.



2. Constructivist Teaching Theory

Since the middle of 20th century, the theory of constructivism has been very popular in the world. It is the further development of cognitivism. Constructivism considers that the world is existed objectively, but the understanding and imbued meaning of the world can be decided by everyone (Chen Qi & Zhang Jianwei, 1996). Constructivist teaching theory stresses the functions of the original knowledge and experience in students' brains and the subjective initiative of learners in learning activities. Constructivist teaching theory is a student-centered theory. It emphasizes the importance of students' subjective learning. In the whole learning process, the original experience of students and the study features have taken up the leading position. The learning environment of constructivism includes situation, cooperation, discussion and meaning construction. According to this, we can conclude that in the process of teaching, the teacher serves as an organizer, a guider, a helper and a motivator with the learning factors of situation, collaboration, meaning construction and finally the students can construct meaning and use their acquired knowledge. Constructivism indicates that knowledge is the result of the interaction between subjective and society. Different learners can form different hypothesis and deduction to the same question, while learners can communicate and debate interactively with each other to create a different but flexible answer, so students can communicate with teachers, experts, foreign people and other students. In constructivism, it emphasizes the interaction in the class. It's also the principle of the interactive model (J. Edge, 1992). The constructivist teaching theory shows differences with traditional English teaching. It emphasizes the student-centered teaching thought and the subjective initiative of students. The interactive model has done the same thing in the real classroom. But it can be performed in the language lab aided by multimedia.

3. The Multimedia-aided Model

3.1 The Meaning of Multimedia

Multimedia refers to that in the process of teaching, according to teaching objectives and characteristics of the teaching objects, through instructional design and rational selection, modern teaching media participates in the whole process of teaching to form a rational structure of teaching process and achieve the most optimal teaching effectiveness. The multimedia-aided teaching model means that the teacher uses the facility and the function of multimedia language sound chambers, leads the interactions between teachers and students to a better development, arouses students' enthusiasm by using modern technological method, establishes the best environment of practising spoken language and causes them to participate in the classroom activity more positively. Finally, the teacher carries on the formative assessment during this process.



3.2 The Use of Multimedia

Multimedia teaching usually refers to computer multimedia teaching which is achieved through computer multimedia portfolio, with interactivity, integration, controllability and other characteristics. It is only one kind of media forms. There are two major forms of multimedia courseware at present: one form is the application in the multimedia classroom. Using the high-brightness (500 lumens or more) data projector to change the multimedia computer image data signals into optical images projected onto the big screen and amplifying the computer sound card output audio signal audio power to overturn speaker sound, which constitutes a multimedia classroom. If the condition is limited, it can also be used with a VGA input interface of the large-screen color TV instead of digital projectors. Application of multimedia classroom model is mainly applicable to the teacher who uses this form as the main mode of teaching in the classroom. The other form is the application in the computer network classroom. It will configure each student a multimedia computer; connect all computers to the LAN, install the network classroom software to each computer, and install control software to teachers' computer, which is the formation of the computer networks classroom. In the network classroom, using multimedia courseware to carry out teaching, students can directly participate in the process of teaching and learning activities and teachers can fully mobilize students to focus on self-learning, which is conducive to individualized learning. Teachers can organize the leaning activities in the use of controlling machine and students can make interactions with each other. The network classroom can be connected to the Internet and make full use of all kinds of online information and organically integrate a variety of resources into teaching. Therefore, using the Internet to carry out multimedia teaching is a more promising model of modern educational technological application.

4. Application of Multimedia-aided Model in Oral English Teaching

The teacher uses the facility and the function of the multimedia language sound chambers in oral English class, leads the interactions between teachers and students to a better development, arouses students' enthusiasm through modern technological instruments, establishes the best environment of practicing spoken language and causes them to participate in the classroom activity more positively. Finally, the teacher carries on the formative assessment during this process. Now let's look at how to apply the multimedia-aided model into oral English teaching.

4.1 Preview before the Class

English teaching usually have requirements of listening, speaking, and reading and writing in four areas and the corresponding teaching contents should include text, voice and video in different media information. Multimedia system combines text, graphics, animation, images, sound, video and other multimedia information to form one, so that the four processes of listening, speaking, reading and writing are no longer fragmented and the four abilities of students can be



complemented together.

The teacher will make use of the terminal equipment inside the self-study facilities in the multimedia language lab to allow students to divide into several teams through the program automatically and exchange the contents prepared for the class through headphones. Teachers can use “listen” and “interrupt” function to join in the group discussions to prevent individuals who want to take the opportunity to slip off their minds.

4.2 Lectures in the Class

Shapes, sounds, and feelings in the multimedia language lab can effectively arouse students' interests in learning and lead them to the studying process. Lectures in the multimedia classroom have the facilities to have enough materials in the computer. Teachers could use pictures, words, cartoons, flash, audios and videos and so on to ask students to make speeches. This kind of materials compared with the limited information in the common class could further stimulate students' interests to make preparations.

In the multimedia language lab, the usual classroom lecture in the classroom can be still exerted in order. Teachers on the server can call one or more students to make their speeches, so after a speech other students can make comments. This way could enable students to ease the tension on the platform. In the process of preparing lectures, students could make use of the materials in the lab, such as: 1) Students can listen to a speech or news report and recite the contents at the lecture time, which is more effective than reading the materials on the paper. 2) Students can watch a selection of a film and remember the lines of the heroes, and it even can be performed in the lectures. 3) Teachers can display the CD related to textbooks in the computer with a lot of activities, which are the references of students' lectures.

4.3 Group Discussions

An obvious feature of multimedia is the interactivity in the teaching process. According to their abilities and interests, students can choose their own study contents, arrange learning process to solve problems independently and cultivate their own creative thinking. Such as memorizing words and phrases, understanding or reciting texts, performing the dialogues and so on. It can lead students to take the advantages of computer multimedia networks and make interactions between people and machines, students and students, teachers and students, etc.

When using “interaction” system, the teacher can supervise students through headphones. He or she should pay attention to other groups after giving help and enlightenment to one group to ensure that all groups are carrying out the relevant dialogues. In this process, students are not necessarily members of the group talking about the topic and probably say irrelevant words because of curiosity and teachers should stay out this part of time, and remind them to pay close attention to returning to the topic. When speaking, the whole group will be pointed to by the



system and all members of the group should be asked to speak as much as possible. If time is limited, teachers can make suggestion to the speaking students, and invite other students to speak in the next round of activities.

4.4 The Matic Discussions

The terminal server has a special “room of topic discussion”, which can be assigned to different members of the groups for discussion. Teachers can wander into various discussion rooms to monitor students and answer questions. The members in the discussion room should collect materials in a limited time to take turns to speak. The group leader records the speaking of each person and finally makes conclusions. The conclusions made by the team leaders should be measured by the other team members, and then they can select one as the best speaking group. The server’s “select” function can get statistics from the votes for the winning team, and then teachers can reward them.

In the room for discussion, teachers don’t have to walk down to every group to know their process of discussion. Doing so may interrupt the students and make them feel shy to answer questions. Teachers can only click the mouse to go into any room of the groups and he/she can pretend to be one of the discussants. It may eliminate the anxiety of students and could also improve the efficiency of the discussion.

4.5 Supplementary Activities

In the multimedia language lab, teachers can use features of the server for audio and video to organize activities. For example: students can learn to sing an English song and the lyrics can be made into blanks for students to fill while they are listening. Teachers can let students watch video for a few minutes, and then turn the voices into silence, so that the students can make sub-dubbing in different roles. Students can watch movies to learn English with some questions related with the movie assigned before watching. They can discuss them in-depth after watching and the discussions can be formed into some oral homework and so on. However, the premises of these activities are that teachers should make full preparations for the work in advance and at first get familiar with the contents of these audios, videos and films.

The use of multimedia language lab with the films on the screen with the original spoken language can enrich students’ spiritual world and improve their listening skills. They are influenced by an invisible atmosphere in the English speaking environment, which brings them a lifelong-benefited habits.

5.The Significance and Effects of the Application of Multimedia-aided Model in Oral English Teaching



5.1 The Significance of Multimedia Teaching

Multimedia teaching can encourage students to focus on the coordinated development of literacy. English teaching usually has requirements in four areas: listening, speaking, reading and writing. The corresponding teaching contents should include the different media as text, voice and video information. we now use multimedia system to combine text, graphics, animation, images, sounds, video and other multimedia information into one part, so that the four processes of listening, speaking, reading and writing are no longer fragmented and students' abilities are coordinately developed.

Multimedia teaching can create a self-learning opportunities to develop creative thinking. An obvious feature of multimedia is the interactivity of the teaching process. According to their abilities and interests, students can choose their own study contents and arrange learning process to solve problems independently. Such as memorizing words and phrases, understanding or reciting texts, performing the dialogues and so on. It can lead students to take the advantages of computer multimedia networks and make interactions between people and machines, students and students, teachers and students, etc.

Multimedia teaching can reproduce the plot, infiltrate the ideological education and promote the progresses of students. The purpose of school education is to cultivate the kind of persons with comprehensive development of morality, intellectualism, physical strength, beauty and labor. Through the creation of a multimedia educational context, breaking the spatial and temporal boundaries, and reproducing the scene to help others, teachers can imperceptibly cultivate students' ideology and morality. In this way, there is no obvious preach and students can be educated in a relaxed, pleasant and beautiful environment to form a good morality gradually.

5.2 The Effects after Applying Multimedia-aided Model in Oral English Teaching

After applying the multimedia-aided model in oral English teaching, it has proved that multimedia-aided teaching model really has a positive effect on the students' oral English competence. Constructivism emphasizes learner-centeredness and holds that learners make sense of their world by connecting what they know and have experienced with what they are learning. That is coordinated with multimedia-aided model and it has a complete measurement exerted in oral English class, which merely covers all the steps and procedures of that class.

It increases students' interests in oral English learning. Setting goals and creating authentic situations to reinforce students' awareness of goal oriented learning will stimulate students' cognitive conflict. When the teacher sets the specific learning goals, students are much clearer about the contents what they are supposed to learn. With the learning goal in mind, they are purpose oriented, which is an important factor to increase students' learning interest. Interactive and cooperative activities can strengthen students' learning interest. When the students work



cooperatively, each member of the group is responsible for the group work.

It improves students' oral English achievement. Multimedia is helpful to develop the accuracy and appropriacy of students' grammatical structures and vocabularies. Students' ability to interact by initiating and responding appropriately is developed as well. Interaction also benefits students' flexibility and expressivity. Multimedia-aided activities offer a good opportunity to put foreign language into an immediate use. Students actively participate in the oral English activities. They often communicate and discuss with each other to finish the authentic tasks. They can acquire a satisfaction of authentic communication and become more argumentative by interactions.

It develops students' capacity and strengthens their confidence. Through the entire model of the full training process, some students believe that in the classroom, the rehearsal process of preparing the pre-class lectures raises the focus on the importance of oral English class; the group discussion eliminates the tension of the conversation beginner and increases confidence; the grouping feature of the language lab eases students' nervousness and stimulates the desire for further communications. While some students emphasize the thematic discussion exercises the thinking agility of the students, and the continuous speech calls for not only speaking English, but also learning to think, analyzing problems and expressing ideas. The unique relaxing atmosphere of oral English class makes the whole class add more vitality and entertainment.

It increases students' knowledge. The problem which is difficult to resolve in oral English class is what teachers talked about are much more than what students said. Teachers' talking can add knowledge but it easily occupies students' time. This model requires students to practise discussions on the basis of teachers' supplementing the appropriate knowledge and correcting their mistakes. In particular, statements in the thematic discussion are about policy, economy, society and culture. Some students think that this is an "internalization knowledge" process. Through this kind of "internalization", knowledge becomes more systematic, and the structural organization becomes more reasonable, so the memory becomes more unforgettable. In addition, a topic with more systematic knowledge makes students understand and accept the related new knowledge faster and more effectively.

It promotes students' language acquisition. Beginners use some of the "stereotyped" words to communicate. Once talking about deep topics, they always feel difficult to express themselves. This teaching model is used from the initial dialogues with one or a few words to the more difficult themes in the discussion. The increase of quantity is an important condition for language acquisition. Some students feel that the process to speak is the process of "changing an internal language into an external language". In other words, students can produce "comprehensible output", which is a very important acquisition process. Moreover, in the multimedia-aided oral English classroom, the teacher and the students are not supervisors, but partners.



6. Conclusion

In conclusion, the teacher in the multimedia-aided teaching class is not the boss or disciplinary, but a partner with the students. The partner relationship promotes the development of mutual trust and the more harmonious relationships between the teacher and the students. The teacher does not always direct classroom dialogues, instead, he/she encourages the students to take the initiatives in learning. He/she is also actively engaged in whatever the class is working on observing students' reactions, talking with students about their learning tasks, helping students to solve an English puzzle and so on. The teacher is responsible for creating a scarifying environment for everyone and engaging students in meaningful activities relevant to the theme of learning content. During the activities, the teacher follows up students' initiated topics and demonstrates willingness to have conversations with students. Teaching is to help students to learn. Teachers should understand the goals of English education and be the active participants of the educational reforms. There is a long way for oral English teaching to go.

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The Sacred Space and Secular Function of Jiaoye(郊野)

Sacrifice in the Pre-Qin Period^①

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Abstract

In the pre-Qin period, The word "Jiaoye"(郊野) was relative to the capital. People held various sacrificial activities in the "Jiaoye"(郊野) outside the king's city or the capital. The wide space for sacrificial activities in the "Jiaoye"(郊野) included hills, lakes, rivers, springs and pools, as well as the lowlands, mountains and forests where rivers intersected. In the "Jiaoye"(郊野) sacrifice, the above places not only had the meaning of secular space, but also became the sacred space during sacrifice by placing some symbols or holding certain rituals. Such sacred spaces were both temporary and fixed. The Jiaoye(郊野) sacrificial activities held in the above places in the pre-Qin period were not only an important way for the ancients to communicate with gods, but also carried some important secular functions. One was to advocate enlightenment and lead people to justice and order through sacrifice; The second was the sustenance of emotion. The most prominent feature of the emotional mapping of "Jiaoye"(郊野) sacrifice was the blending of collective emotion and personal emotion.

Keywords

In the Pre-Qin Period, Jiaoye(郊野) sacrificial activities, Sacred space, Educational function, Emotional mapping

1.Introduction

The ancients of China paid great attention to sacrifice. The objects of sacrifice mainly included

^① The paper is the result of a study of early Chinese goddess worship from the perspective of Archaeology (4032/720013).



gods, ancestors' souls and earth gods, especially the sacrifices of heaven and earth, sun and moon, four seasons and ghosts and gods. In terms of time, sacrificial activities were distributed in the four seasons of spring, summer, autumn and winter of the year, including spring sacrifice, summer sacrifice, autumn sacrifice and winter sacrifice. In terms of location, some sacrificial activities were held in ancestral temples and some in the Jiaoye (郊野). People held various sacrificial activities in the "Jiaoye"(郊野) outside the king's city or the capital. The wide space for sacrificial activities in the "Jiaoye"(郊野) included hills, lakes, rivers, springs and pools, as well as the lowlands, mountains and forests where rivers intersected.

2.The Sacred Space of Jiaoye(郊野) Sacrifice in the Pre-Qin Period

The ancient Chinese used hills, lakes, seas, rivers, springs and pools, as well as the lowlands and forests where rivers met, as important places for life, production and sacrifice. The place of residence was selected beside the fertile slope along the tributaries of rivers, and the place of pottery making was also selected in the place with abundant water near rivers. For example, the archaeological sites of the Xia Dynasty were basically distributed in the plain between Yishui and Luoshui in western Henan and the river valley at the upper reaches of Rushui and Yingshui, as well as the river valley basin at the lower reaches of Fenshui in southern Shanxi. It could be seen that the residential areas of the Xia people were mostly in the riverside plain and slope valley close to the water source, and "some are densely distributed on both banks of the same river, close to each other and adjacent to each other" [1] . Shang King Cheng Tang prayed for rain in the mulberry club. According to documents, at the time of the flood, Chinese ancestors lived in high hills on the ground. As soon as the flood went, they moved from high hills to fertile flat land, planted mulberry and raised silkworms on their soil. Mulberry trees liked to grow in water marshes, so mulberry forests were generally close to rivers, lakes and other water marshes. Therefore, it could be inferred that the location of the mulberry community that became Tang praying rain should also be not far from the water marshes. Since the Zhou Dynasty, the emperor of Zhou offered sacrifices to the earth on the square hill in the water. The vassal states could not sacrifice heaven and earth, but only the God of land and the God of grain. Most of the places of sacrifice were near the big river daze within their jurisdiction.

Yan Zu, Qi sheji, song Sanglin, Chu Yunmeng and other places mentioned in Mozi Minggui might be the largest sacrificial societies in various vassal states. Take Chu and Song dynasties as examples. There were flat soil and high hills in the Yunmeng of Chu, which was the place of Chu sacrificial society and men's and women's assembly. There were many water veins in the state of Song. The banks and intersections of Suishui, Jishui, Huoshui and Sishui were suitable for mulberry planting, forming a large mulberry forest. The mulberry forest was a large-scale sacrificial place in the state of Song, and the social sacrifice was also here.

In the "Jiaoye"(郊野) sacrificial activities such as the sacrifice to God of Land, praying for Bearing Children, and cleansing in the Shangsi Festival, in addition to the waterfront in the secular space, the priest or the person who participated in the sacrificial ritual needed to transcend the daily space and entered the sacred realm. One kind of sacred space was temporarily constructed, that was, a marker was artificially set at a specific time, so that the original daily space had extraordinary significance when holding sacred sacrificial activities. Some showed closed or semi-closed characteristics. For example, the holy circle constructed by the goddess in American



culture was a closed temporary sacred space. It was completely isolated from the outside world to welcome the noble goddess and obtain the blessings of the goddess. Once the holy circle was opened, It meant that the ceremony was over, and the temporary sacred space was transformed into a daily space. The marker or boundary that separated the enclosed sanctuary from the surrounding secular space might be a circle or a fence made of stones or branches. For example, when the Chikasu people living on the Mississippi River held a sauna hut ceremony, they used the fence as the boundary of the sacred space, entered the fence and closed the only entrance trapdoor, and the fence became a closed sacred space with everything inside, including people, animals and the deep lakes inside, the willow trees and the breeze, etc., and established an intimate relationship with each other in the sanctuary.

However, the rivers, springs and ponds of "Jiaoye"(郊野) spring festival held in the Shangxi Festival in the pre-Qin period were open to the temporary sanctuary, and there was no obvious boundary. The purpose was not to isolate the secular space from the space, but to better integrate into the sacred space. Regarding the above temporary sacred space, the most important distinction in the circulation of sacred and custom was whether there were holy objects, such as goddess statues, community owners, and stone owners placed on the altar of the holy circle, followed by special landmarks in the sacred time.

In addition to temporary sacred spaces, there were also specific places listed as sacred spaces, such as high platforms, altars, temples, etc. built on the grounds of mountains and rivers. The nine storey sacrificial platform in Jiandi mythology and the mulberry forest sacrificial platform in Tushan's mythology were conventional divine spaces built for offering sacrifices to gods. The sacredness of platforms, altars, and temples was not only because of the statues or landmarks of gods placed inside, but also the entire universe order was presented through stone carvings and paintings on the four walls of the platforms, altars, and temples, such as the heaven and earth, stars, mountains and rivers, gods, sages, elves and ghosts, etc., on the walls of the former sovereign temple of Chu recorded in Qu Yuan's Tianwen had enhanced the sacredness and mystery of these places.

Participants who wanted to enter the sacred space and communicate with the gods also needed to change their identities through certain costumes and rituals. Ancient sorcerers used psychic instruments, vestments, feathers or hats decorated with antlers to communicate with the world. The change from sorcery to history during the Shang and Zhou Dynasties also brought changes in the costumes of the sacrificial rituals. For example, the emperor of Zhou held spring sacrificial ceremonies by "riding Luan Road, driving Cang dragon, carrying green flag, wearing green clothes and taking Cang jade" [2], which reduced the ruggedness and wildness, and adding more humanism and dignity. But this was only the difference between the quality of dress and literature. The sanctity of dress had not been weakened by the enhancement of humanity.

Generally speaking, the sacred space in the "Jiaoye"(郊野) sacrificial activities was mostly located near mountains, rivers, hills and daze. In addition to the geographical proximity to mountains and rivers, markers or sacred objects, special costumes and sacred rituals were important carriers to promote the generation of sacred space. Although temporary sacred space and fixed sacred space were different in the extension of sacred time, they were not very different in educational function and emotional mapping.

3.The Enlightenment Function of Jiaoye(郊野) Sacrifice in the



Pre-Qin Period

In the Chinese sacrificial ritual culture, the righteousness of sacrificial rituals was governed by obedience, which was what the Book of Rites says: "The inner part is for oneself, and the outside is compliant with the way. Loyal ministers serve their kings, and filial sons serve their relatives. The essence is one. The upper part is obedience to the ghosts and gods, the outer part is obedience to the emperor, and the inner part is filial piety to the relatives. This is called preparation." [3] The Chinese people's obedience, loyalty and filial piety of being respectful and docile and serving ghosts and gods, kings and elders and close relatives were reviewed over and over again and transmitted from generation to generation through sacrificial rites, so as to build a moral space with justice first and family and country order first. This moral space was a sacred blessing residence deeply rooted in the hearts of the son of heaven and even the common people, that was, the virtue of gods' blessing. Sacrifice did not lead people to divinity and nothingness, but to justice and order. The sacred space of Jiaoye(郊野) sacrifice was based on this and completed through various rituals. Therefore, the main secular function of sacrifice was enlightenment.

For example, the Folk Spring Sacrifice to God of land was not spontaneously organized by the people, but under the organization and auspices of officials at and below the township level, which had a strong educational purpose. Zhou Li recorded that the governor "worshipped the God of land at the age of and read the law according to its people" [4] , and so educated the people. The specific rituals of the Folk Spring Sacrifice to God of land in the pre-Qin period had not spread, but some could be known according to later records. For example, the Xianyou County annals recorded the detailed situation that the sacrifice in Lishe paid attention to education, and the vows made during sacrifice were mostly related to education.

Then, take the spring cattle Festival, which has been handed down for generations, as an example. The people formed a procession and gathered in the rural temples. The local top officials knelt down to the spring idol carried by the procession. When the procession arrived at the gate of the designated temple, the magistrate who had been waiting there earlier greeted the procession as a priest. He stood under the canopy, dressed in gorgeous clothes, read out decrees and explained farming matters to the people, and then three whip spring cattle (Buffalo statue), the official ceremony ended. People began to smash the spring cattle with stones and scramble for the fragments of the spring cattle. Then there will be talent performances and various celebrations. The purpose of political education and persuasion here is very clear, which obviously continues the purpose of sacrificial society activities in the pre-Qin period.

The "Jiaoye"(郊野) sacrificial activities conducted in the sacred space required the participants to be sincere, respectful and solemn, because the essence of the sacrifice was to bring harmony to the world, that was, to reverse the beginning, to ghosts and gods, to harmony, to righteousness and to concession, so as to achieve the purpose of enriching the foundation, respecting the superior, establishing the people's discipline, making the upper and lower levels not rebellious, fighting and



even the rule of the world. Therefore, its educational role was not realized through a certain ceremony, but ran through the words and deeds of the sacrificial participants. The physical and mental state of the participants' external courtesy and internal sincerity is in line with the sanctity and solemnity of the sacrificial activities.

4.The Emotional Mapping of Jiaoye(郊野) Sacrifice in the Pre-Qin Period

The main secular function of Jiaoye(郊野) sacrifice was to advocate enlightenment. The singing and dancing activities and rituals related to enlightenment mainly expressed collective emotion. The projection of personal emotion in sacrificial activities was extremely introverted. For example, at the moment of celebration and excitement in the spring cattle sacrifice activities, the whole team released the same emotion based on the same expectation and value orientation. Therefore, the periodic spring cattle sacrifice celebration was the periodic recurrence of the same collective emotion. Personal feelings were not freely released in celebration, but sang in restraint and danced in fetters.

On the other hand, combined with the "Jiaoye"(郊野) sacrificial activities such as the sacrifice to God of Land, praying for Bearing Children, and cleansing in the Shangsi Festival to meet men and women to achieve the purpose of marriage, it could be seen that although the space left for personal emotional expression in sacrificial activities was very limited, it was still inevitably integrated into personal emotional demands, such as the love of young men and women. Therefore, the most prominent feature of the emotional mapping of rural sacrifice was the blending of collective emotion and personal emotion.

This characteristic of country sacrifice was particularly obvious in the book of songs. As early as 2000 years ago, Confucius gave the most authentic evaluation of "thinking without evil" when sorting out the book of songs, which revealed the importance of justice and order behind the verses of the book of songs. The expression of personal emotion did not exceed the social order and rules, which was the social connotation of "thinking without evil". Behind the "music without sex, sadness without sorrow" was the controlled release and disclosure of personal emotions in poetry, which was reflected in the repeated use of overlapping words and fixed sentence structure. Gaoyuan said, "the book of songs was not a pure collection of poems in the early stage. It was closely linked with the ritual and music civilization, which established social order and social rules through artistic means." [5] It also emphasized the educational function of the book of songs.

There are many poems in the Book of Songs related to the "Jiaoye"(郊野) picking activities related to sacrifice. For example, The women collected the artemisia in the marshes and streams for the public worship in the poem of Picking Fan(蘋). In the poem of Picking Ping(蘋), the women picked the clover fern and algae in the streams and waterfront in the south to prepare for the upcoming ancestor worship ceremony. According to literature records, clover fern, artemisia,



aquatic weeds and algae were all sacrificial dishes for ancestor ghosts and gods. The poem of Fuyi was also a poem about picking. The asiatic plantain had the function of being a suitable son, When interpreting this poem, Wen Yiduo pointed out: "There is no 'individual' in the patriarchal society. A person exists for his race, and a woman exists in the function of transmitting and reproducing vitality for the race. If she cannot prove this function, she will be despised by her peers, cursed and even expelled by her men. What is particularly frightening is that she is said to be condemned by God - ancestors." [6] This culture that ignored individual independence was manifested in sacrifice, that was, the collective emotion of the whole race or community was more displayed in the sacrifice ceremony or sacrifice process, rather than personal emotion. Just as Harrison said in his discussion of "Seasonal Rites: The Spring Festival", personal emotion could not become ritual, "We have also seen that, weak as he is in individuality, it is not his private and personal emotions that tend to become ritual, but those that are public, felt and expressed officially, that is, by the whole tribe or community. " [7] The place where the picking activities related to sacrifice were located was not only the sacred space where the sacrifice was located, but also the space of public order. The young men and girls in it were virtually bound by the sacrifice justice and social conventions contained in the place, and had to release their inner love in moderation. Therefore, some poems, such as Picking Shu(菽), showed a sense of harmony, music and beauty, the poem of Zepo contained the implicit sadness of thinking but not thinking.

Some poems about picking described that the sacrificial objects growing on the waterfront were associated with the beloved. For example, the poems of Sangzhong, Zepo and Fenjuru described the association imagination between the waterfront plants and their sweetheart through the sacrificial picking activities. Waterside picking was often accompanied by gatherings of young men and women. When they missed their loved ones and could not meet each other, they couldn't help thinking of the situation of meeting at that time. Therefore, they took the waterside plants used in sacrifice as an analogy. The poem of Sangzhong directly described the dating of young men and women in Wei when picking. Sangzhong, Shanggong and Qishui had become good places for men and women to date. However, it was worth noting that although the picking scenes in these poems had a strong flavor of love between men and women, the sacrificial justice of waterside plant picking could not be ignored when going deep into the pre-Qin ancient cultural background.

5.Conclusion

Academic circles pay more attention to the objects of Jiaoye(郊野) sacrifice in the pre-Qin period, such as heaven, earth, sun and moon. Here, we mainly discuss the pre-Qin rural sacrifice from the two perspectives of how the secular space was transformed into the sacred space and the secular functions carried by the sacrificial activities held in the sacred space. In addition to the geographical proximity to mountains and rivers, landmarks or sacred objects, special costumes and sacred rituals all played an important role in the generation of sacred space. At the same time,



the educational function of rural sacrifice almost ran through the words and deeds of sacrifice participants. Participants should not only be sincere and respectful internally, but also formed a social group with consistent standards through activities such as praying for gods, reading or listening to vows, which virtually led people to justice and order. The song and dance activities and ceremonies in the process of sacrifice mainly expressed the collective emotion in a very warm way. The way to express personal feelings was extremely introverted, which was manifested in the controlled release and disclosure, which did not exceed the social order and rules. Generally speaking, the Jiaoye(郊野) sacrifice in the pre-Qin period not only had the sanctity and secularity, but also integrated the collective emotion and personal emotion, and had become an important way to enhance the group cohesion.

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Research on the Countermeasures of Intellectual Women Realizing The Chinese Dream

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Abstract

Based on the new requirements of the "Chinese dream" for intellectual women, this paper analyzes the difficulties faced by intellectual women in making achievements, and puts forward some countermeasures to inspire intellectual women to make achievements in realizing the "Chinese dream". It includes: building a progressive gender culture system, respecting the characteristics and personality of intellectual women, adhering to the management concept of developing strengths and avoiding weaknesses, creating more opportunities for intellectual women to make achievements, giving full play to the role of trade unions, giving full play to the exemplary role of excellent intellectual women in making achievements, and strengthening the training and learning of values and business skills for intellectual women.

Keywords

Intellectual women, The Chinese dream, Making achievements

The essential connotation of The Chinese Dream is to achieve national prosperity, national rejuvenation and people's happiness. Realizing the great rejuvenation of the Chinese nation is not only the dream of the country, the dream of the people, but also the dream of Chinese women, who account for half of the population. Feminist scholar Wilma Scott Hyde once said affectionately that "those hands that push the cradle can also shock the world!". Indeed, women are an important part of creating and promoting the progress of human civilization. As a typical representative of women with high cultural quality, intellectual women are an important force in the fields of science and technology, culture and art, sports and health, education and scientific research. The self-development of intellectual women has a far-reaching impact on the development of the whole society and the realization of "The Chinese Dream ". Therefore, facing the common development dilemma of intellectual women, how to stimulate and condense the



powerful power of intellectual women to make contributions to the realization of "The Chinese Dream" is one of the important research topics.

1. New Requirements of The Chinese Dream for Intellectual Women

First of all, in order to realize "The Chinese Dream", intellectual women should have high comprehensive quality. In addition to mastering the relevant knowledge of natural science and social science, we should also master some emerging disciplines of interdisciplinary and comprehensive science, such as new medicine integrating rehabilitation nursing, sports, diet and nutrition, environmental sanitation and health promotion. This requires knowledge women to continue to learn and improve. Only by constantly learning new knowledge can we broaden our horizons and have the same competitiveness as men in intelligence.

Secondly, in order to realize "The Chinese Dream", intellectual women should improve their awareness of social responsibility. We should realize that intellectual women are not accessories of men, but can support half of the world. Intellectual women can not only fulfill their life obligations in life, but also take responsibility in social work and realize their social values.

Moreover, in order to realize "The Chinese Dream", intellectual women must have a strong sense of competition. Only by enhancing the sense of competition can we show our talents, seize opportunities and make more contributions to the realization of "The Chinese dream".

Finally, in order to realize "The Chinese Dream", educated women must have self-esteem, self-confidence, self-reliance and self-improvement. Only in this way can we use our wisdom and labor to support a blue sky for ourselves and emit the fragrance of women. At the same time, educated women should exercise more and enhance their physique, so as to play a variety of roles in society and family, resolve the dual pressure of society and family, and better realize "The Chinese dream".

2. Current Practical Difficulties Faced by Intellectual Women in Making Achievements

2.1 The Frequent Transformation of Various Roles Increases the Pressure of Intellectual Women

Today's society is full of too much noise and vanity. As the wife, mother, daughter-in-law and daughter of the family, as the employee or leader of the unit, when facing the frequent transformation of various roles in the family and career, women will bear the pressure from many aspects and become impetuous and tired. Because intellectual women should not only undertake the task of housekeeping, marriage and having children, but also undertake the same work and scientific research tasks as male intellectuals. This means that intellectual women need to make



more efforts to obtain the same recognition as male intellectuals, and the higher you climb, the greater the pressure.

2.2 The Traditional Gender Concept has a Great Impact on the Development of Intellectual Women

For thousands of years, the family role division mode of "men outside and women inside" under the traditional concept has been deeply accumulated in people's behavior consciousness, which will undoubtedly hinder the development of women, resulting in some of them not wanting to make progress and willing to return to the traditional family role. According to the findings of social life, some educated women are only satisfied with doing some simple jobs. Their interests mainly focus on leisure and entertainment. In addition to dealing with daily work, they are almost not interested in skill improvement and innovation research. Because of the traditional gender culture, women's values are mainly reflected in family life. These concepts undoubtedly suppress the desire of intellectual women to seek self-development.

2.3 The Special Physical and Psychological Dependence Causes Occupational Fatigue and Backward Performance of Intellectual Women

Because of their special physiology, female intellectuals will face many practical problems. For example, from pregnancy, childbirth, breastfeeding to starting work, the work interruption time is at least more than half a year. During this period, business learning is in a complete or semi-stop state. The original knowledge, skills and skills mastered at work will regress to a certain extent. Good ideas such as continuing further study or applying for scientific research projects will be postponed or canceled due to having children and dealing with trivial and complicated housework. After work, women will still involve a lot of energy in their children's early childhood, but their responsibilities and tasks will not be reduced. They bear much more pressure than men. These factors are easy to cause mental tension and physical and mental fatigue. At the same time, women's dependence psychology limits their self-determination. They can't make their own decisions and decisions. They can't be independent and creative in their work. This has become an internal obstacle to the backward performance of female intellectuals.

2.4 Job Burnout, Confusion and Lower Pursuit Level Restrict the Development of Intellectual Women

According to the survey of the research group of "investigation on the quality of professional women in undergraduate colleges and universities" of JiMei University, most intellectual women in Colleges and universities hold a positive attitude towards their personal professional status and living ability. Nevertheless, they found that respondents generally encountered major difficulties in their actual work, such as "disproportionate pay and return" and "bottleneck in scientific research". The main factors hindering the development of intellectual women are "limited energy" and "lack of development enthusiasm and motivation". There are still many intellectual women with great job burnout and development confusion.

In addition, in the period of social transformation, there has been a downward trend in the pursuit



level of some intellectual women, which hinders their development: first, there has been the phenomenon of "housewife return". Secondly, influenced by modern business culture, some intellectual women pursue "secularization" and material enjoyment. These factors are not conducive to the all-round development of intellectual women.

3. The Countermeasures of Inspiring Intellectual Women to Make Achievements to the Realization of The Chinese Dream

3.1 Building a Progressive Gender Culture System

Practice has proved that the concept of gender culture will become a habitual power and invisible system in social culture, affecting people's values and role choices. Therefore, we should create an advanced gender cultural atmosphere for intellectual women on the basis of the concept of gender equality. Social media should take newspapers, magazines, network platforms, radio and television and other mass media as carriers to vigorously publicize women's great contributions and the importance of coordinated development between men and women; Positively establish a new concept of gender roles, advocate men and women to share social and family responsibilities, promote the common progress and coordinated development of women and men, form a social and cultural atmosphere conducive to women's development, and build a progressive gender cultural system.

3.2 Respecting the Characteristics and Personality of Intellectual Women, Adhering to the Management Concept of Developing Strengths and Avoiding Weaknesses

In practical work, we should not only recognize the potential role of intellectual women and regard them as an indispensable and important force in the talent team, but also respect their special endowment and personality. Starting from the personality characteristics of intellectual women, we should fully understand the advantages and disadvantages of women, develop their strengths and avoid their weaknesses, so as to mobilize and stimulate the enthusiasm and creativity of intellectual women. We should not only provide a platform for full development and strict requirements for intellectual women, but also take care of their special difficulties, so as to create necessary conditions for intellectual women to complete their work tasks. This is an important environmental factor and external condition for intellectual women to make achievements.

3.3 Create more Opportunities for Intellectual Women to Make Achievements

At present, we should not only do a good job in the training and education of intellectual women through various channels, but also create more equal opportunities for intellectual women to make achievements. Whether to provide more equal opportunities for intellectual women is a common concern of many intellectual women. For example, in the field of scientific research, it was suggested that women scientists could be supported to carry out scientific research through the



establishment of various forms of special research funds; Set up a special training fund to provide better education and training opportunities for the career development of female scientists.

In different occupational groups and jobs, the activities and contents of intellectual women can be very rich. Decision makers can carry out various forms of meritorious activities in combination with the professional characteristics and endowment characteristics of intellectual women, so as to create more opportunities for intellectual women.

3.4 Give Full Play to the Role of Trade Unions

Trade union organizations should strive to adapt to the new requirements of the new situation for intellectual women's work, and consciously explore and improve new ideas for work. Love activities can be carried out to solve problems for intellectual women, relieve their worries in work and life, give them more care and love, form a concept of tolerance and understanding for female intellectuals, and create conditions for their better development and progress. We can carry out popular and distinctive cultural and sports activities, create a loose and harmonious working atmosphere, and make the majority of intellectual women relax and rest physically and mentally after their busy work, so as to have more energy to invest in work and study, so as to inspire the positive work and life attitude of intellectual women and enhance their ability to resist pressure.

3.5 Give Full play to the Exemplary Role of Outstanding Intellectual Women in Making Achievements

Excellent intellectual women are outstanding representatives of women's wisdom and strength. They study hard, work hard, devote wholeheartedly, have the courage to innovate, and make outstanding achievements and make great contributions in their Own position. Organizations and units should increase the reporting and publicity of their advanced achievements and strengthen the exchange and learning of their advanced work experience, so as to encourage and drive more intellectual women to join the upsurge of making achievements and realizing "The Chinese Dream". Make the majority of intellectual women take excellent and advanced intellectual women as models, constantly temper themselves in work, change many heavy roles in life, and make the family and social roles complement each other, so as to continuously improve their comprehensive quality, realize the social and life value of intellectual women, and contribute to the realization of the "Chinese dream".

3.6 Strengthen Value Education and Professional Training for Intellectual Women

In the current context of social development, only by establishing correct values can we have good professional ethics, inspiring the sense of responsibility, have the passion for innovation and the driving force for development. Without the internal drive of correct values, the professional attitude will be pale and weak, and the promotion and application of professional ability will be listless. As Li Kaifu said, "if one wants to succeed, one must first have correct values, because values are the fundamental factor guiding all attitudes and behaviors". Therefore, strengthening value education is not only the practical requirement of intellectual women to adapt to the



development of the times, but also the spiritual source of intellectual women's achievements. In addition, according to the development needs of knowledge women, professional skills training can be carried out for knowledge women at different levels, in different fields, highlighting key points and targeted, so as to improve various comprehensive qualities and abilities required by knowledge women to make achievements.

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The Dropout Research of English Majors in Shandong Open University

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Abstract

This study adopts the methods of quantitative research and qualitative research to analyze the main causes of the dropout of English majors in open education, discusses the influencing factors on dropout from the aspects of the classification, the proportion and the impact of dropout elements, and sorts and analyzes the input cost for the enrollment and management of the new learners to probe into the influence by dropout on the input cost. It aims at helping educational institutions to pay an attention to the cost input, to effectively lower the dropout rate, and to promote the economic and social benefits from the invested cost by the learners and the educational institutions.

Keywords

Causes of dropout, Influencing factors, Input cost

1. The Background and Target of the Research

1.1 The Motivation of the Research

The modern distance education has seen considerable expansion within the past few years. Because of its distinct features, it offers more and more study opportunities and platforms of career development and lifelong learning for adults. It also contributes to make education more equitable. However, with the development of modern distance education, the high dropout rate is a prominent problem. The dropout rate of English majors in Shandong Open University is quite high, accounting for about a quarter in recruited learners in 2004~2007. Therefore, this study



observes 83 learners who recruited in spring 2010. They are from 37 classes in 13 cities. In this study, the definition of dropout is considered as learners who officially request withdraws or suspensions of schooling, and who have transferred to other majors. This study tries to analyze the causes and influencing factors of dropout, and then finds corresponding strategies to improve the benefits of both the learners and education institutions, and therefore avoids the waste of cost.

1.2 Theoretical Foundation of the Research

As for the dropout problem, abroad researchers put forward theoretical models and domestic researchers make empirical studies. The achievements in this field give us a reference for theoretical foundation, analysis of data and research method.

Dropout models aim to discuss various dropout factors which focus on personal characteristics of learners, environmental changes and services of institution. For example, dynamic dropout model of Tinto (1975) proposes that the reasons of dropout should be studied by learners' learning behaviors, and the results, attitudes and goals. The background information of learners influences the interaction between the learners and variables of study environment. And this interaction will then influence the results of study and dropout. Kember (1989, 1995) modifies Tinto's model. He divides influencing factors into four categories, social integration, academic integration, external attribution and academic incompatibility. He proposes an analysis of the cost and benefit, and a research of the relationship between feedback and variables. The dropout model of Powell, Conway and Ross describes three factors which influence dropout and interact with one another, personal characteristics (study motivation and learners' background of their education, society, economy), changes in life (changes of family, physical condition and work), system of education and organizational factor (transmission of courses, organization of curriculum and supportive system). Among them, personal characteristics are the most important factors. However, Brown's model adjusts the significance of the three factors. The factor of institution and organization is emphasized which means the teachers' influence on teaching environment is greater than the influence of learner's personal characteristics.

Domestic scholars mainly discuss dropout causes, regular patterns of dropouts, influencing factors and corresponding strategy. For example, Cao Wen (2005) finds out that dropout rate is higher in the second semester; Zhang Miaohua (2006) analyses the features of dropouts through their sex, age, optional courses and causes of dropout, showing that the rate of male dropouts is higher than female dropouts and the dropouts who have already taken 22~27 credits account for the largest proportion; Ji Zhe et al (2008, 2009) conclude four factor influencing distance learners to complete their studies through Structural equation modeling: social integration, academic integration, external attribution and academic incompatibility; Lai Xianming (2009) finds out the dropout rate has a close relationship with the learners' application, educational level, sex, age, learning stage, major, and learning center; Li Ying et al (2009, 2010) not only analyze regular pattern of dropouts in long distance learning and its influencing factors quantitatively, but also



find out dropouts may face a more difficult situation (conflicts between study and work, economical pressure, lower ability of autonomic learning) through investigations and interviews, and then propose policy and work orientation of long distance learning institution.

From these researches above, we can see that the influencing factors of dropout are dimensional, including the learner's educational background, personal characteristics, learning motive and attitude, efforts spent, family relationship, working condition, financial situation, physical condition and so on. These influencing factors also have a close relationship with teaching organization and management of educational institution, curriculum transmission and courses offered, support service in the process of teaching and learning. Except personal background and personality, other factors are dynamic. As a result, this paper tries to solve the problem: which factors act as a decisive role? Which factors play a crucial role in making mental shift to learners? Besides, analysis of cost and benefit in Kember's model catches our attention.

1.3 The Tasks of Research

Although dropout is an inevitable problem in every education forms, high dropout rate will influence the development of open education, block up the life-long education system and cause multifaceted economic losses of society, educational institutions and learners. This paper focuses on factors which play a decisive or crucial role in making mental shift to learners, and effects of dropout on cost and benefit. It aims at helping educational institutions to pay an attention to the cost input, to effectively lower the dropout rate, and to promote the economic and social benefits from the invested cost by the learners and the educational institutions.

2. Research Process and Methods

2.1 Research Steps

The process of the study includes five steps.

The first step is to collect the information of English majors through QQ and e-mails, such as the distribution of learners and the ways to contact. The second step is to confirm the dropouts. We check the results of the two courses (English in Daily Life and English at Leisure) of the first semester and try to get more information about learners' situation of study and examination. By using the education management online platform, we finally confirmed ten dropouts who lived and worked in different regions in Shandong Province. The third step is to hold video conference with members of the research project and instructors of the ten dropouts, because they work in different areas. At this conference, we present the statistics of examination in the first semester, make clear the requirements and assignments of research, and arrange how to operate questionnaire investigation and interview. The next step is online questionnaire survey. With the help of instructors, we contacted the ten dropouts to invite them to fill in the questionnaires. The



effective questionnaires are eight after eliminating two ineffective questionnaires. The final step is to organize and perform telephone interviews.

2.2 Research Methods

This study adopts the methods of quantitative research and qualitative research. Through analyzing the data of online questionnaire, we find the influencing factors of dropout in English majors and then discuss the interrelationship between them, and finally describe why so many English majors in open education quit school. By telephone interviews, we get more information about the feelings and explanations of dropouts in term of themselves' behavior of leaving school, which makes up what the questionnaire ignores or leaves out. The above complex research of the quantitative and qualitative methods can mutually confirm the study results in different aspects and ways, thus both methods supplementing and supporting each other. The data in the research is gathered through the online questionnaire investigation and the telephone interviews. The quantitative research is based on the analysis of effective data of the online questionnaires and the qualitative research is to classify and analyze problems reflected in the telephone interviews.

3. The Results and Analysis of the Study

3.1 General Information of Dropouts

There are five males and five females in the ten dropouts. Four learners are in 20~25 years old, four in 26~30 and two in 30~35 years old. All of them have full-time work and afford tuition by themselves. Eight learners were English major before getting into open education. Five learners' jobs are related to English. Only one of them went through the whole study process and took the final examination in the first semester, but now transfers to the other major. The rest nine learners give up English study soon after the register, and two of them have already changed majors and the other two have an inclination for changing schools or majors.

3.2 Data Analysis of Online Questionnaire Investigation

Table 1 presents the data of the effective questionnaires including 14 questions in ten dimensionalities.

Table 1. Statistics of online questionnaire investigation

Dropout reasons (Dimensionality)	Details	Agree	Neutral	Disagree
Conflicts between work and study	1. I am busy, so I have no time to study.	4	2	2
Time management	2. I have time to study but cannot manage time effectively.	1	4	3



Learning foundation	3. My English is weak, so I cannot follow the courses.	1	3	4
Difficulty of courses	4. Courses are so difficult and beyond my capacity.	1	4	3
Difficulty of exam	5. The exams are so difficult that make me lose my confidence.	1	4	3
Major choice	6. I choose the wrong major because my career development and interest are in other subject.	2	3	3
	7. I choose the wrong major because English is too difficult.	1	3	4
Support service of university	8. The exam arrangement collides with my work, so I cannot take exams on time.	3	3	2
Instructors	9. Instructors rarely contact me and do not pay enough attention to me.	1	3	4
Other difficulties	10. My home and working place is far away from school. Transport facilities affect my study.	2	3	3
	11. I cannot find quiet environment at home or working place.	1	3	4
Emergency	12. I have changed my job so I cannot continue study.	1	3	4
	13. Misfortune appears in my family, so I cannot continue study.	1	3	4
	14. I have financial difficulties, so I cannot continue study.	2	3	3

① Discussion of “Agree” section

In this section, conflicts between work and study and collision between exam time and work are most widely chosen, about three to four learners. It states that the principal problems which adult learners are faced with are various kinds of relationships within study and work. The advantage of adult education is that learners can study while working. These conflicts, if mishandled, could turn advantages into drawback in learning. Career development, inconvenient traffic and financial difficulties are in the second place, two learners each. Learners will think about whether the chosen major will facilitate career in the future. If there is a real gap between thought and reality, they will give up the study. The traffic problem is so practical that it will directly influence whether learners are able to take part in the teaching activities and the examinations or not. Sudden financial difficulty will bring survival pressure for learners. Although the rest of nine questions are chosen by one learner each, it also shows that the reasons of dropout are various. Some of them are mutually related, such as the learning foundation, the difficulties of courses and the difficulties of examinations.

② Discussion of “Neutral” section



In this section, only the question of conflicts between work and study is chosen by two learners. However, three or four learners choose the each of the other thirteen questions, which shows the learners' attitudes toward other questions are neutral. Why a large proportion of them choose the neutral attitudes? Does the questionnaire omit something? Or they just do not want to answer these questions?

③ Discussion of “Disagree” section

Two learners disagree with conflicts and time collision as their dropout reasons, and three or four learners disagree with the other questions. Is it possible that there are other reasons for their dropouts?

From these analyses above, we can see that learners choosing “Agree” are in the minority, but “Neutral” and “Disagree” in the majority. This phenomenon attracts our attention. We decide to interview them to get deeper reasons.

3.3 Analysis of Telephone Interviews

As the ten dropouts are from eight classes in five different cities and it is difficult to get them together to have face-to-face interviews. So we decide to interview them each by telephone and record the whole process. We have five dropouts who accepted the formal interviews (Learners 1~5 in the table 2 below). Four dropouts explained the causes of ending study during the process of contact (Learners 6~9).

Table 2 A summary of telephone interview

Learners' number		L1	L2	L3	L4	L5	L6	L7	L8	L9
Motivation of learning		Job search	Professional titles	Professional titles	Job search	Interest	civil service examination	○	○	○
Reasons of dropout	No requirement for an English diploma	★	★	◎	★	◎	◎	◎	◎	○
	Choosing a wrong major	○	○	○	★	★	★	○	○	○
	Difficulties of study	○	☆	X	☆	★	○	★	★	○



	Conflicts between work and study	○	○	X	★	X	☆	☆	○	★
	Inconvenient traffic	○	○	X	★	○	★	○	○	○
	Economic cost	★	★	★	○	○	☆	○	○	☆
Only registered		√	√	√	√	X	√	√	√	√
Taking courses		X	X	X	X	√	X	X	X	X
Changing major or school		X	X	√	X	√	◎	◎	√	○

(Notes: ★: indicates reasons for dropout; ☆: potential reasons for dropout; ◎: demands for diploma of other majors; ○: not mentioned in the interview; √: yes; X: no)

Table 2 shows us six main reasons of dropout. During the interviews, we find that these six reasons are not isolated but correlative. As for each dropout, some reasons are dominant, some are potential. We have a detailed description and analysis of these reasons below.

Firstly, with the changes of work and environment, some learners do not need English diploma any more. As a result, when the relationship between diploma and work development become weak, adding other factors, the learners will lose the inner power of study and give it up. Secondly, Whether the learners' choice of English major can satisfy their demand for career development or whether learners can adapt to the features of English major, has direct influence on learners' learning sustainability. These interviews reveal that when the learners find what they have chosen is not helpful to their jobs, they will give up English learning. Thirdly, the unique characteristics and tough requests of English learning force most learners to be stressfully. This reveals that the wrong major and the weak English foundation are closely related to the English learning difficulties. The learners will surrender when they are faced with difficulties and feel helpless in the process of learning English. Moreover, some learners are dreaming of improving their life by arming themselves with knowledge. On the contrary, busy work obliges them to taste the difficulty of further study. In addition, the adult learners live outside the university. Some teaching activities are likely to be called off because their houses and workplaces are far away and they have inconvenient traffic. Finally, Economic cost is an inevitable expense for all learners, and economic pressure is one of the reasons that they give up their studies.

During the telephone interviews, we also find that only one learner took part in the study process of the first semester, other eight learners just paid for the register, not involved in the study, which explains why the learners takes neutral or dissenting opinions in the online questionnaires because



they are not familiar with teaching activities. Three learners have already changed majors or schools and two learners have an intention to do it. This phenomenon arouses some questions: which one is the crucial factor causing dropout? What has been invested by learners and educational institutions and how would dropout affect the invested cost?

3. 4 Comparative Analysis of Online Questionnaire and Telephone Interviews

This study tries to compare the data of the questionnaire and the interviews. It finds out that there are similarities and differences in dropout factors and data display in the two surveys above, and the results of the online questionnaires are consistent with the telephone interviews. The similarity is that the six dimensionalities of the interviews reflect in the ten dimensionalities of the questionnaires. That is choosing wrong major, learning difficulties (including learning foundation and difficulty of exams), conflicts between work and study (including time collision of exams and work, sudden changes of work), inconvenient traffic and economic cost. The differences are as follow: “no requirement for English diploma” is not referred in the online questionnaire but mentioned by some dropouts in the interviews, and as for some sections, the data of the questionnaires and the interviews are not exactly identical. For example, conflicts between study and work and collision between exam time and work are most widely chosen in the questionnaire, but in the interview only one learner talks about it in details and others just make a casual remark. Only one learner chooses learning difficulties in the questionnaire but four learners in the interviews mention the difficulties in their study, pressure and worries about whether they can finish school. It explains that the dropouts would like to communicate with the investigators according to their real situations and to talk about what strikes them most. The similarities and differences show the importance of the interviews — qualitative research makes up the quantitative research: some dropouts are not willing to answer questionnaires or give the real information, but want to communicate with people to let investigators understand their behaviors. What they need are affection and understanding. Generally speaking, the interviews not only check the information gathered from questionnaires, but also give a more detailed description and explanation of the reasons for dropout.

4. The Discussion and Introspection of the Study

4.1 Discussion of Influencing Factors of Dropout

The survey results illustrate that influencing factors involved in the research, such as study motive, learning foundation, learning difficulties, choosing wrong major, work-study conflict, inconvenient traffic, study expenses and support service of educational institutions, coincide with the influencing factors in the dropout research models and the dropout empirical researches mentioned above in the theoretical part. The influencing factors are dynamic and interactive. We



will discuss the influencing factors on dropout from the aspects of the classification, the proportion and the impact of dropout elements as following:

On the basis of the data from the questionnaires and the interviews, we can see that the changes of study motive, weak learning foundation, learning difficulties caused by the new learning content and form, confusion led by wrong major choice, survival pressure from economy, conflicts between work and study, inconvenient traffic, problems caused by emergency, time collision and lack of support service are the main reasons for dropouts. The study shows that the influencing factors can be divided into two groups, individual elements (Chart 1. No.1~8) and institution elements (Chart 1. No. 9~10). Both groups of the elements are dynamic and interactive. They vary from person to person. The combined function of the two groups of elements can give learners pressure and impact. If the pressure and impact is beyond learners' ability, learners will feel isolated and despairing. They will probably give up the study. However, if the educational institutions can regulate and control support service, it will turn some negative factors to positive factors.

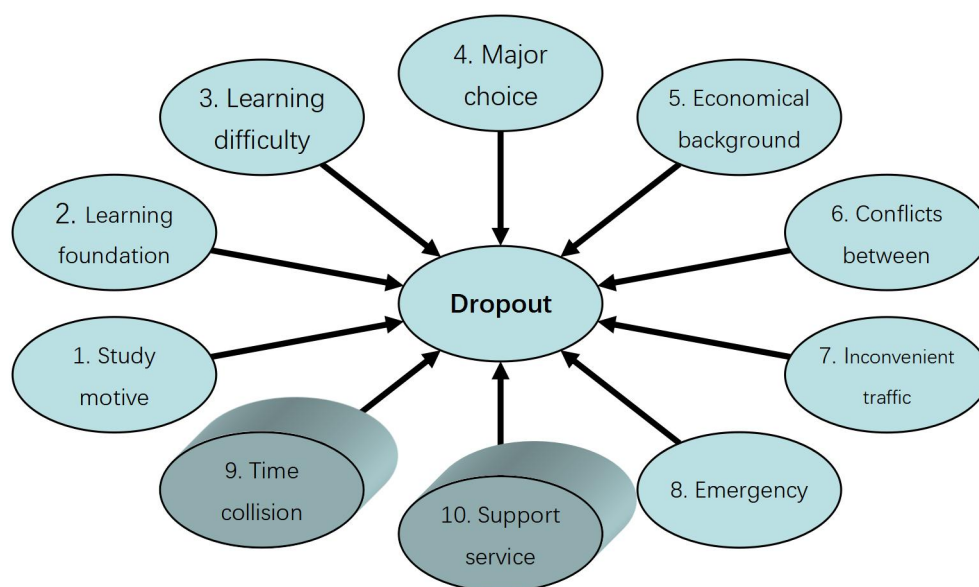


Chart 1 Main influencing factors of dropout

From chart 1, it seems that the impact of learners themselves (No. 1~8) is more powerful than the educational institutions (No. 9~10), which also identifies with Tinto's dropout model---the reasons of dropout should be studies by learning behaviors of learners and their results, attitudes and goals. However, the study also finds that although the proportion of individual elements is larger and is a determining factor to dropout behavior, the institution elements play a crucial role in making mental shift to learners. With a deeper analysis, it is thus cleat that the influence of support service of the educational institutions is more important.

When learners enter into distance educational institutions, they will match their interests and social experiences with various factors and elements of open education. If the results are identical, they will probably continue to study. That requires educational institutions to offer personal



support service to learners from different social backgrounds, and help them adapt to learning in open education. That, in turn, would improve the degree of the integration with learners and open education. Understanding the learners' study motives and learning foundation and analyzing their demands for diploma can help educational institutions find some potential dropout factors. If the institutions can provide some effective information about personal development and major choice, the phenomenon of dropout after register and unnecessary invest cost can be avoided.

4.2 Introspection of Invest Cost

Cost and benefit analysis of Kember's dropout model mainly involves personal target, learning result, work and life condition. It claims if benefit is far lower than the expected return of the cost, dropout will take place. This type of dropout model only discusses the influence of invest cost on dropout from the perspective of learners. Our research considers that it should take the determination of dropout as point of breakthrough and analyzes the various input cost of learners and educational institutions. It also discusses the impact of dropout on the cost which the learner and educational institution input during study process.

4.2.1 Invest cost of enrollment and freshmen management

Both learners and educational institutions have to input funds and energy for enrollment and freshmen management. It takes much time and energy for learners to search information and consult by themselves, on telephone or the internet. During this process, certain expenses have to be paid, such as traffic and telephone fees. Besides, registration fee is needed. Educational institutions also invest a great deal of manpower, material and financial resources for enrollment propaganda and management. They hold conferences to assign the task to all departments, publish application information and advertisement before enrollment. During the enrollment, they arrange staff to answer phones and online questions, receive learners and help them with application procedures. As for freshmen management, educational institutions should keep in touch with learners in order to inform them of related events timely, organize the register and collect fees, and arrange entrance education of in characteristics of distance education and network techniques for freshmen. The research shows that the educational institutions spend a lot of labor power, material resources and financial capacity.

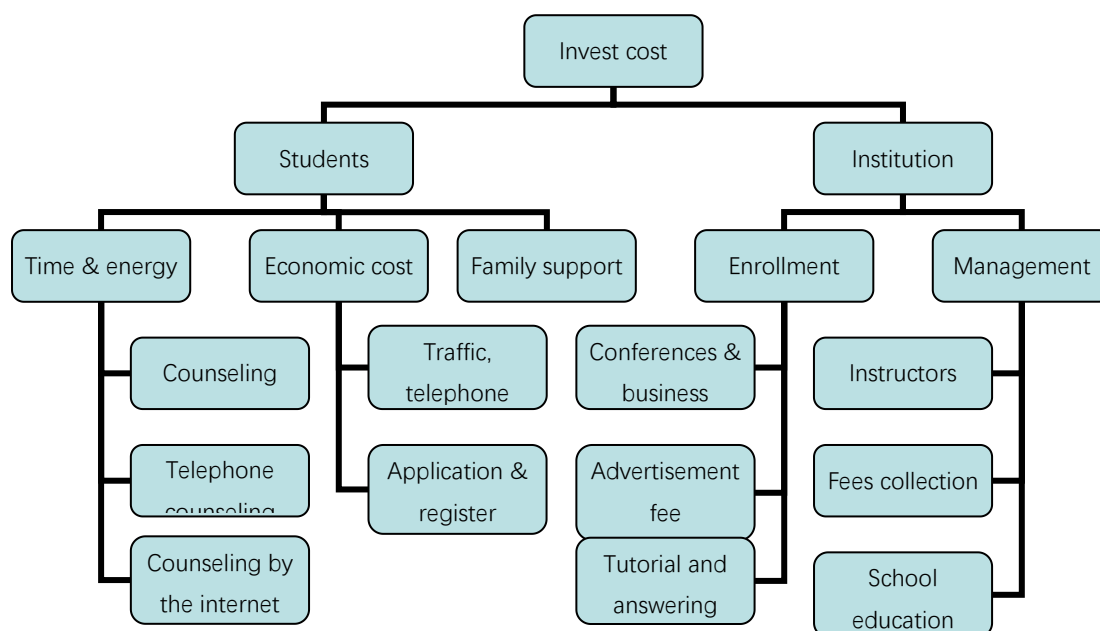


Chart 2 Invest cost

There is high investment to get high returns---value-adding or effective results. For learners, if they can achieve the expected study target, their invest cost, including time, energy and money, will produce benefits---the development of career, living condition and so on. If not, they will possibly make the dropout decision. The same is true for educational institutions. This input cost is the basis of teaching process in order to achieve expected need and goal. If the educational institutions achieve the expected goal and maintain a much higher attendance rate, they will benefit the educational institutions both economically and socially. If the dropout rate increases, the benefits of educational institutions will reduce.

As for learners, the behavior of dropout has already caused the loss of time, energy and money. They will probably feel frustrated and lose self-confidence. If they can not handle these problems rationally, it will bring negative affect to the educational institutions. As for the institutions, most of funds to operate school come from tuitions paid by learners. Therefore, learner retention rate is essential to improving efficiency in school management. If the dropout rate is high, the educational institutions will suffer losses both economically and socially. In this research, there are ten English major dropouts just after the first semester. Imaging that other majors have the dropout problems in the later semesters, there will be huge invest losses for learners, educational institutions and the whole society.

As a result, how to offer effective information to help learners choose correct specialty and curriculum and how to recognize the potential dropout learners as early as possible and take proper measures as soon as the dropout ideas crop up to decrease the rate of dropout are the problems for the educational institutions to pay more attention to so as to improve the college attendance rate and educational benefits.



4.3 Suggestions for Further Discussion

Based on the discussions and introspections, this study gives some suggestions for teaching support service, the management of admission and of learner, and course offering.

We should enhance the teaching support service to improve learners' motivation, and then help them overcome learning difficulties and solve the conflicts between work and study. The features of distance education require us to strengthen the communication with learners, to reinforce their power to study by helping them solve practical problems. For example, for those who are far away from school, we ought to take the initiative to contact them by modern means of interpersonal and mass communication. We should provide learners academic guidance, psychological counseling and support, and other services. Besides, the learning features of adults should be fully considered in the arrangement of examination time, curriculum resource construction and other work. We are supposed to provide with high quality of teaching support service to reduce the dropout rate, and realize a win-win situation.

The educational institutions should emphasize the service quality, and guarantee the normalization and effectiveness of enrollment. This can avoid dropout caused by irregularities of enrollment. Moreover, we should pay close attention to the potential dropouts, as far as possible to bring them back to school. Because the cost is dramatically lower than recruiting a new learner.

The educational institutions can offer some major courses for free trial on the internet which can provide the inclined learners with an opportunity to experience the content and feature of the courses and then they can decide whether to study or not. The dropout caused by wrong major choice and learning difficulty can be effectively avoided. Although, offering free trial courses on the internet will increase the cost, from the point view of development, it can improve the quality of teaching support service and the learner's belief in the educational institutions.

5. Conclusion

Dropout can be found in different education forms and stages, but it is particularly serious in adult education and distance education. If the dropout rate can not be decreased effectively, it will have serious effect on the development of adult and distance education and will release the negative impact on the realization and construction of life-long education. Learners and educational institutions must be interdependent and develop together. Higher rate of dropout may lead to survival crisis of institutions. Compared to normal learners, dropouts are in disadvantaged group. Therefore, a focus on dropouts becomes an important task for educational institutions. Such a focus and concern on dropouts in open education will not only improve the benefits of educational institutions, but also help to achieve the popularization and equality of higher education.



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Self-examination and Empathy: Two Base-points of Constructing Literary and Arts Discourse

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Abstract

The two concepts of "self-examination" and "empathy", because of their profound historical and cultural accumulation, as well as the fit with the noumenon of literary and arts, and the deep needs of the current Chinese society, can be used as two basic points for the construction of literary discourse. "Self-examination" mainly refers to the in-depth examination, reflection and introspection of the self and the collective, social, historical and cultural situation. It relates to the motivation and process of literary and artistic creation, and is also one of the most important cultural construction activities at present. "Empathy" mainly means to convey the things seen and experienced in the process of self-examination in a proper perceptual form, to the hearts of the recipients, so that they have a strong resonance, which is the key to the success of literary and artistic creation. "Self-examination" focuses on the selection of important content, mainly to solve the problem of "what to write"; "empathy" focuses on the selection of appropriate form, mainly to solve the problem of "how to write". Moreover, in-depth self-examination contributes to accurate empathy, and deep empathy also often leads to self-examination. The two promote each other and spiral up, which is very helpful to improve the level and realm of the work. From the perspective of literary and artistic creation, "self-examination" and "empathy" are the two elements of creating excellent works; From the point of view of literary and art reception, "empathy" and "self-examination" are the basic ways for literary and art works to be effective. Therefore, the combination of "self-examination" and "empathy", just like DNA double helix structure, can completely serve as the foundation to explore and construct a kind of living literary discourse.

Keywords

Self-examination, Empathy, Literary discourse, Double helix structure

Introduction

If "building a discipline system, academic system and discourse system of literary and artistic



the^①ory and criticism with Chinese characteristics"1 is an important issue facing the development of literary and artistic theory and criticism, there is no doubt that solving this problem is a systematic project that requires the joint participation of many people. Only a little accumulation, can achieve success. This paper discusses the basic point of constructing "literary theory and critical discourse".

Generally speaking, the subject of literary theory construction needs to have both "sense of reality" and "sense of art" in order to choose the right base point and construct the discourse of literary theory with vitality. Otherwise, the constructed discourse of literary theory either does not meet the deep needs of the present era, or is far from the literary ontology. Then, on what basis can the discourse of literary theory meet both the needs of reality and the literary ontology? This is a very complex issue, and different scholars will have different views based on different positions and perspectives. According to the author's current shallow view, it is possible to explore and construct a set of "double discourse" based on "self-examination" and "empathy"^②.

1. Self-examination: the objective needs of current cultural construction and literary and artistic creation

Shuo Wen Jie Zi : "Examination is knowledge." Xinhua Dictionary : "Examination: know; Examine carefully; Repeated analysis and reasoning; Interrogation; The trial. The original meaning of examination is thorough and thorough understanding." The meaning of "ego" is also rich, the ego is oneself, the ego is human. According to this, the so-called "self-examination", its meaning includes gradually extended four levels: one is to understand the self, have a relatively sober, full consciousness of the self; Second, to their words and deeds, soul and even in the situation (people and situation composition, it is difficult to divide) for careful investigation, examination and reflection; Third, the society, the nation, its history, culture and reality in which I

¹ Please refer to the document "Guidelines on Strengthening Literary and Art Criticism in the New Era" jointly issued by Publicity Department of the CPC Central Committee, Ministry of Culture and Tourism, National Radio and Television Administration, China Federation of Literary and Art Circles, and China Writers Association in August 2021.

² There is a reason for proposing two cornerstone concepts instead of building a discourse system around one core concept. Mr. Miao Litian, a famous Chinese philosopher, once said: "The trajectory of human thinking is not Copernican, but Kepler. It's an oval with two focal points. Our earliest collection of cosmology, the Book of Changes, said: 'One Yin and one Yang is called Tao'... This is Kepler's principle, that most human things are two. Two abilities, two causes, two causes." (See Seedling field: When talking about the research methods of aesthetics, Mr. Li Zehou, a famous Chinese aesthetician, mentioned for many times that he would study the "Double Helix" hypothesis of DNA combination structure. He believes this will greatly contribute to the promotion of aesthetic studies (see Dabney Townsend, Introduction to Aesthetics, translated by Wang Keping et al., Higher Education Press 2005, p. 219). Therefore, in the search for the construction of literary discourse, we might as well use the "Kepler" thinking, reference the "double helix" hypothesis.



live are carefully examined, examined and considered; Fourth, we should reflect on, examine and reflect on everything we have experienced (including the human community).

Taking "self-examination" as a key word in the construction of literary theory is not only because of its profound cultural origin in China, but also because it fits the objective needs of China's current cultural construction very well. In ancient times, Confucius said, "If you see a man of high virtue, learn from him; if you see a man of bad virtue, reflect on yourself." It can be seen that he attached great importance to "introspection", which Confucius regarded as a key factor to become a "virtuous man". Zeng Zi said, "I have to examine myself many times a day: How can I be loyal to you? Are you honest with your friends? Is what the teacher teaches often examined?" It also emphasizes a spirit of introspection and self-examination. Mencius said, "The greatest happiness is to be honest and not to deceive." In modern times, Gong Zizhen, Liang Qichao, Kang Youwei, Lu Xun, Hu Shi and other cultural celebrities attach great importance to self-reflection and self-criticism. Comrade Mao Zedong proposed in 1945 that "criticism and self-criticism" should be identified as one of the Party's "three styles of work". In contemporary times, Deng Xiaomang advocates "self-negation philosophy" and "new criticism", thinks "To go deep into the deepest level of the collective unconscious of the individual soul and repent on behalf of the whole nation and mankind is an arduous spiritual undertaking that requires contemporary Chinese intellectuals to engage in together." General Secretary Xi Jinping said in the article *Keep in Mind the Original Mission and Promote Self-revolution*: "It is not easy to stay true to our founding mission and keep our mission firmly in mind. We must have a strong spirit of self-revolution. ... The key is to have the consciousness to face the problem and the courage to turn inward. The problem is always there... Efforts should be made to purify the party's ranks and ensure its physical health by filtering impurities, removing toxins and removing tumors. ... We should make breakthroughs in self-reform, have a thorough grasp of the trend of The Times, resolutely discard all outdated ideas, concepts, systems and mechanisms, and have the courage to promote innovation in theory, practice, institutions, culture and other fields, so as to open up the future through reform and innovation." These words are surely sobering and sobering. The theory of "self-revolution" proposed by General Secretary Xi here is permeated with a strong "sense of reality" and a "spirit of self-examination". Its core idea reminds us that whether we engage in cultural construction activities or other construction activities, we need a "strong spirit of self-revolution". Only in the self-purification, self-innovation, self-improvement efforts, can continue to "promote theoretical innovation, practice innovation, institutional innovation, cultural innovation and all aspects of innovation". There are indeed some problems in our contemporary society that need to be reflected on and resolved as soon as possible. "Man cannot shape the form



of his future without being aware of his present condition and the limitations of his past." This is true of an individual, of a unit, of a nation. In a sense, it can be said that being able to reflect and examine oneself in the face of problems is "cultured". If you fail to reflect and examine yourself and go further and further down the wrong path, you are uneducated. Moreover, most cultural creations of mankind begin with introspection and self-examination: this is true in literature, art, history and philosophy, as well as in economy, politics, legal system and management. In short, "self-examination" in China has a profound historical and cultural origin, but also very in line with the needs of the current social reality.

"Self-examination" is also the objective need of Contemporary Chinese literary and artistic creation. Generally speaking, literary and artistic creation starts from "self-examination", or speaking of self-awareness, self-consciousness (at least dim self-consciousness); Thus, literary and artistic creation can be carried out in-depth self-examination just as Lu Xun wrote novels.^① The various problems existing in today's society and the realization of the historical mission of the great rejuvenation of the Chinese nation objectively require writers and artists to conduct in-depth self-examination, or take socialized, historical and artistic self-examination as specimens to conduct in-depth introspection and repentance on behalf of the whole nation. As the "soul of the nation", Lu Xun's most valuable place lies in that he "not only dissects others all the time, but also dissects himself more ruthlessly". Lu Xun's best works, such as *Diary of a Madman*, *The True Story of AH Q* and *Wild Grass*, were largely the result of his "self-examination and self-dissection". Only by self-examination can you find that the higher you look up, the higher you feel; The harder you study, the deeper you feel. "Great works are introspective and self-critical," said Contemporary Chinese writer Can Xue. Just as the saying goes, only by looking at the inner part of oneself (especially the inner part of the general cultural and psychological structure of the nation) and carrying out sincere introspection and criticism can the creator cut into the essence and write something with vitality. As far as readers or viewers are concerned, what they most want to see is often self-censored. Because we generally do not know much about the current reality of life and all kinds of people in life, especially about the hierarchy of our own soul. We often only stay on the surface, or even know only partial phenomena like blind men touching an elephant. We want to know the truth of life, we want to know the nature of the human heart, we want to know how a person's soul moves in the changing situation, we want to know how to shape the future form based on the present, but we lack enough insight and sense, so we can only live in darkness and chaos. Because of this, we need to have a strong light to illuminate our hearts. And

^① In fact, based on self-examination, it is possible to write realistic or romantic thematic works, as well as critical realism, modernism and postmodernism works. The depth, breadth and skill of self-examination can bring the diversification of the style of works.



"self-examination" works, it is such a strong light. When Cassirer said that "art enables us to see the deepest and most diverse movement of human soul, the so-called" art "mainly refers to the art of" self-examination ". Especially for Chinese contemporary literature and art, what it needs most is the art of "self-examination". The art of "deception" and "deception" is no longer necessary; The art of "scolding" and "praising" is mostly passing away; The art of "dissection" and "examination" represents the direction of future development. Liu Zaifu and Lin Gang have studied the limitations of traditional Chinese literature and called for self-examination, confession and self-rescue literature. In *Sin and Literature*, after demonstrating the lack of repentance consciousness and soul dimension in traditional Chinese literature, they said: "We hope that we and like-minded writers can put down the burden of the rise and fall of a nation, turn around and look at our own souls and the souls of others, open our souls to readers, and then let our souls speak out of the wilderness and debate with different voices." If writers' egos are by no means confined to themselves, it is fair to say that they are advocating a literature of self-censorship. Mr. Deng Xiaomeng mentioned two points when talking about his outlook of Chinese literature in the 21st century: "One is that more writers break through the most deep-rooted and unshakable limits of Chinese literature for thousands of years through their own reflection, and look at real life with new eyes; ... The other is to examine the cultural tradition of our nation and reevaluate it comprehensively after having the expectation of all mankind." The "two points" he mentioned here are essentially closely related to "self-examination". In his opinion, however, he no longer advocated the creation of "national literature" through self-examination, but also the creation of "world literature" through self-examination.

"Self-examination" is the fundamental need for the development of human literature and art. No matter how the world literature and art change, it can not be separated from the general theme of "self-knowledge, self-perfection". As objects of literary exploration, expression and reflection, man himself, his inorganic body (nature) and the objectification of man's essential power (social world) all reflect the diversity, multifaceted, richness and subtlety of man as a mirror. The real society is changing with each passing day, and people's hearts are changing with each passing day. Therefore, literature and art are required to keep pace with The Times and express the "depth of soul" in the new era and new situation. We need only look back to know that the value of a work is in direct proportion to the depth and breadth of the author's "self-examination" (self-examination of soul, self-examination of art or self-defamiliarisation). In many world-class classics, we can see the protagonist's reflection, examination or judgment on himself. In Shakespeare's *Hamlet*, for example, were considered "flow when the mirror and ethic ya fei" Denmark prince Hamlet readme "I am proud to have vengeance will be mine, full of ambition, and my sin is so much, even I also



can hold, my imagination also can't give them the image, and even I don't have sufficient time to implement them, What is the use of a fellow like me, prostrating myself between heaven and earth?" Or in Ibsen's *The Architect*, the revered master Architect Solnes admits to being both "good and bad demons" and realizes after a lifetime of building that he "didn't really build anything, didn't put any effort into it, it was all for nothing!" Ibsen even proposed an artistic view of "self-censorship" : "Every poem and play I write aim at my own spiritual liberation and spiritual purification, because no one can escape the responsibility and guilt of the society to which he belongs. Therefore, I have inscribed in one of my books the following lines as my motto: To live is to fight against the devil within you; to write is to judge yourself." For Ibsen, "self-examination" not only has a certain artistic ontological significance, but also is a kind of inner spirit that permeates all his works. Tolstoy's *Anna Karenina*, *Resurrection* and *Confessions* all embody the spirit of self-examination and repentance. All this brings to mind the words of Harold Bloom: "The introspective consciousness of free reflection is the most essential of all Western images, without which there can be no Western classics." It can be said that introversion, self-examination and free reflection are an important factor for classics, and whether they can enter this level affects the quality and realm of works to a great extent. If "in a society, which is closely linked people all suffering and tragedy associated with me", so, for a real artist, everyone in this nation and humanity brave and base are my brave and base, each person's good and evil are all my good and evil, and thus the artist's reflection and confession is almost no end. This is why many great artists engage in deep self-examination and repentance in their work, especially in the later period. No one can escape the responsibility and guilt of the society he belongs to. Writers and artists especially need to reflect and repent on behalf of the whole nation and mankind.

In short, "self-examination" is not only the objective need of China's contemporary cultural construction, but also the objective need of China's contemporary literary and artistic creation, as well as the objective need of human literature and art to continue to develop forward. At present, China is in a period of great transformation, and the literature and art most needed is self-examination. In the current environment, writers, artists can go beyond the present situation of the surface, overcoming the hide and cheat, scold and praises of art, and self as specimens, from the channel into the national cultural psychological structure of individual soul and the deep structure of human nature, the "self-discipline", to a large extent determines the vitality of new era national literature and art, It determines how many works can enter the field of "world literature", and further determines whether the peak of literature and art can come.

2. Empathy: the key of current literary and artistic creation and its effectiveness



The so-called "empathy" also has four meanings: first, it is to empty oneself by others, fully feel the heart of others, and make others fully manifest in their own hearts (this point includes understanding the soul of history and connecting historical and cultural lifeblood); The second is empathy, feeling, feeling, and empathy with others. Third, in the form of emotional communication, Unicom people; Four is "very deep and study a few, through the world of wills", "to track the light of the shadow of the pen, write all people's heart". For artistic creation, the "empathy" of the first meaning and the second meaning is the foundation, and the "empathy" of the third meaning and the fourth meaning is the key. In other words, it is the foundation of creation to deeply examine oneself and feel others. However, the key to the success of creation is to convey the content of self-examination and comprehension in a proper form and arouse the resonance of others.

It is not only because of its deep roots in Chinese cultural tradition, but also because of its special connection with the essence of literary creation, appreciation and acceptance that "empathy" is regarded as another key word in the discourse construction of current literary theory. The word "empathy" comes from *the Book of Changes · Yi Zhuan · Xi Ci*: *Yi* has no thought, no action, still, feeling and then connected with the world. *Xi Ci* is said to have been written by Confucius^①, so the theory of sensationalism can be said to have been put forward by Confucius. Confucius said, "The reason why people can understand the world through feeling", which means that they can understand the world and its changes through intuition without rational thinking. This is obviously an extraordinary ability or phenomenon. This is somewhat similar to the "empathy" through "reason" in literary and artistic creation. From "feeling" to "the reason for the world" seems to be very quick, like an Epiphany, but in fact, before "feeling" requires extraordinary efforts. In *Yi Zhuan · Xi Ci*, Confucius actually put forward the important propositions such as empathy of emptiness, empathy of sincerity, empathy of encounter, and empathy of study, and pointed out the multiple paths of empathy^②. Since then, from the pre-Qin period to the present, there have been many explanations of "empathy": From Zi Si, Mencius and Xuncius, Wang Bi, Liu Xie, Kong Yingda, Zhou Dunyi, Cheng Hao, Cheng Yi, Zhang Zai, Zhu Xi, Su Shi, Wang Yangming, Jin Sheng tan, Wang Chuanshan to Zhu Guangqian, Zong Baihua, Qian Zhongshu, Chen Yinke, Tang Junyi, Mou Zongsan, have a lot of arguments about "empathy", actually constituted an important

^① Sima Qian, Ban Gu, Kong Yingda, Zhu Xi, Wang Longxi, Li Xueqin, Liu Dajun, Jin Jingfang, Meng Peiyuan, Tang Mingbang, Yang Yi, Zhao Fusheng, Liao Mingchun, Guo Yi and many other scholars all believe that the idea of *the Book of Changes · Xi Ci* originated from Confucius.

^② Refer to *the Book of Changes · Yi Zhuan · Xi Ci*: It is worth noting that Marx said in *Manuscripts of Economics and Philosophy of 1844* (People's Publishing House 2014 edition): "Sensation becomes a theorist directly in its own practice" (p. 82), pointing out that "practice" is the key for sensation to become a theorist directly (meaning universal things and the reason of their changes), which in fact puts forward a "general theory of practical sensation". Marx's practical sensationalism helps us to look at the phenomenon of sensationalism from the standpoint of practical materialism.



clue to the development of China's aesthetic thought. Moreover, the traditional Chinese thought of empathy embodies the spirit of Chinese aesthetics, and many of them reflect the unique wisdom of Chinese people on artistic issues, which are valuable resources for the construction of literary discourse today. In foreign countries, there is no lack of people advocating the "general theory of empathy", for example, Marx put forward the "general theory of practical empathy", Ingarden put forward the "general theory of human and God sensation", the famous writer Ibsen also put forward a unique "general theory of empathy". In a speech to Norwegian university students on September 10, 1874, Ibsen pointed out: "What does it mean to be a poet? It took me a long time to realize that being a poet essentially means seeing. Be careful, however, to see in a unique way, so that whatever is seen can be perceived exactly as the poet himself sees it. But only what you have deeply experienced can be seen and felt in that way. The secret of modern literary creation lies precisely in this double 'seeing' based on personal experience. Everything I've conveyed in my work in the last ten years is something I've experienced spiritually. But no poet can experience much in solitude. What he had experienced and experienced was what he had experienced with all his countrymen in the social community. If not, what bridge can be built between creator and receiver?" Here, Ibsen "essentially means that when a poet, in a unique way to see, to see anything can be perceived by others, exactly like the poet himself can see", its core principles that creation is the key to feeling through the heart, not only can deeply perceive yourself, also let others actually perceive. It is the core of literary and artistic creation to transform feelings and thoughts into images and let others see them as their own opinions and feel them as their own feelings.

To sum up all the previous discussions on "empathy", we can say: for creators, "empathy" not only means to fully understand the other and feel the inner life of the other with empty heart, but also means to convey the things felt in the heart to the other in an appropriate perceptual form; "empathy" is not a general communication, but said with poetic wisdom cannot be said, is a real artistic communication ("with the pen of tracking light and shadow, write all the heaven to the heart of man"); "empathy" not only means "sense first", that is, to have a real and profound feeling of the object written, but also means "from sense to reason", from perceptual form to the idea, thought and even a certain law behind. For the recipient, "empathy" not only means "putting the text into the emotion, exploring the source along the wave", but also means "re-creating" the felt object, that is, re-creating the work from the author's standpoint, and deeply understanding the author's creative thinking and emotional activities (only in this way can it be true). It not only means to have a deep and transparent feeling and understanding of a certain work, but also means to enter the hermeneutic cycle, and to have a relatively real understanding of the writer's other works and even related works in the history of literature and art (works with which intertextuality



is formed). It not only means to understand the "work", but also means to understand the "world" (life world, spiritual world) of the author from the "work"; It means not only to the writer but also to the reader (not only because the aesthetic tastes of the reader affect the writer's work, but also because the words of the critic need the reader's heart to function).

What kind of new vision can such "empathy" provide for literary and artistic creation? First of all, "empathy" is not only "to convey feelings in the form of sensibility and connect people's hearts", but also means to explore and convey some kind of mysterious land in the four-in-one of heaven, earth, human and God, with the cultural gene of "all human beings" in it. Second, "empathy" requires that the real life should not stay in the external description, but go deep into its inner life, the pursuit of a vigorous, real presentation; Third, "empathy" not only means that from this to that, from the visible to the hidden, from the incomplete to the perfect, from the dark to the light, but also means that from the finite to the infinite, from the human to the nature, from the form to the form, from a certain person or thing to the historical and cultural lifeblood or the national spiritual sky behind. In short, "empathy" means that based on creation/work, heaven, earth, work, author, reader, history and culture are all connected to pursue "empathy" fundamentally. "For the receiver, the researchers will pass through to the end" actually means: Empathy combined with re-create, intuitive feeling combined with positive thinking, overall insight combined with micro perspective, internal research combined with external research, aesthetic interpretation combined with theoretical construction, aesthetic empathy combined with personality reconstruction. In this way, "empathy" has become an important way for literary and artistic works to realize their positive effects (especially educational effects and social benefits).

In the present era, there are not only contradictions and estrangements between people and groups, but also divisions and conflicts of one kind or another between nations and countries. There are always some individuals or groups who, for their own interests, openly violate the global golden rules and do all kinds of things that harm nature and reason, seriously harming the dignity and rights of other individuals, the harmonious development of the collective and even the peace and stability of human society. All this highlights that it is extremely difficult to empathize with others and construct a community. How to do? For a literary artist, what he or she can do, and what he or she can do best, is to use all kinds of artistic wisdom, try to connect with people's hearts, to become beautiful to others, to save himself or herself, and to create a bond between people, people and groups. Of course, literature and art are not omnipotent, and sometimes their role is even very small, but it is its destiny to "know what cannot be done". Despair is as false as hope. A work, as long as it can move a person, or cause a part of the resonance of people, so that they have feelings, reflection, is meaningful. Moreover, simple beauty itself, or beyond the reality of interests and a



variety of concepts of beauty itself, but also enough to connect the hearts of many people. Therefore, even if only a few writers and artists are willing to try to connect people's hearts, even if only a few people believe that it is possible to form a "community of shared future for mankind" and continue to work for it, then "a single spark can start a prairie fire" and the blueprint of harmonious living of mankind will still be possible to become a reality.

3. The combination of self - examination and empathy produces the double helix structure of literary theory

The combination of "self-examination" and "empathy" as two key words in the construction of literary discourse is not a random "la Lang match", but a thoughtful "fusion". In form, the combination of the two key words is more conducive to the development of thinking itself. From the point of view of content, the two words "self-examination" and "empathy" not only have their own deep realistic soil, but also can cut into the art noumenon, and have a natural affinity with art. Moreover, they each have their own emphasis, and together they can support the basic framework of literary theory. If "self-examination" focuses on the selection of important content, mainly solving the problem of "what to write"; Then "empathy" focuses on the selection of appropriate form, mainly to solve the problem of "how to write". In addition, the two together can also be recycled, to further explain how to create fine products, the generation of classic issues.

First of all, the combination of self-examination and empathy can not only reveal the secret of literary and artistic creation, but also be the key to create excellent works and even classic works. When many writers talk about their creative experience, they mention one: write about the life they have deeply experienced. This actually means that "self-examination" is an important method of literary and artistic creation. Ibsen said, "It is impossible to poetically reproduce what you do not, to a certain extent or at least sometimes, recognize in yourself as a prototype or a root." "Self-reflection is the magic weapon of creation," said Can Xue. In fact, they have revealed the close relationship between "self-examination" and the secret of literary and artistic creation. And literary and artistic creation itself is the process of empathizing with people, which has been discussed above. Therefore, "self-examination" and "empathy" are often blended together in the process of literary and artistic creation, especially with the improvement of the level, they will gradually close together and twist together. To be specific, the process of literary and artistic creation, on the one hand, is a process of deepening the understanding of self, compatriots and nation, on the other hand, is a process of using poetic wisdom to connect people's hearts; And the more in-depth self-examination, the more understanding and sense of the other; The deeper the empathy is, the more he can see people and things from the standpoint, psychology and perspective of different characters, so that he can understand people comprehensively, deeply and



accurately. And understanding the reasons why others suffer or have to do so can often lead to more profound self-examination. For example, a person who is particularly sensitive to the pain of others is often able to reflect well on himself. And the more we can reflect on ourselves, the more often we can apply ourselves to others and understand others. Self-examination and empathy, or empathy and self-examination, promote each other, spiral upward, and finally point to the formation of a community with a shared future for mankind; They are also like the DNA double helix structure, revealing the mystery of art classics. If "art is essentially a factor tending to and promoting the assimilation of humanity in alienated society... All immortal works of art profoundly express and reflect the universal nature of human nature and make all kinds of human beings yearn for or understand them. "Then classic works of art must be able to arouse the" universal empathy of human heart "in the acceptance process with the" deep sense of human heart "in the creation process. If "great works are introspective and self-critical" (Can Xue), "the deeper we dig inward, the more common, the more familiar and the more intimate we will feel", then introverted self-examination is not only an important path to universal understanding, but also to "great works". The value of introversion and self-examination for artistic creation not only lies in enhancing the ideological depth and artistic realm of works, but also in enhancing the artistic appeal of works; Because when the main character is deeply introspective, it is often when the work is particularly moving, which has been repeatedly proved by many classic works. As a creative process, the aesthetic empathy transcends the general artistic communication, leaving a huge space for interpretation of the work because of its "universality", thus transcending time and space to arouse the interest of countless people. Therefore, self-examination and empathy are indeed the two elements that create classic works. This is true for fiction and poetry, as well as for drama and film.

The combination of self-examination and empathy can give full play to the inner vitality and positive role of literary and artistic works. Even if it is a classic work, to give full play to its inner vitality and good benefits, it also needs the recipient's empathy and self-examination. It is easy to misread a writer's work, among which creative misreading has its own meaning (may bring value to the work), but many low-level misreading is to reduce, reduce or even eliminate the value of the work. Writers and artists work hard to create excellent works, it is very necessary for readers and audiences to feel the heart, and put themselves into deep reflection, so as to realize the positive value of works; Because of the outstanding works, classic is, in fact, every one of us, is our each person inner psychological or human nature structure, if the viewer is only written in the book as the story of others, has nothing to do with yourself, can't self-reflection, is unable to promote their own spiritual evolution (or purification), also cannot be self-spirit and human spirit great Unicom,



Thus, the spiritual value and social benefits of the works cannot be realized. Zhu Guangqian said: "The great value of art is that, separately, it makes everyone have a perfect state of appreciation in his mind at a certain time; Taken together, it infuses the admirable perfection of the individual mind into the countless hearts of his fellows, and makes the joy of congeniality among men transcend the limits of time and space." The realization of this point depends on the "spiritual empathy": "in this kind of spiritual empathy, people can form a sincere friendship, the author and readers can also establish the most ideal tacit understanding"; "In this spiritual empathy, you can see the connection of life in the universe." In short, it is "psychic touch" that makes the great value of a work of art come true. If Zhu Guangqian emphasizes the importance of "empathy" for realizing artistic value, Ibsen further emphasizes the importance of "self-examination" for understanding and realizing artistic value. In view of the readers of his work "the diaphragm and misreading", Ibsen once said in his 70 - year - old birthday a center words: "only put all of my work as a continuous development, coherent whole to grasp and understanding, the reader can accurately empathy in every work I strive to convey the image and implication. I therefore appeal to my readers not to throw any of these plays aside, not to ignore any part of them, but to really immerse myself in them, to experience them deeply, in the order in which I wrote them, so that they can be understood and digested." The core meaning of this passage is to emphasize that when reading Yi Opera, we should not only understand it, but also examine it by ourselves, so that we can digest it and produce positive effects. Ibsen's emphasis on "truly immersing oneself, deeply experiencing" means that readers need to follow his characters on a journey of "self-examination," a journey of deep self-examination, so that they can understand the work and truly see themselves. Reading that does not touch itself is basically useless reading. For example, *A Doll's House* will not have a positive effect on Zhang if he only reads it briefly and thinks that it is about a few Norwegians and has nothing to do with himself. If Zhang San has a very deep understanding of Nala through repeated reading and appreciation of the play, and sees his own shadow (or potential possibility) from Nala, Helmao and other characters, he may reflect on his own mind and thus promote his spiritual growth. It can be said that without "self-examination", there would be no deep "empathy", let alone "spiritual growth".

In addition, the author emphasizes "the combination of self-examination and empathy", there are two other meaning: first, based on "self-examination" and "empathy", the "self-examination empathy theory" can answer the three meta-questions of literature and art, constitute a kind of original theory of literature and art; Second, a kind of criticism of literature and art can be developed from the original theory of literature and art, which provides theoretical support for specific literary criticism. For lack of space, I shall not repeat it.



5. Conclusion

Now we can draw a conclusion. As two key words in the construction of literary discourse, "self-examination" and "empathy" not only have deep roots in the Ancient Chinese cultural Canon, but also have deep needs in the contemporary Chinese realistic context. They not only reflect a certain sense of reality, but also a certain sense of art, and they can be recycled together, so we can try to use them as the basis for the construction of literary discourse.

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Polyphonic Narration of *A Dream of Red Mansions*

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Abstract

The polyphonic narration of *A Dream of Red Mansions* is first reflected in the intersection of multiple voices. In the narrative process, the writer often transforms the narrator's voice into the voice of the characters in the novel without the readers noticing. The free transformation between the narrator stone and the characters in the novel makes the narrative voice of the novel show the characteristics of multi-voice intersection. In this multi-part intersection, the stone and the characters have both consistency and independence, showing the characteristics of independence consciousness and integrity value of the polyphonic novel in Bakhtin's ideal. In addition, the multiple intersection of narrative clues is also an embodiment of polyphonic narrative in *A Dream of Red Mansions*.

Keywords

A Dream of Red Mansions, Polyphonic narrative, Narrative voice, Narrative clue

1. Introduction

When Bakhtin in the early 20th century flatly denied the existence of polyphonic novels in Europe before Dostovsky, he would not have thought that in the far east, More than 200 years ago there was a masterpiece that was even more perfect than *Crime and Punishment* for his polyphonic novel. "The discussion of the hero is here by no means confined to the ordinary practical function of characterizing character and unfolding plot (that is, to describe real life); At the same time, the consciousness of the hero is here taken to be that of another, his own; But at the same time it is not objectified, not confined to itself, not a mere object of the author's consciousness." ① This kind of "independent but not integrated voice and consciousness" is the unique charm presented by the multi-voice intersection of narrative voice in *A Dream of Red Mansions*. In addition, the polyphonic narrative effect of *A Dream of Red Mansions* is related to the multiple intersection of



narrative clues.

2. Multi-part Intersection of Narrating Sound

At the beginning of the novel, the origin of the novel is explained by the myth of Nv Wa, that is, a stone traveling in the world, so the stone is the narrator of the novel. The narrative sound of stone is extremely visible. For example, when the fourth time mentioned the guard symbol, the novel said: "The stone once copied a copy, according to the stone copy cloud....." In the eighth chapter, when referring to the words on the precious jade, the novel explained: "The stone also recorded his unreal image and the seal inscription inscribed by the monk. But its true body is the smallest, can be from the womb in the mouth of children under the title. Now if according to its body painting, I fear that the handwriting is too fine, so that the viewer waste eyes, also not smooth. So now only according to its form, nothing more than a slight exhibition of some rules, so that the audience can read under the lamp drunk."

Sometimes the stone also directly intervenes in the first person, as in episode 18:

"Now I think back to the barren mountains, under the green ridge peak, that desolate and lonely; If it had not been for the presence of Toad and Hobbling, we could have seen this world. This want to make a "lamp month fu", "mothering ode", in order to zhi today's matter, but again into the book of other conventions. In the circumstances of the moment, even an ode or a compliment cannot be fully described; That is, not to praise, its luxury and magnificence, the audience can also imagine. So I have saved myself the trouble of ink and paper, in all seriousness."

In the process of narration, the writer is often the voice of the narrator in the reader cases converted to the voice of the characters, such as 6 back to the narrator to granny liu rong-guo mansion are introduced about the introduction of feng daily life scenes are done under the perspective of granny liu, granny liu of narrative as the object of imperceptibly into account action of the sender. The original omni - omni narrator was confined to the limited range of Grandma Liu's perception. As a direct result of this narrative strategy, a great deal of information about the narrative content was covered up, which gave readers a strong sense of mystery, such as:

There was laughter in the distance, about twenty women, their skirts rustling in the middle of the house, approaching the other side. And he saw two or three women coming in, carrying large caskets of lacquer. Hearing the voice of "set the meal", gradually people scattered, only a few people serving dishes. After half a day of silence, two men suddenly brought a kang table and put it on the kang. The bowls and plates on the table were still full of fish, but some of them had been slightly changed.

Twenty women serve their meals and their dishes are in a row, which shows their luxury; Half a day not to hear, see its majesty. As a niece, why does Sister Feng have such a big army? As narrative movements were completed by characters in the novel, the complete information was



obscured and naturally the reader produced different estimates.

Similar situations can be seen almost everywhere in the novel, such as Dai Yu Jinrong Mansion, Zhou Rui's palace flowers, Jia Yun meets Xiao Hong and so on. The writer is very flexible in dealing with the narrator, and the transition between the stone and the characters is easy. The narrative voice of the novel presents the characteristics of multi-voice intersection. In this multi-part intersection, the stone and the characters have both consistency and independence, showing the characteristics of independence consciousness and integrity value of the polyphonic novel in Bakhtin's ideal.

It should be pointed out that, in the free transition between the narrator and the novel characters, the relationship between stone and jade has more complex connotations and can better reflect the characteristics of polyphonic novels. Since Bao Yu was born with jade in its title, stone has the ability to observe and narrate events from Bao Yu's point of view, so the perspective of Bao Yu also becomes the perspective of stone. Stone and Bao Yu have the sense of integration, which is the reason why critics of later generations often regard stone as a writer's self-reference. But in fact, Bao Yu is not a complete self-portrayal of the writer, he has his own personality logic in the novel, the so-called temperament is perverse, strange nature, has a unique way of feeling the world, it can not be said that Bao Yu's world view is the writer's world view; Similarly, there is not the same relationship between treasure jade and stone: the psychic treasure jade transformed from stone is only an external symbol of treasure jade, and the real origin of treasure jade comes from Shen Ying waiter. In The writer's writing, The relationship between Bao Yu and stone, and between Bao Yu and Shen Ying waiter leads to The Double Meaning of Bao Yu Image (see The Double Meaning of Bao Yu Image in my book).

It can be said that it is the complexity of the relationship between stone and jade that fundamentally leads to the multiplicity of narrative voices in the novel. The intersection of voices in narration is the most direct reason that the readers of later generations never stop looking into the hidden meaning of the novel in apocalypses. In the history of contemporary Redology, since Suo Yin school was named as "stupid fans of guessing", the search for the hidden meaning in a Dream of Red Mansions has been gradually replaced by the exploration of its poetic narrative art. However, if we cannot understand the deep reasons of the multiplicity of the author's narration, the pure exploration of artistic skills will only be superficial.

3. The Multiple Intersection of Narrative Clues

From the overall situation of the previous eighty chapters, the main content of a Dream of Red Mansions is mostly composed of Jia fu's daily life scenes. Although there are main characters running through the whole book, there is no main plot running through the whole book. Then, what clues does the writer use to run through these trivial daily life scenes?



The writer borrowed the myth of Nuwa to tell readers that *A Dream of Red Mansions* is a fantasy story of stone in the world, so the journey of stone can be regarded as the main narrative line of the novel. At the same time, the author adds another clue, that is, the myth of "the alliance of wood and stone" explains that tears pay off debts. In fact, the two myths are the identity of the protagonist of the novel, but the perspective of explanation is different. And whether from the two myths or the novel's follow-up content, these two clues can actually be summarized as one, namely stone's journey is also the love process of Baudai.

However, because the writer interspersed many characters around The Love of Bauder and the trivial fragments that happened on these characters are not directly related to the love of Bauder, the clue function of the love of Bauder cannot be fully carried out in these fragments. In order to avoid the loose and miscellaneous deficiencies of the work as a whole, the writer skillfully uses other auxiliary clues. These auxiliary clues mainly include:

3.1 The Mid-Autumn Festival as the Narrative Focus of the Time Clues

In the history of Redology, many people were keen to compile so-called red chronology for novels, as if writers were writing novels strictly according to the requirements of historical almanac. In fact, *A Dream of Red Mansions* is just a gorgeous story fabricated in "false language". How much of the Cao family history is in it is a question that needs to be discussed. Even if there is a family history, IT is probably not strictly recorded according to the calendar. Although the time span of the novel seems very large, Bao Yu, Baochai, Dai Yu and other characters in the first eighty chapters of the novel are all teenagers of fifteen or sixteen years old. From this point alone, it can be concluded that the novel is not a complete presentation of the family history. In fact, this truth is very simple: even a memoir of a family history, the novel is not written in the form of a running account. However, under the strong influence of Hu Shi's autobiographical narration, many researchers fell into the preconceived prejudice.

The novel first Jia Yucun appeared in the autumn night reciting a poem, here there are comments said: "with the Mid-Autumn festival poem, with the Mid-Autumn festival poem, and with the poetry club in autumn. The sigh of There chun also, but with San Qiu as the key." The so-called "poetry from the autumn", refers to the thirty-seven back Tan Chun and other people set up a poetry club; And the so-called "close", is obviously the meaning of the end. The comments regard the first eighty chapters as a complete work and point out that the key node of the narrative time is the Mid-Autumn Festival, and the three Mid-Autumn festivals are respectively at the beginning, end and middle part of the novel, which are all rich and colorful contents of the novel. For example, from the beginning of Jia Zheng's release of his foreign office on August 20, he successively wrote the poem Club of Begonia, the Poem club of Chrysanthemum, the Crab Feast, and Liu's second visit to the Grand View Garden. Until the beginning of the forty-third episode, Jia's mother recovered from illness, a total of eight days, each day's activities are explained very clearly. And soon after the birthday of Sister Feng (September 2) is not far from the Mid-Autumn



Festival, can also be regarded as around the Mid-Autumn festival to unfold the narrative; Just after Sister Feng's birthday, there was a banquet at Sister Lai's house (September 14), during which Xue Pan was beaten up for flirting with Liu Xianglian, which can be seen as the aftereffects of the Mid-Autumn Festival. Similarly, seventy-one to eighty back of the content is also around the last Mid-Autumn festival launched, one of the seventy-one mentioned from July 28 began to prepare for Jia mother August 3 birthday, until seventy-seven, seventy-eight back to the death of Qing Wen, Bao Yu writing fu rong lei are not long after the Mid-Autumn Festival things. It can be seen that the novel really takes the three Mid-Autumn Festivals as the focal time nodes of the narrative.

The head of the Mid-Autumn festival throughout the novel three times, and the middle part (the tail said here is the eighty back as the author of the manuscript, before any article about this conclusion we will provide enough evidence), which makes the novel's narrative time with linear features with cyclical again at the same time, people in linear time deductive change their destiny, The circulation of time makes the characters of the novel intertwine with history and the future. Linear time explains the clear causal relationship, while cyclic time expresses the writer's deep sympathy for the fate of the characters. The writer's consciousness and the characters' self-consciousness are both different and unified in the same work, which really possesses the characteristics of the polyphonic novel in Bakhtin's ideal.

3.2 Local Clues are Almost Everywhere

In addition to the main line and sub-line, the author also uses the main characters of a certain occasion as the Angle of view to unfold the story in part of the novel. For example, in the third chapter, the author introduces the living place of the Jia family from the Angle of view of Dai yu. The sixth chapter introduces the daily life scenes of Sister Feng from the perspective of Grandma Liu. The 24th to 26th chapter introduces the story of carbuncle from the perspective of Jia Yun. In view of this technique, Mr. Bai Xianyong once pointed out: "He (the author) thinks that someone should be the protagonist of this scene, so he turns to that person's point of view."^③ This approach is not only a matter of narrative perspective, but also ties the partial narration of the novel to the main characters on this occasion, which makes the partial narration of the novel more compact.

Some of these local clues appeared in the form of concealment, for example, Princess Yuan did not appear in the front after 18 times of marriage marriage, but the writer connected a scene with it from time to time in the form of empty pen, for example, "Suddenly princess Jia gave sugar and steamed crispy cheese" in 19 times. Twenty-two back "suddenly people report, the empress sent a lamp riddle"; 28 Hui Yuan imperial concubine sent eunuchs out, "in the first three days to the third day of the festival" and so on, which can not help but make readers suspect that the real intention of the writer is to inspire readers to take place in Jia's daily trivia with the court. Even more intriguing, Gu Fu offering ancestral hall after news about yuan princess disappeared, but the writer began to insert the contents of the relevant toffee, such as 55 back "palaces adorned with a toffee



Clinton", 58 "who know the last time table of the old toffee demise", the writer did not account the relationship between yuan princess and toffee, but the name change from concubines to toffee, It seems that the real intention of the writer is to hint at the news of the imperial change.

In short, the main line and multiple intersection line constitutes a novel grand and needle wire mesh structure, even some trivial daily life scenes can also be incorporated into the net, and every detail of the novel in the net has its own three-dimensional coordinates of the whole novel truly achieve the "extremely important" narrative effect.

4. Polyphonic Narrative Features Feflected in Other Aspects of the Novel

The polyphonic narrative features of A Dream of Red Mansions go far beyond this. Like back in the fifth, the writer with the character of the cfa form had given the tragic ending of the characters, but later in the novel the story of the development, the fate of many of the characters is not exactly the same as that of the fatalistic ending, such as Xiang ling "born since both solitary wood, cause the soul to return home" verdicts seem to herald the man will appear in summer given after sweet - but in the subsequent plot of the novel, Although Xiang ling was "thin and thin" under the torture of Xia Jingui, she did not lose her life after all. Other images, such as Sister Feng and Tanchun, also deviate from the author's preset life trajectory. Characters in novels develop along their own character logic and are not completely dominated by the writer, which obviously accords with bakhtin's requirement of "not becoming the simple object of the author's consciousness".

With further research, we believe that more polyphonic narrative features in a Dream of Red Mansions will be further explored and explained.

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A Study of Literary Genre in the Pre-Qin and Han Dynasties -- Taking *Shih Chi* as an Example

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Abstract

The Han Dynasty was an important stage for the formation of ancient Chinese essay types. Some of the names of literary categories in The Records of the Grand Historian were formed in the pre-Qin period, some the words appeared before Sima Qian, but Sima Qian gave these articles a certain title earlier, and some of them were initially shaped by Sima Qian. Taking *Shih Chi* as a reference, we can understand the general situation of prose in the middle period of western Han Dynasty. Sima Qian's literary concepts, especially his understanding of Fu and ode, preface and the creation of "Taishi Gong said", influenced the upper literati and scholars of Han Dynasty after the middle of the Western Han Dynasty.

keywords

Shih Chi; Article classification; Form and function; Significance of literary history

1. The Importance of Textual Research

The problem of style is the meaning of the study of the history of literature and criticism. The existing traditional stylistic research mainly focuses on the collection of literature, especially the poetry and literary criticism of historical materials, and pays little attention to the classics, history and sub-literature. As far as the Shibu is concerned, the stylistic classification of *The Book of Han* and *The Book of Later Han* is relatively fruitful, while the related research of *Shih Chi* is relatively weak. In the qin and Han dynasties, stylistic styles were not fully formed, and some stylistic styles were still in the generation stage. The classification of genre in *Shih Chi* is mainly based on the function of the article and the way of discourse, rather than the formal features of language style emphasized by stylistic scholars. Therefore, this paper adopts the broader concept of genre to



discuss.

The history of Chinese stylistics is roughly divided into traditional stylistics and modern stylistics in the late Qing Dynasty. Traditional stylistics generally began in the Shang and Zhou dynasties. Wu Chengxue and He Shihai's discussion on *The Study of Ancient Stylistics* concluded that ancient stylistics "not only pointed to genres or stylistic categories, but also to style and appearance style. It has the meaning of both the structure of specific chapters and forms of expression, and the meaning of articles or literary noumenon. On the basis of the connotation of the combination of concrete and abstract, physical and metaphysical, it emphasizes that "style is the ontological problem of ancient literature, and stylistic criticism occupies the core position in ancient literary criticism. [1] Since the 21st century, the study of Chinese stylistics has shown unprecedented splendor, essentially "returning to tradition at a higher level in the grand pattern of world literature". [2] The existing traditional stylistics research mainly focuses on the collection of literature, especially the historical materials of poetry criticism, and pays far less attention to the classics, history and sub-literature. There is still much to be done in these fields. As far as the history department is concerned, the stylistic classification of *The Book of Han* is relatively fruitful. However, there is still a great space for more scholars to study the stylistic classification of the *Shih Chi*, which is the first of the twenty-four histories.

2. Classification of Articles in *Shih Chi*

In *Shih Chi*, Sima Qian at least used the categories of "*The Book of Songs* said", "*The Book of History* said", "stone inscription said", "discussion said", "Taishi Gong said", and discussion, oath, wishes, writing, ode, admonition and so on. These styles were mainly generated based on Sima Qian's idea of the function of *Shih Chi* or the need to express social ethical and political functions. Some of them are related to the behavior of speech, such as "discussion", "oath", "wish", "writing", "ode", "admonition", etc. They are related to the behavior of speech, have special speech or behavior place, belong to the generation stage of text, when this way of speech gradually become a convention, it will be implemented as a specific text.

Sima Qian's concept of literary categories was mainly generated based on the function of *Shih Chi* or the need to express social ethical and political functions. For example, the literary categories of "*The Book of Songs* said", "*The Book of History* said", "stone inscription said" and "Fu" were generated based on the pragmatism of Sima Qian's writing needs. In Sima Qian's concept of literary categories, some categories can be regarded as verbs, such as "discussion", "oath", "wish", "writing", "ode", "admonition", etc., which are related to the behavior of speech, have special speech or behavior places, and belong to the generation stage of literary categories. When this kind of speech gradually becomes the practice, it will be put into concrete categories of literature.

Jin Family quoted *The Book of Songs* · *Daya* · *Inhibit*: "White jade above the stain, can be polished in addition to clean; If you say something wrong, you can't take it back." [3] (P1649) Sima



Qian used the verses originally used in *The Book of Songs* to persuade the emperor to be careful in his words and deeds to praise Xun Xi, the minister of The State of Jin, for keeping his promise. *The Biography of Zhong Ni's Disciples* quotes from *The Book of Songs · Wei Feng · Shuoren*: "I see a beautiful smile; I see a beautiful look forward to" ^{[3] (P2202)}. The poem refers to female aestheticism and is used to express the civilizing function of "rites" to people, which implies Sima Qian's tendency to attach importance to social ethics and political functions. *Zhang Shi's Biography of Feng Tang* quoted *The Book of History* said, " *The Book of History* said: 'To do things justly, without partiality, the way of the holy king will be wide; When things are done fairly and without partiality, the government of a country is orderly and smooth. '." ^{[3] (P2761)} is used to praise Zhang Jizhi and Feng Tang, in which the recording of *The Book of Songs* and *The Book of History* are put into the text, which is based on the concept of literary category.

The "Stone Inscription said" in the *Shih Chi* mainly concentrated on the *Chronicles of the First Emperor of Qin*. The first emperor of Qin went on a tour after he unified the world, leaving 6 pieces of stone inscriptions. The inputting of stone inscriptions was mainly based on Sima Qian's practical principle. On the other hand, Sima Qian intentionally contrasts the content of eulogizing qin stone carves with the death of Qin and the assassination of the first emperor of Qin, thus building a narrative tension and resulting in a satirical narrative effect.

"Taishi Gong said" is Sima Qian's position on historical events and figures, Zhang Dake believes that "Taishi Gong said" before the article, can be regarded as a prelude; The end of the article appears, can be regarded as praise; Appear in the text can be regarded as a biography. ^{[3] (P2563)} In the Biography of Li Si, Sima Qian not only affirmed Li Si's great achievements of "dying into emperor" ^{[3] (P2563)}, but also pointed out his misguided life of "A Shun's adultery" ^{[3] (P2337)} in the form of "Taishi Gong said", and finally died under five-punishment. At the same time, Sima Qian also believed that "all people were punished five times to death for being extremely loyal to Li Si, which is different from the common discussion." It can be seen that we can break away from the common people's mists of loyalty to Li Si and define him as not loyal to li Si. It can be seen that the literary form of "Taishi Gong said" contains the unique function of discriminating the historical truth.

"*The Book of Songs* said", "*The Book of History* said" and "Taishi Gong said" are based on the concept of this function, presenting a large number of genres, some of which have the attribute of verbs, presenting a certain way of speech, when this way of speech gradually become a convention, it will be implemented as a specific genre. Such as "Discussion" "oath" "wish" "writing" "ode" "admonition" "Shangshu" "ballad said" "encyclical" "edict" and so on.

Sima Qian regarded "Discussion" as a kind of literature. For example, in *Chronicles of the First Emperor of Qin*, in the 26th year of the first Emperor of Qin, Qin annexed six countries to realize the unification of the whole world. In order to demonstrate his success in unifying the whole world, The first Emperor of Qin summoned his key officials to decide on the emperor's title. Sima Qian in the first place to the king of qin prime minister Wang Wan, secretary Feng Jie and Li Si



"all said" narrative form and presentation Qin Shi Huang achievements beyond five emperors, and then the formal introduction of "debate," this kind of genre, the emperor Qin Shi Huang is the advice of the title of "emperor", and Qin with "to" tiger "said" after the "emperor", and then in the form of "can". In *Shih Chi*, the literary form of "Discussion" appeared in the way of deliberation of state affairs in the imperial court, which was usually initiated by the deliberation of several ministers in the imperial court. For example, in *The Biography of Bai Qi and Wang Jian*: "Discussion between the ministers of King Zhao of Qin and Marquis Ying" ^{[3] (P2934)}; Sometimes the "Discussion" was also initiated by the emperor and his subordinates, such as *The Biography of Wei General Hussar* cloud: "the son of Heaven and the generals discussed: ...". ^{[3] (p84)} clearly with a verb "Debate", presents an expression pattern of behavior, *Shih Chi* "Debate" in the form of a total of 21 times, both can be used as a verb, "Debate" this genre is adapted to the big way of expression in the palace, the formation of the corresponding language style, when this kind of speech mode gradually become practice. It is implemented as a specific category of text. As Professor Guo Yingde pointed out, the formation of different genres in ancient China originated from the specific behavior patterns in the pre-Qin period, and this behavior pattern, as the main way of generating different genres, still existed in the Han Dynasty. ^{[3] (P95)} It can be seen that Sima Qian regards "Discussion" as a kind of literary style, which is precisely because the actions and behaviors of this kind of literary style are gradually shaping into the process of literary style. With this corresponding oath, command, wish, ode, order, letters, letters and other forms.

The literary forms presented in *Shih Chi* are not classified according to the system and theme of the text, but are derived from different practical and functional speech environments and modes of behavior, and "finally implemented as the result of the 'textualization' "of the modes of behavior. ^{[4] (p36)}

3. The Influence of the Literary Concepts of *Shih Chi* in the Han Dynasty

Sima Qian's concept of genre has important influence on later generations, "*The Book of Songs* said", "*The Book of History* said", "Taishi Gong said" in inheritance based on previous literature, a lot of influence on later generations, especially the understanding of "Fu" and the cognition of "poetry", directly affect the Yang Xiong's understanding of Fu class and the writing of *Poetry and Ode* in *Book of the Han · The History of Art and Literature* by Ban Gu. The Han people noticed the difference between fu and ci, but Sima Qian did not regard ci as a separate genre, and this understanding continued to Yang Xiong, and then influenced Ban Gu. The literary forms of "*The Book of Songs* said", "*The Book of History* said" and "Taishi Gong said" were derived from Sima Qian's concept of his own function on the basis of inheriting *Tradition of Zuo* and *Discourses of the States*. In *Tradition of Zuo* and *Discourses of the States*, Sima Qian paid more attention to the etiquette and culture in politics and diplomacy. On the basis of paying attention to the etiquette and culture in *The Book of Songs* and *The Book of History*, Sima Qian paid more attention to the social ethics and political function. Ban Gu's *Book of the Han* inherited Sima Qian's concept. The



form of "gentlemen said" is often used to express one's views on historical events and figures in *Tradition of Zuo* and *Discourses of the States*. On this basis, Sima Qian further clearly refers to "Taishi Gong", which is also a prominent form of "become a faction of opinion". On the basis of Sima Qian, "Praise said" in Ban Gu's *Book of The Han* pays more attention to the unity and rigor of style, and Liu Xie calls it "The prose of 'Praise' and 'order' is magnificent and rich, the content is elegant and upright, the prose and quality are indeed the taste of *The Book of History*." [5] (p284)

To sum up, Sima Qian produced the corresponding concept of article classification based on the function of *Shih Chi* or the need of social ethical and political function. Some of them contain dynamic meanings, and the behavior patterns of speech formed by them gradually become conventions and become concrete types of text. On the basis of inheriting the previous literature, the literary forms such as "*The Book of Songs* said", "*The Book of History* said" and "Taishi Gong said" exerted a lot of influence on the later generations, especially on the understanding of "Fu" and the literary concept of "poetry", which profoundly influenced Yang Xiong and Ban Gu's views on poetry and Fu, and occupied an important position in the history of ancient Chinese literature.

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Case-analysis of Intercultural Communication from a Chinese Teacher in the Philippines

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Abstract

Although the Philippines is an Asian country, it has a strong Western cultural background. As a Chinese teacher, the author has taught Chinese language in the Philippines for three years and experienced all stages and aspects of intercultural communication, such as the concept of time, religious beliefs and contextual cultural differences. This paper analyzes practical cases with intercultural communication theories, and summarizes the work method respecting-integrating-accepting-Changing, which has brought good effects in Chinese teaching and management.

Keywords

Concept of time, Religious belief, High context culture, Low context culture, Cultural conflict, Cultural adaptation

The Philippines is the only Catholic country in Asia, and the language, religion, lifestyle and others of the West have deeply penetrated into every aspect of the country. From 2013 to 2016, the author taught Chinese language in two Chinese schools in Butuan City of the Philippines and experienced the following real cases.

1.Philippines Time

Every Chinese teacher has undergone strict and all-round training before going abroad. Honesty and punctuality are the most basic requirements for teachers, but when we first arrived in the



Philippines, we encountered an embarrassing scene.

1.1 Case 1

The school (Timber City Academy) held the first meeting of the new semester to welcome new Chinese teachers. According to the notice, Chinese teachers arrived at the conference room at 7:00 p.m. The door to the conference room was open, but it was empty. After waiting for ten minutes, the Chinese teachers began to feel a little uneasy, wondering if the notice was wrong. In order to confirm the time, one of Chinese teachers ran to the school bulletin board and took a look, but the time and place were correct. After about ten minutes, the principle and the trustees of the board began to walk into the conference room, talking and laughing. By 7:30 p.m., most people had arrived and finally the meeting began at 7:45 p.m. What made the Chinese teachers even more puzzled is that the late people did not apologize for being late but chatted with each other as usual, without any time concept. It's unlike the "Time Is Money" in Western culture. After that, Filipino colleagues humorously told us that it's "Philippine time", which means everyone is usually half an hour late, so we'd better get used to it.

1.2 Case Analysis

We generally regard the Philippines as a country with Western cultural background, especially greatly influenced by the United States. Although the American proverb "Time Is Money" is well known, the Philippines is not of a monochronic-time culture like the United States in terms of the time concept, but a polychronic-time culture. People from polychronic-time culture observe not physical time, but physiological time. Instead of seeing time as a linear thing, they think that time revolves around life. They live at a relatively slow pace and tend to do multiple things at the same time. Work is often interrupted and plans often changed. For people of polychronic-time, maintaining interpersonal harmony is more important than strictly observing time, so they pay more attention to human feelings than planning and view life in an integrated and flexible attitude. Countries with polychronic-time culture are mainly in Africa, West Asia, South Asia, Southeast Asia and Latin America.

In later days, we often encountered Filipino friends or colleagues being late, and most of them explained that others delayed his/her time and caused a chain reaction. Filipinos do have a slow pace of life, and school leaders often say to the Chinese teachers, "Don't hurry, take your time." These are constantly confirming the Filipino concept of time.

1.3 Reflection

The characteristics of monochronic-time culture or polychronic-time culture are closely related to the degree of scientific and technological development and industrialization. Countries with high industrialization degree are mostly characterized by monochronic-time culture, because the



modern industrial society emphasizes precision, punctuality and efficiency. At present, China has become a monochronic-time country. When we enter a polychronic-time country, we will feel uncomfortable. Nobody can change the local concept of time, but we can adapt to the pace of local life.

2.The Inevitable Question of the Religious Beliefs

The Philippines is a multicultural religious country. According to the 1960 survey, 83.8% of Filipino residents are Roman Catholic, nearly 6% are Christian Protestant, 4.9% Muslim, 1% "Iglesia" Jesuits, 0.1% Buddhist (mainly Chinese), 2.1% of residents (mostly mountain peoples) are animist. There is strong religious atmosphere in the Philippines, and religions have profoundly impact on the country's politics, economy, law, education, culture, and interpersonal relations. There are many religious schools all over the country, such as University of Santo Tomas (UST), the oldest catholic school in Asia with a history of more than 400 years.

In China, Taoism and Buddhism have had a great influence on Chinese culture and even history, still affecting all aspects of our lives; but since ancient times, China has never been a religious country. According to Gallup International's survey at the end of 2014, Chinese mainland kept the lowest percentage of religion in the world, with only 7%, and 61% of respondents said they were atheists.

In the process of intercultural communication, the question of religious beliefs is unavoidable.

2.1 Case 2

When I first arrived in the Philippines in 2013, I was often asked about my personal religion by the locals. When I first answered this question, I said very frankly, "I have no religious faith." The locals looked at me like aliens. In their concept, everyone should have a religious belief, and without religion is an incredible thing. Later, to avoid embarrassment, when asked again, I replied, "I tend to favor Chinese Taoism, but I am not a disciple." The asker would show their respect and understanding.

2.2 Case 3

In 2015, I worked in Butuan Faith Christian School. As the Chinese principal, I hoped to increase students' interest in Chinese by adding Chinese cultural elements to the campus. Through the investigation, I found that the students all knew and liked Monkey King. I asked the art teacher to draw the handsome Monkey King on the wall, but the school priest did not agree. He said that the Monkey King was a religious figure who believe in Taoism first, and later changed to Buddhism, which was in conflict with the religion of Christian school. After some consideration, I made concessions, and then made the art teacher draw several giant pandas on the wall. Finally



everyone was happy with the mascots.

2.3 Case Analysis

As a religious country, almost all citizens have their own religious beliefs, and every believer believes in its own sect. Religious doctrine and etiquette are deeply rooted in the people and affect every aspect of their lives, but even people with different religions can live in harmony. In case 1, the Filipino locals asked me about my religious belief as a foreigner, probably for two reasons: one is curiosity; the other is to avoid unnecessary embarrassment in later communication. When I first said that I was an atheist, it was incredible in the religious country. Later, when asked again about my religion, I said I favor Chinese Taoism (Taoism), but I was not a disciple, which eliminates the embarrassment. Filipinos with a multicultural background will show their understanding and respect.

In the Philippines, there are numerous christian schools and catholic schools which have strict teachings and rituals. The students must follow religious codes of etiquette. At the beginning, I just regarded Butuan Faith Christian School as a Chinese school, thinking that my duty was to teach Chinese language and culture but ignored its religious attributes, so I argued with the priest on some tender subject. When I realized that this school is a christian school, and then a Chinese school, I must respect and understand the school's rituals. I tried to find the balance between Christian culture and traditional Chinese culture to achieve the intermediate state recognized by both sides, and effectively resolved conflicts, and improve the efficiency of intercultural communication. With the experience, I did better in the campus culture construction and strengthen the seamless management between the Chinese and English departments. Gradually the charm of the christian Chinese school was recognized by more and more people, and the number of students has gradually increased.

2.4 Reflection

As Chinese teachers, we should not join the local religious groups. But different religious beliefs should be respected and understood to seek common ground while reserving differences.

Before going abroad, the teachers should be trained and fully understand the customs, culture, etiquette, religious beliefs, laws, regulations and taboos of the destination country, so as not to encounter unexpected embarrassment and difficulties.

It's a good way to learn intercultural communication, such as empathy. Empathy is to look at problems in the shoes of others. Empathy is manifested as listening carefully to others' voices, being interested in what others say, understanding their feelings, being sensitive to their needs, understanding others' perspective, etc. Many scholars have emphasized the importance of empathy for intercultural communication, believing that empathy is the basis of effective intercultural communication. Empathy is a mutual behavior. You should be good at expressing your inner



feelings, and conduct intercultural communication in ways that other cultures can understand and receive.

3.The Trouble Caused by Contextual Cultural Differences

Although the Philippines is an Asian country, its culture, language and way of thinking are strongly influenced by the West. Even Chinese immigrants who live in the Philippines for a long time have adapted to the Western culture, which is very different from the Oriental culture in China, and there is inevitably misunderstanding in communication.

3.1 Case 4

The chairman of Butuan Faith Christian School invited the Chinese teachers to the family party every Wednesday afternoon to relieve our homesickness. Before dinner, there would be chanting and prayer. One of the Chinese teachers believed in Buddhism, so she thought she was not suitable for such an occasion, but was embarrassed to tell the chairman directly. Later, this teacher falsely claimed that she had a stomachache and could not go to the party. The chairman was very concerned and bought some medicine for her and told her to drink more hot water and less cold drinks.

After the Chinese teacher's several rejection of the party, the chairman advised her to see the doctor, so as not to cause greater pain. Finally, the teacher had to honestly tell the chairman that she believed in Buddhism and was not suitable for Christian party. The chairman replied with a smile, "It does not matter, it is a misunderstanding. You can make your own decisions."

3.2 Case Analysis

According to Hall, the main difference between high-context and low-context cultures is in terms of language communication. Low-contextual communication tends to use direct linguistic communication style. Direct language communication style includes four aspects: no special emphasis on scenario or context; important information is usually transmitted by explicit language communication; self-expression, fluent language and eloquent speech is respected; directly expressing one's opinion and trying to persuade others to accept his views. Compared with low context culture, communication in high context culture has the following features: does not emphasize clear language information; important information is usually transmitted by situational clues; advocates interpersonal harmony and uses ambiguous language and silence in communication; try to make a detour and avoid saying "no" directly to others.

China is a typical high-context cultural country, while the Philippines is a low-context cultural country influenced by western culture. The difference between low context culture and high context culture is one of the main reasons for the misunderstanding of intercultural



communication. Many Westerners from low context culture often can not understand the real meaning of Chinese implicit and indirect expression methods, and Chinese are also not quite adapted to the straightforward way Westerners speak.

3.3 Reflection

As Chinese teachers, we entered low context culture from high context culture, so we should follow the contextual culture and way of thinking, communicate in an acceptable way to avoid unnecessary misunderstanding due to contextual cultural differences, and appropriately express our thoughts and opinions without embarrassing each other.

4. Conclusion

The above examples of intercultural communication are the concrete manifestations of the cultural conflicts that I experienced personally during my teaching in the Philippines. Later, I adopted the "integration" mode in the cultural adaptation strategy, not only maintained my original culture, but also accepted some values and manners of the new culture, absorbing and integrating the positive aspects of the two cultures. I summarized the working method "respecting—integrating—accepting—changing" by combining practical experience and intercultural communication theory. Cultural and religious respecting is the premise of our work; Integrating means thinking in each others' environment and perspective, and then they can understand how they do things; so that others will accept us from the bottom of heart, and we can make some changes to the status quo. This working method proved to be effective in both teaching and management.

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The Construction of Female Subjectivity in Eudora Welty's *The Golden Apples*

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Abstract

As a perspicacious new Southern writer who witnesses the dissolution of the Old South, Eudora Welty reexamines the South with her description of her ideal female figure in the new South. With a pair of new Southern Ladies in her favorite collection of short stories *The Golden Apples*, Welty expresses her feministic notions. This thesis probed into the construction of female subjectivity of these ladies in three dimensions, and highlighted the author's social concern and positive anticipation for the Southern community, exploring more sociological significance of this collection.

Keywords

Eudora Welty, *The Golden Apples*, Female Subjectivity, Southern Lady

Introduction

As a writer of remarkable versatility, Eudora Welty represents a new generation of Southern writers, and she is a distinguished one among the list of women writers who have helped to make the literary flowering of Southern Renaissance. Welty's literary career spans forty-five years; her stories and novels occupy a significant place in American fiction. And she wins most of the country's prestigious awards for fiction, including National Book Award, The O. Henry Prize, and the Pulitzer Prize.

Welty consistently anchored herself in Jackson, the place she sucked all her fodder she needed and finished all her great works, whose background consistently small-town or rural Mississippi. She states, "my imagination takes its strength and guides its direction from what I see and hear and



learn and feel and remember of my living world.”[1] It is the nature of itself that fiction is all bound up in the local. The noted journalist Roger Mudd, explains Welty's connection to her chosen place and her faithfulness to the truth that she finds there like this:

“As a self-conscious woman writer, Eudora Welty breaks down the very notion of the closed society, by not “pointing the finger in judgment” but removing the “veil of indifference to each other’s presence, each other’s wonder, each other’s human plight”. [2]

With her unique vantage point, Welty reported her panoramic observation of the Southern life with great details. In *The Golden Apples*, Welty’s favorite collection of seven short stories, for example, Welty is on home ground in the state of Mississippi. She portrays the MacLains, the Starks, the Moodys, and other families of the fictitious town of Morgana, depicting several distinctive Southern characters in the transforming era: traditional “culturally-staunted” Southern ladies such as Snowdie, mysterious Southern gentlemen such as King, the spokesperson for the blind-minded community Mrs. Reaney. Meanwhile, as a lucid Southern writer with great insight into the degradation of the Southern myth, Welty highlights a pair of rebellious Southern ladies, Virgie Rainey and Easter.

Most scholars who study *The Golden Apples* concentrate on two inter-woven topics. Early criticism of the collection focused on Welty's inter-textual use of classical mythology. Another widely concerned topic on this collection is the implications of sexuality. Since Welty mainly employs classical myths to describe the sexual incidents, these two themes are closely intertwined. Stepping into 21 century, more perspectives have been taken into the research domain, narratology, culture study and ethical study are among the three major ones. This paper intends to probe into the subjectivity construction of two female characters as new Southern Ladies by exploring their female consciousness, thus exploring a new interpretation of Welty’s characterization arts.

1. Subjectivity and Female Subjectivity

As a philosophical term, subjectivity is defined as “the quality or character of being subjective, especially, the ability or tendency to present or view facts in the light of personal or individual feelings or opinions”[3]. According to feministic approaches, subjectivity embodies subconscious and unconscious dimensions of the self, implying process, contradictions and change in political, philosophical and cultural dimensions, which encompass incoherence and instability. Subjectivity is closely related with Subject, which is, according to Lacan, the site of contradictions and perpetually in the process of construction, thrown into crisis by alterations in language and in the social formation, capable of change. Contemporary feminist theory of subjectivity was gradually established in the progress of criticizing modernist notions of subject, which is based on the notion of “transcendental subject”. Feminists proposed that any knowledge and ideas must be historically and culturally situated, and that a subject is constituted by social and cultural setting as an embedded or embodied subject[4]. Contemporary feminist theory of subjectivity is divided into



three facets: praxis, cosmic, and linguistic domains.

As an identified figure in the Southern mind with the closed region as a whole. The idealized patriarchal system, along with the plantation economy and slave holding, is responsible for the creation of the Southern Lady, a marble figure for the planter elites to construct and maintain their supremacy and aristocracy over the female counterpart and the black group. The static hierarchy overwhelmed the South accounts for sustention of this figure till the 20th century. According to dominance approach, the Southern Lady, is in essence the marginalized “other”, the scapegoat of patriarchal and hierarchal society. To achieve her Subjectivity, a Southern Lady’s endeavor is inevitably multi-dimensional.

In Welty’s words, Virgie Rainey and Easter have been depicted as a pair of women individualists who deviate from traditional Southern notions of female beauty, overthrow the conventional confinements of the watchful community and declare their ingenuous praise of female consciousness, holding their independent judgment and the forthright expectations for themselves. In the perspective of Subjectivity Construction, these two ladies follows the new pattern of keeping themselves as subjects against the cultural conventions and binary opposition.

2. Challenger to the Community in Praxis Domain

Welty admits that the character Virgie Rainey, at her moments, has always been her subject, which has come into a life of its own, from which the author can stand back and regard. Welty describes Virgie Rainey into her ultimate fighter, the one against whom all others must be measured. And Welty herself states the importance of Virgie like this: “Passionate, recalcitrant, stubbornly undefeated by failure or hurt or disgrace or bereavement, all the while heedlessly wasting of her talents, she knows... that there is a world that remains out there, a world living and mysterious, and that she is of it”. With her unconventional lifestyle, Virgie Rainey is always remembered as a challenger to the community, ever from her childhood. With Virgie’s indifference to the antique customs and the suggestive comments on her, Welty differentiates this persona from others by creating her individuality, which implies her inner independence.

Virgie is born to be a resister to the majority’s opinion. Riding a boy’s bicycle, “carrying a magnolia bloom which she had stolen”[5](40), Virgie runs directly into the flowerbed; she even fights with the boys and tries to “butt her brains out against the wall” [5] (43) to prove a point. At picnics Virgie “ran wild all over everywhere, assaulting the crowd. ... She never rested as long as the music played except at last to throw herself hard and panting on the ground” 48. Virgie relishes the struggle: “There’s nothing Virgie Rainey loves better than struggling against a real hard plaid” [5] (235). She remains “full of the airs of wildness ... joys and tempers, her own and other people’s with equal freedom” [5] (43). With her boyish and challenging activities, Virgie breaches the conventional sexual boundary, and she enjoys it, freeing herself of femininity. This echoes with Virginia Woolf’s famous notion of “androgynism”: since everyone has an “instinct ...



that the union of man and woman makes for the greatest satisfaction, the most complete happiness”, if “in each of us two powers preside”, and are “spiritually co-operating”, everyone will be a combination of androgynous. Virgie’s insistence and unbending performance of her boyish character acts as powerful stroke to the conventional notions about female beauty which worships quiet graciousness and reserved air with well-bred style.

Being a genius pianist, Virgie acts queerly in her piano classes, in the eyes of Cassie the addresser of the Morgana community. On Miss Eckhart’s class, she “would drift over to the piano, spread out her music, and make sure she was sitting just the way she wanted to be upon the stool” [5] (41). By refusing the frozen beat of the metronome, with which Welty sets as the criteria and confinement to Virgie, she only follows her own internalized rhythm. Not adhering to an imposed schedule or order, she allows herself to operate outside of constraint; she can “decide to leave when she heard herself say so --- decided by ear” [5] (262). All of a sudden for the community, controlling her own destiny, Virgie refuses the constraints of a profession and stubbornly practices her art the way she chooses: clearly the best pianist, she abruptly stops her lessons and plays instead at the movie theatre at the age of seventeen, with no explanation, then “for the very people that were out depleting the woods, Mr. Nesbitt’s company” [5] (232). Her employer, along with her departure, announces Virgie’s indifference to the community and its aristocracy. Out of her insistence in spiritual pursuit, she overthrows the majority’s disciplines and realizes her freedom; regardless of her employer’s “depleting” power on Morgana, she “run[s] off ... with a forgetful smile on her lips.” [5] (44)

Virgie’s individualist spirit is evidenced, somewhat comically. With the playful and teasing telling, Welty declares Virgie’s indifference to the ideal southern womanhood, clearing the way to Virgie’s complete deviation from the South. Before her mother’s funeral, Virgie cuts the high grass for her but uses the sewing scissors. In the midst of a house filled with mourners, Virgie falls asleep “straight in the cane chair” [5] (237). Out of her penetrating insight of her southern community, Virgie reckons that the funeral is “not the dead’s story, but the living’s” [5] (238), where all mourners represent and assert their status within the closed Southern community and necessitates the new feminist fighter’s resistance.

Furthermore, Virgie’s indifference to the community lies in her disregard to the townsmen’s judge-like or suggestive comments, which symbolizes the ideology of the Old South, especially on her marital affairs. Before her mother’s funeral, Jinny offers her admonitory suggestion, “Listen. You should marry now, Virgie. Don’t put it off any longer.” [5] (255) Afterwards, Welty implies the vainness of her effort: “Virgie smiled faintly; and she felt ... that two passionate people stood in this roomful, with their indifferent backs to each other.” [5] (255) In contrast to Jinny’s enthusiasm in her womanhood who refuses to lose sight of her children, Virgie Rainey, a self-confident person, follows her own heart, regardless of how hard others beg or justify her. Later on, Miss Nell’s tactful suggestion for Virgie’s staying on in Morgana turns out to be fruitless



again. And Virgie answers nothing more than immediate denial: Going away. She refuses to offer explanations or apologies for herself or anyone else. Thus at the end of "The Wanderers", Virgie simply announces her departure from Morgana and "nothing more" [5] (262).

With Virgie Rainey's indifference, Welty describes her as a valiant fighter who refuses all potential shackles, willing to challenge the system of her static community, to participate actively and courageously in life. Being a representative for Welty's new Southern woman, she sees the possibility of self-reliance, even total independence from social proprieties. Indifferent to society's rules and expectations, she can be fearless, self-possessed, and generous of spirit. She can express her determination to live life to the fullest, to be an ardent individual that denied the paralyzing effects of conformity.

3. Resister to Linear Time in Cosmic Domain

Julia Kristeva describes Linear Time "as departure, progression and arrival in other words, the time of history"[6], which is also a central concern for the Southern writers in the early 20th century. Out of her feministic perspective, Welty creates Virgie Rainey into a person who believes in Kristeva's concept of Women's Time as rhythmic and eternal, as well as temporal, as having a specific measure that basically retains the ideas of repetition and eternity from among the multiple concepts of time.

Kristeva explains that, on one hand there is cyclical time, "the eternal recurrence of a biological rhythm which conforms to that of nature"[6](191), that imposes one sort of temporality. On the other hand, there is monumental time, "without cleavage or escape, which has so little to do with linear time that the very word 'temporality' hardly fits"[6] (191).

In "The Wanderers", Welty plots a scene of Virgie's swimming in the river, a highly symbolized scene from which the readers can observe Virgie's consciousness with her memory and history. Welty takes the quiet and peaceful river as a symbol for history, and Virgie's swimming implies her meditation with her memory. With her sensitive feelings for the water, the sand, grains, as well float grass and mud, all belongings to the nature, Virgie realizes that the "suggestions and withdrawals of some bondage ... now dismembering and losing"[5](248), and her "carelessness for the water of the river through which her body had already passed"[5] (248) permeates her mind; inasmuch which she dives for the future and the larger world. Her heart will not be dappled by memory more than the light through the leaves on her skin. After the swimming scene, all the history is eternalized to the past and Virgie has realized her baptism for the future and finally fulfilled her existence at present. As for the "temporality" of time that is brought to Virgie with her mother's death, she accepts it as natural and incidental occurrence, without denial or resistance to this fact. Being not "afraid of death, either of its delay or its surprise", Virgie deepens her understanding of life, both of its continuity and eternalness and its temporality as well.



Welty succeeds in depicting Virgie into an independent female fighter living in her own time. Furthermore, Welty plots that Virgie internalizes the history of her family as represented by the quilts which she sells after her mother's funeral, taking only what she needs for the future. We can see that quilts' names imply the more restraining connections behind them: "Double Muscadine Hulls, Road to Dublin, Starry Sky, Strange Spider Web, Hands All Around, Double Wedding Ring". All these names symbolize a circularity that comes to form too much connectedness, a blurring of identity that comes from too much sameness, all of which are closely related with the Southern history and its convention. Being a person who adamantly refuses to be bullied into the linear time and the nostalgia that control Morgana, Virgie accepts the temporality of life and death, permits herself to live fully in the present, relishing every moment, and can look to the future with hope and excitement. With Virgie's meditative swimming and her final departure, Welty emphasizes her belief in the Southern woman's ideological independence: leaving the primary image to the past and show ebullient embrace to the future, fashioning herself into new woman figure with modern ideology.

4. Orphaning Resister to Patriarchal Authority in Linguistic Domain

Along with Virgie Rainey, Welty creates another persona with her enthusiasm for female independence in "Moon Lake", the fourth story of this collection, Easter, a girl in the county orphanage. In this story, Welty focuses on a life-saving scene at Moon Lake, three miles outside of Morgana, during a summer camp of Morgana girls together with the orphan girls.

Welty pointedly sets Easter up to be the sort of spirited resister, an orphan who resists the existence of her father, thus declaring her revolt to the patriarchal authority.

Joan Schulz discusses the way Southern women authors create female characters who choose to orphan themselves-literally or metaphorically. In doing so, these characters signal their resistance, refusal or rejection of the kind of family as well as social identities, roles, and ties which are considered so vital to the Southern way of life.

Frequently the female characters suggest by their words or actions that they prefer to risk solitariness, exclusion, estrangement, even isolation or death rather than be absorbed into the community of the past or present. With the orphaning Easter, Welty implies her desire for breaking off the patriarchal fetters on the Southern Lady, and to arouse her reexamination on her miserable fate, further imploring the way-out for her own individuality, realizing comprehensive independence in the end. During her adventure out of the camp on the sand, Easter explains, "I haven't got no father. I never had", which signifies her denial of the patriarchal authority on her.

Suzan Harrison insists that "Merely by the virtue of being orphan, Easter stands as an emblem of liberty from social constraints ... Easter has no father's name; she transcends the discursive limitations that silence women "[7]. The well-trained Morgana girls by southern mechanism are



surprised by her queer words and would rather show their ignorance than understanding attempt. But Easter is not crushed by their deliberate neglect, and she insists her authority in the dominance of “what she was in herself”. By her orphaning, Welty allows Easter more independence and more authority on herself.

In one of Welty's most memorable scenes the girls are writing their names in the sand, Easter spells hers ESTHER. When challenged by the Morgana girls with “Who's that? Easter's not a real name ... nobody ever had it. Not around here”[5] (133), Easter responds with a statement of ultimate self-confidence: “I named myself I let myself name myself” [5] (133). Certainly, Welty intends for this name to be most significant, particularly for an orphan with an unknown sur-name. With Easter's naming for herself, Welty endows her with the challenge to the patriarchal dominance in defining and labeling, and further implores Easter's subversive power to traditional notions: her name can be seen as a combination of Easter, a day commemorating sacrifice and resurrection, and Easter, a Biblical queen who saved her people and herself by daring go to before the king without being summoned. What's more, Welty hints that even writing is under Easter's command: her choice of a revolt to male dominance. With the highly symbolic name, Welty sets Easter as a dominant figure, in the camping group, a spiritual leader who signals the other orphan girls, as well as a torchbearer for the town girls' self-consciousness, and Welty accentuates her notion in female power and individuality.

With her orphaning that “nobody's watching”, Welty endows Easter with complete freedom, thus she follows her heart, like Virgie Rainey. When first on camping, Welty shows us a scene of Easter's drinking at the spring, from which the readers can perceive her freedom with behavior: “Easter could fall flat ... elbows cocked, and drink from the cup of her hand with her face in the spring.” [5] (117)

Afterwards, the latecomer for swimming, Easter manages to tread through the serpentine road through dense woods with wild vines, then the unexpected fence, straight into the sandbar, where the Moon Lake shows “a different aspect altogether”, accomplishing her own perspective on the world. With the air of indifference to the conventional doctrines, Easter achieves her destinations in her own way, rough but still rewarding. Being apart from other camp girls, she craves for her individual perspective, regardless of potential handicaps. With no patriarchal dominance, Easter cruises freely in her own pursuits, which implicates that female individualism is the key for Southern Lady to achieve her own subjectivity.

5. Conclusion

In her closely-knitted collection, *The Golden Apples*, Welty not only demonstrates the ups and downs of the Morgana townsmen but also explores the underlying miseries of the Southern Lady, and further delivers her feministic notions in constructing new Southern women figures, an embodiment of individualism and female subjectivity, revealing the author's feministic claims in



female independence. In the end of this collection, Welty plots a gathering of the townsmen with Katie Rainey's funeral to display the evanescence of the Southern myth and to salute to the coming new era, thus reveals her affirmative anticipation for the bright future of the South.

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The Core Content and Purpose of Rural Aesthetics

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Abstract

The so-called rural aesthetics is not a very advanced, "academic" art theory, but a value identification based on regional culture, and the understanding of beauty built on the basis of this value identification. The paintings on the houses, the handicrafts of the elderly in the village, and even the folk customs that everyone agrees to follow all embody the rural aesthetics. The significance of rural aesthetics not only lies in the concept of "beauty" in the artistic field, but also has a great impact on the survival and development of rural economic and political entities at the grass-roots level. Thus, it is of great practical significance to study rural aesthetics. The following is a discussion of the core content and purpose of rural aesthetics from two main perspectives for reference.

Keywords

Rural aesthetics, Rural aesthetics content, Rural aesthetics purpose

Rural aesthetics reflects the true face of rural life and focuses on various art forms and contents born in rural folk. It is a kind of collective unconsciousness established by people in a certain region on the basis of similar and most basic life styles. An important reason why the Chinese nation has been able to reproduce and some excellent traditional national cultures still have their vitality is that rural aesthetics has become a carrier, carrying the national spirit and providing power for the development of the nation. Of course, rural aesthetics is not perfect, and there are also folk beliefs similar to feudal superstition. The study of rural aesthetics should separate the wheat from the chaff, grasp its core content and purpose, and provide theoretical basis for the further development of rural aesthetics.



1.The Core Content of Rural Aesthetics

It can be seen from the above discussion that although rural aesthetics has its own system, this system is not theoretical and far from perfect, but more similar to an understanding formed by philosophical thinking on real life experience. As many Western philosophers have said, philosophy lays it all out before us without any explanation of its own. All arguments are explained by people who gather a great deal of material according to various needs. This understanding is very consistent with rural life and rural aesthetics. Rural life is faced with the simplest life phenomena, and people's spiritual needs determine that these life phenomena must be explained to some extent. When we do not know how to explain or need to improve the persuasiveness of explanation, rural aesthetics is born.

Rural aesthetics is to show and explain People's Daily necessities in a "romantic" way that can be understood by the countryside, representing the infinite wisdom of the people. When a certain part of rural aesthetics is just born, it may not be perfect, and sometimes it is just generated on a whim to meet the needs of interpretation. But with the passage of time, just like all aesthetic systems will gradually improve and develop, rural aesthetics will also change, its contents will be optimized, the explanatory power will be enhanced, and people's value pursuit or good wishes will be more clearly reflected. Thus, it can be seen that no matter how "backward" rural aesthetics is in the eyes of modern urban people, it reflects a strong ideological nature and is the result of countless predecessors' thinking. [1]

Each region has its own distinctive rural aesthetics. For example, the villages around Tianjin and Changsha cannot have exactly the same aesthetic performance. However, with the help of the same cultural carrier such as characters, rural aesthetics in all parts of China presents a situation of mutual integration. For example, New Year paintings in various regions, operas rehearsed during the Spring Festival, and various folk handicrafts are mostly used to promote the punishment of evil and the promotion of good through some artistic display of history. After years of development, China's rural aesthetics has gradually become the collective unconsciousness of the Chinese nation, recording and reflecting the history of the nation and influencing people's thinking and action. It is the core content of rural aesthetics in China to create and integrate experience records with realistic value and aesthetic significance.

2.The Purpose of Rural Aesthetics

The research purpose of rural aesthetics is to make rural aesthetics glow with new vitality in the new era, especially in the context of targeted poverty alleviation and rural revitalization, and become the pioneering spiritual force of grassroots people again. As is known to all, the rapid development of urbanization has caused a huge impact on the countryside, and the rural culture, as the basic carrier of rural aesthetics, is gradually disintegrating. Many young people who have been



working in other places for years, or who left their hometowns when they were very young, have no sense of rural aesthetics, and even think that simply wearing the word "rural" is "old-fashioned". At this time, we must prove its unique value from the theoretical level through the study of rural aesthetics, and achieve the combination of theory and practice to reverse this situation.

It is undeniable that there are some "dregs" in rural aesthetics, such as the awe and pursuit of "ghosts and gods" power. However, this cultural consciousness, which has a specific aesthetic way of presentation, must have its causes. If we further explore, we can find that these aesthetic phenomena are actually expressing a positive or positive concept. Whether it is improperly applied in reality is a matter of specific people and cannot be regarded as the "original sin" at the birth of rural aesthetics. The study of rural aesthetics should go deep into the hearts of rural people and see how this understanding of rural aesthetics supports the current rural people to persist in the countryside or summon up the courage to go to the city to work hard. [2]

On the other hand, since rural aesthetics is formed in the long-term historical development, and considering the historical reality of Our country, we must see its historical inheritance when studying rural aesthetics. For example, Confucianism, Buddhism and Taoism are the three most influential ideologies in China's history, which are bound to be clearly reflected in rural aesthetics. For example, in some villages, both follow the Confucian ritual established ancestral halls, and generally worship all kinds of gods, appears to "son language strange force disorderly god" does not care. At present, various forms of rural aesthetics are still carried out in such a state of inheritance and mutual integration, which has become the habit of many people's thoughts and behaviors. The basic purpose of rural aesthetics research is to understand, sort out and develop the characteristics of the above situations.

To sum up, rural aesthetics is essentially a kind of beauty derived from survival and development. All the things summed up and created from the survival and development, which help individuals and collectives to open up a brighter future, can be regarded as a part of rural aesthetics, and will be expressed by people in a certain way of artistic beauty in life, so as to realize transmission, development and inheritance. Understanding the core content of rural aesthetics and clarifying its research purpose is the inevitable way to promote the development and progress of China's rural areas in the new era, so we should pay full attention to it.

3.Rural Aesthetics in China

The villages of China are different from those of many other countries in the world. First, they are the result of generations of reproduction and settlement linked by clan blood. The second is long-term stability. An ordinary Chinese village often has a history of hundreds, hundreds or even thousands of years. It is a long tradition of farming civilization and due to the patriarchal clan system ethics culture, has affected the rural China unique pattern, family structure, interpersonal



relationships, customs, production way of life, as well as the integrity of the cultural psychology, etc., have formed the different country in the world other countries of the aesthetic personality, aesthetic idea and aesthetic creation, aesthetic environment and aesthetic value, etc., and it is These constitute the basic object of Chinese rural aesthetics research.

4. Aesthetic Personality in Chinese Countryside

Aesthetic personality, in essence, is a kind of cultural personality that can give people a sense of beauty. It is the external embodiment of a person's worthy pursuit of values, moral concepts, rules of life, mental state and other aspects of behavior. Farmers are the main body of Rural China. For a long time, in our public opinion, people often hear derogatory words such as "conservative and backward", "ignorant" and "narrow-minded and selfish" on their personality. In some academic works, there is no lack of such judgments: "The simplicity of farmers' feelings is supported by their ignorance", "Chinese farmers are a practical and practical race, but also a race not fully civilized by culture. They lack rational, conscious civilization and healthy aesthetic appeal. This kind of view, fear is too one-sided. If so, will we, the Chinese nation with peasants as the main body, still have a splendid civilization of 5,000 years of which we are always proud? In Chinese peasants, there is no lack of national bad habits, and there is no lack of ignorance and numbness reflected in characters like Ah Q, Runtu, Yang Ersau and Xianglinsau in Lu Xun's works. However, it would be unfair to talk about peasants on this basis and exaggerate their ugly personality unilaterally. In regard to this, Fei Xiaotong, as early as in the 1940s, published in Rural China, had the following counter question: "Rural people have not seen the world in the city, so they do not know how to deal with the car, that is a problem of knowledge, not intelligence, just equal to the city people in the countryside, even the dog cannot drive general. Tie Ning, a contemporary writer who used to be an educated youth who went to the countryside and had a deep understanding of rural life, also passionately defended her images of rural women: "You think they are insensitive, but in fact it may be your own wisdom, which may be the great wisdom of rural women, or the great wisdom of Chinese women. The purpose of their life is very small, for example, Dazhi's mother, you can hardly say she was stupid. When I wrote about her, I thought she was really an image of the Virgin." Such views, it should be said, are a truer and more comprehensive understanding of rural Chinese people. As a matter of fact, the aesthetic personality of many rural peasants is no worse than that of any other social group in terms of their intelligence and wisdom. An old farmer, with a glance, can estimate the grain yield of a mu of land with basic accuracy; An illiterate rural woman will win the respect of the whole village for her self-taught cutting skills and cooking skills.

In the countryside of China, there is no lack of idlers and thieves, but there is no denying that the vast majority of Chinese farmers inherit many aspects of the Chinese nation's good personality. Had long to work in the rural grassroots, served as chief executive township government for many



years, the township party secretary Li Guiping in the book *Overthrown Village*, have been summed up as follows: "I retrieved on the genome in the villages 'thrift, contentment, tolerance, gratitude, patience, perseverance' 12 words, I read the 12 words personality, feeling it gives village has village the most excellent quality, is the village The most essential thing, it focuses on the reflection of the simple character of the village people and the duty of farming, as well as the sense of happiness and indomitable confidence. These 12 characters played an immeasurable role in the process of the continuity of the village, and ushered in an era of village reproduction with extremely bright cultural colors." Li Guiping summed up the "village people" have some worthy of respect "duty" personality, no doubt more in line with the reality of Chinese rural people.

The Chinese peasantry was one of the most industrious and tenacious groups of society. As Henry Smith, an American missionary who had long worked in relief and schools in the Countryside, praised in his 1894 book *The Quality of the Chinese*, "The work of the Chinese peasantry is like that of a steward, never done. With the exception of the rather brief midwinter, farmers in the northern provinces had work to do all the time, and lots of it. There is no doubt that farmers everywhere are more or less the same, but the diligence of Chinese farmers is hard to be surpassed by other nations." Chinese farmers are the most frugal social group. Nowadays, with the development of economy and the wealth of life, people are no longer as they used to be, but in the countryside, you can see that many people are still proud of being frugal, saving and "living". A dress, a pair of shoes, so long as they can be worn, will never be obsolete. In the current era of excessive looting of the earth's resources, expansion of material desire, consumerism has become the pursuit of fashion, this virtue of Chinese farmers is undoubtedly still worthy of great praise. Those who have an in-depth understanding of the countryside will know that in the personality characteristics of rural Chinese people, there are purer and simpler, less dirty and calculating. Xiao Yazhou, who went deep into the rural areas of Western Shanxi and published his monograph *Thick Soil*, once said that the farmers of the Loess plateau of western Shanxi left him a good impression: "Enter a house at random, you will be invited to eat melons, peaches for you to pick peaches, jujube for you to get dates. They'll be happy if you eat it. Some farmers, the house is not a few valuable things, but must go to your car stuffing some local products. When you calculate your household income with a farmer, you will see his passbook and he will give it to you immediately." "In spite of such a closed world and such a harsh environment, they never lost their strength, perseverance, generosity and kindness. These are valuable qualities that are not necessarily shared by the elite who are used to looking down on the peasantry." According to *Guangxi Yulin Daily* reported: there is a selling point in north new right town Pingshan village, no one sells vegetables to collect money, the villagers take a handful of dishes are consciously put 1 yuan of food money into the plastic bag tied on the basket. According to the villagers who sell vegetables, this kind of self-service to buy vegetables has continued for more than 30 years, never less money. Different from the urban supermarkets guaranteed by the strict monitoring system, the formation of such rural self-help markets completely depends on the aesthetic personality of the



pure and plain rural people.

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A Study on Feminine Consciousness in Network Feminine Literary Works

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Abstract

As an indispensable part of network literature, network female literature has its unique charm and value. This paper selects the female consciousness in network literature as the starting point of the study, through the interpretation of classic network female literature, with the help of Chinese and foreign female literature theories to explore the new development of network female literature compared with traditional female literature in the expression of female consciousness.

Keywords

Network female novels, female consciousness research, literary works

"Network literature is a kind of creation, spread on the Internet with a computer, for web users to browse or participate in the new literary style"[1]network female literature mainly women's subject consciousness, focusing on women's survival condition and women's own development, look at the women's psychological feelings, express the female's life experience, formed his own style in the ocean of network literature. Yan Chunde once said: "the so-called female consciousness is the summation of the highest understanding of the objective world and oneself through various psychological processes such as perception and thinking. It includes the common consciousness of mankind as well as the consciousness that is unique to us."In short, female consciousness is women's emotional and psychological activities related to their own gender.

1. The Current Situation of Network Female Literature

With the continuous improvement of the industrialization model of network literature, network female literature has experienced a process from "writing for love" to "profitable". Well-known



female writers such as Tong Hua, Liu Lianzi have emerged, and some online women's works are successfully adapted into film and TV series, such as "The Legend of Zhen Huan", "Qing Shi Huang Fei" and "Qin Shan Mu Xue".

The emergence of literature website is the sign that network literature has commodity attribute formally. At present, the publication of online female literature works mainly relies on major literature websites. At present, the most influential female literature websites in mainland China include Qidian Women's Website, Jinjiang Literature City, Xiaoxiang Academy and so on. Network literature websites as a new type of relying on the Internet media with traditional print media, most of income from advertisers large advertising, in order to increase website traffic and sentiment, web site operators need to cultivate a large number of excellent network literature, provide excellent literary works to the reader, to expand the influence of the site. "Qidian.com set up a sub-website girl channel in 2005. Relying on the mature operation mechanism of the main website, Qidian.com successfully realized the commercial development model of original online female literature." [1] In order to attract more female writers with creative ability to devote themselves to the creation of network literature, major women's websites began to provide considerable income for network literature creators and improve their living environment. At present, Tong Hua, Liu Lianzi and Hai Yan are all famous on major literary websites one after another. It is by virtue of the advantages of this new medium that network literature breaks the space and time boundaries between writers, readers and works and makes it possible for novels to become popular quickly. It is worth noting that Tong Hua, Ming Xiaoxi and others broke the two-dimensional world of literary creation and entered the creative field of film and television drama, online games and so on. Network female writers "build a room of their own" with their own strength, network female writers have contributed their own unique strength in the increasingly perfect network literature industrialization model.

The main reason why network women's works are favored by the market lies in the diversity and integration of network women's literary themes. Literary websites often have different standards for the classification of female online literature themes, some based on time, some on the background of the story, and some on the identity of the hero and heroine. However, we can still see that the division method adopted by the current website is based on the common selling points of network female literature as the division standard, such as ancient prose, fairy xia, fantasy, online games and so on. The commercial operation of women's literature websites makes them have to be influenced by Internet popularity index in order to cater to the audience when classifying. "Shan Shan Lai Chi" hit in 2014, for example, the famous line "I want to let the world know that this piece of fish ponds are you contracted for" popular network, the word "bullying President" into a popular search, a lot of literature websites to break the original "urban romance" "big family" and so on the classification, will be "bullying President" as a new classification standard of keywords. However, these categories are not rigorous, and the main reason for this phenomenon is that in recent years, network female writers have been constantly innovating in the



creation of themes and types. In addition, with the promotion of commercialization, only by integrating various types of themes can they attract more readers with different "vision of expectation".

2.The Expression of Female Subject Consciousness in Network Female Literature

Women's subject consciousness is the core of the female consciousness, to unify the "people" and "woman", specific to women of itself as the main body in the understanding of the position and role of the objective world and the pursuit of self value realization, the feminine literature author through a variety of subject choice and flexible technique in network fully expressed the female subject consciousness in female literature.

In Traditional Chinese culture, men are dominant and women are subordinate. Even in today's era of gender equality, women have not changed the nature of their disadvantaged groups. In real life, under the pressure of work and life, personality depression, inferiority complex and dependence are heavy. They want to escape the pressure of reality by looking for a good love and a happy home, but they are often in a passive position in love. Therefore, they have a strong desire for their own main status, eager to change their living state and status, fully show their talents in all fields of society, equal with men, and realize their ideal of life. Therefore, based on the actual needs, network literature pays attention to the expression of female consciousness in literary creation, and focuses on shaping some female images with obvious subjectivity, right of speech and extraordinary ability. For example, "Fu Yao Zhi Shang", the author created a tough and kind, with great wisdom and family feelings of the female image of Meng Fuyao, not afraid of power, with their own efforts, nirvana rebirth, from the root of the bottom of the gangster step by step to grow into a noble queen, and the hero Sun Wuji hand in hand to create the five continents. In this novel, women are no longer the auxiliary products of men's rights, and men's rights and dominance are transferred to women, so that women can also rely on their own efforts to change their fate and achieve great achievements. It can be said that women's subject consciousness and self-value have been fully demonstrated in this novel.

Another feature of the reflection of female consciousness in network literature works is that women break through the barriers of the patriarchal society and realize the equal exchange with male characters in the works. They are no longer in a weak and marginal situation, but become a powerful existence, and the male characters become the objects redeemed by the heroine. Such as "Dream Back to The Qing Dynasty" in the heroine Ming Wei, after passing through with four princes and thirteen princes spread out the unforgettable love story. Finally Ming Wei chose to marry thirteen prince is not because she does not like four ye, she is through to understand the history of the Qing Dynasty, four prince eventually became the emperor, with the country, beauty,



wealth, and thirteen prince's loneliness aroused Ming Wei's maternal glory, prompted her to choose thirteen prince, guard thirteen prince.³ The embodiment of female consciousness in gender relations.

3. The Embodiment of Female Consciousness in Gender Relations

Female consciousness is also reflected in the relationship between women and the world, that is, the relationship between women and the world perceived by themselves. Women pursue equality and freedom in this relationship, but the traditional concept of male superiority and female inferiority has been deeply rooted since ancient times. Therefore, in online female literature, female writers mostly express their demands for equality and freedom for women through the historical status of women, "emasculating" male rights, and placing men in the position of "others".

"History on stilts", as the name implies, refers to a fictional dynasty that does not exist in real history as the setting of the novel. Compared with passing through the known history, the shaping of the overhead history is more conducive to the construction of female network writers' own history. In the context of overhead history, women's fate has infinite possibilities. Originally written by men of women writers in the history of network become a subject of transformation, the original grand historical narrative to be hidden in the heroine's love/hate and personal growth, "The 11 Female Agents" in Xiaoxiang Donger, Chu Qiao and Yan Shi, Zhuge Yue successively fall in love, but these two are love along with the change of the relieving and regime change, The process of the split and unification of the Xia regime is interspersed in Chu Qiao's personal history. By using this creative technique, network female writers have achieved a breakthrough in the male-centered historical discourse, confirmed the role of women in personal ability and history, and reshaped the historical status of women.

In her book "The Second Sex", Simone Beauvoir, "a pioneer of western feminism, focuses on the situation of women in gender relations and points out that women are in a passive 'other' [2]position in gender relations in the traditional patriarchal society." However, in network literature, the author observes the world from the standpoint of women, and projects the unique experience of women into the narrative, and men become the objects to be watched and consumed. This phenomenon is particularly evident in the novels of "female literary". From the point of view of plot setting, the female literary text is usually set in the form of "one woman versus many men", which can be seen from the title: "Feng Xi Tian Xia Nan" "Mei Nan Shi Er Gong" . In addition, the social form constructed in the novels of female literary is fictional. Female network writers temporarily "subvert" the social reality of male power system, and put "male sex" in the position of appreciation, alleviating the mental pressure brought by the reality.



4. Conclusion

Network female literature as an organic part of network literature, full of vigor and vitality, network women writers in the text with the "pilot" explore the possibility of the "discourse hegemony" structure of male society, the principal position of women at the same time, efforts to recover the lost, but the network development of female literature long long way to go, "female writing is not only very 'literature', It's also very feminine." [3] When constructing the female discourse system in the network world, female network writers should pay attention to maintaining their independence in creation, guard against the traps set by male discourse, and consciously and actively strengthen the sense of social responsibility and self-discipline that writers should bear.

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Zhong Qin Qing Shen:the Family Tradition of Wang Yuyang in Huantai County

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Abstract

After three hundred years of heritage rich practice and development, the new towns, the Wang family of Huantai county has formed a "Zhong Qin Qing Shen" (Loyal, hardworking, incorruptible and prudent) as the core of family trait, which contain the "patriotic, loyalty, diligence, honesty and self-discipline, for the people" and other spiritual connotation and value orientation is the treasure of the Chinese family culture, is also the essence of the Chinese excellent traditional culture, not only become the spiritual home of the Wang later generations, It has also triggered people's thinking and reference, and has become one of the important symbols of "Zhong Qin Qing Shen" (Loyal, hardworking, incorruptible and prudent) in China.

Keywords

Zhong Qin Qing Shen, Wang Yuyang, Family tradition, Inheritance

Huantai County, under the jurisdiction of Zibo city, is located in the combination of the central mountain area of Shandong Peninsula and the plain of Northern Shandong Peninsula. It is one of the top 100 counties (cities) in China and the famous "town of architecture" in the country. The county enjoys obvious location advantages and convenient transportation. In Huantai County, the most admired family is the Wang Yuyang family of Xincheng City. In history, the Wang family of Xincheng city is known as "The First Jinshi family of Qilu", "Wang Ban Chao" (Metaphorically, half of the officials in the imperial court were from the Wang family) and "Jiang Bei Qing Xiang". During the 300 years from Jiajing of Ming Dynasty to Daoguang of Qing Dynasty, there were 11 generations of Wang's family, including 30 jinshi, 52 juju, 158 tribute students and more than 100 officials, none of whom was corrupt. There are more than 50 people who have written poems and articles, and they have written more than 820 volumes of 160 kinds, becoming the most prominent



imperial examination family, cultural family and clean government family in Shandong during the Ming and Qing Dynasties [1]. Xincheng Wang family can continue to prosper, of course, there are many factors, but the root cause is the family tradition that has been passed down from generation to generation to take "Zhong Qin Qing Shen" (Loyal, hardworking, incorruptible and prudent) as the core.

I. Introduction to the History of the Establishment of Xincheng Wang Family Tradition

As the family tradition of imperial examination in Ming and Qing dynasties, the family tradition of The Wang family in Xincheng was mainly established, developed and perfected by the fourth to eighth generations of the Wang family from Jiajing of Ming Dynasty to Kangxi of Qing Dynasty. The five generations set a good example not only for the descendants of the Wang family, but also for the society. One of the representatives is the eighth generation of Wang Yuyang, so the New city Wang family is also called Wang Yuyang family. Wang Yuyang's real name is Wang Shizhen, styled zizhen. Because of his love for Yuyang Mountain in Taihu Lake, he was nicknamed "Yuyang Mountain Man" and later called Wang Yuyang. His official to the Qing Kangxi Dynasty Ministry of Justice, both from the literature and politics, writing, poetry, mixed up more than 200 volumes, is respected as "Yi Dai Zheng Zong". As the leader of the poetry circle in the early Qing Dynasty, he highlighted the theory of "verve theory" and made significant contributions to the development of Qing poetics [2]. Wang Shizheng was also a generation of honest officials, and he had many honest and diligent deeds during his political career. The Huantai Wang Shizheng Memorial Hall is the traditional honest and honest culture education base of shandong provincial organs and the Honest and honest education base of Zibo City. On June 14, 2016, the Central Commission for Discipline Inspection and the Ministry of Supervision launched the family tradition and clean government feature film "Shandong Huantai Wang Yuyang Family: Loyal and Diligent To Serve the Country, Clean Themselves and Love the People", which fully reflects the party and the state attach great importance to wang Yuyang's family tradition and clean government culture.

2. The Initial Construction Stage of Xincheng Wang Family Tradition

Wang Shizhen's great-great-grandfather, Wang Chongguang (Wang iv), was the originator of wang's family rules. Wang Chongguang, jin shi in the 19th year of the Reign of emperor Jiajing of the Ming Dynasty (1540), was the first jin shi of the Wang family and also the man who started the imperial examination of the Wang family. He was appointed to Guizhou to make "Bu Zheng



Shi Zuo Can Yi"(Official of the fourth grade), upright, diligent in state affairs. He died on duty while felling trees in guizhou. Emperor Jiajing was moved by the spirit of loyalty and diligence, and wrote "Loyalty and diligence and compassion" to show his gratitude. From then on, the Wang family began to form the family tradition of "loyal and diligent to serve the country". After passing on from generation to generation, the ideological connotation of loyal and diligent to serve the country has been constantly enriched and developed. With the unremitting efforts of the five generations, the family tradition of the Wang family has gradually formed a relatively complete ideological system through the carrier and expression forms of family rules, family instructions, private education, family letters and family laws. Wang Chongguang is the person who started the Wang family tradition, he formulated "Everyone must have a moral heart, non moral heart, should not exist, to immediately stop and eliminate. What is done must be morally right, and what is not morally right should not be done, and should be stopped carefully. The friend you make must be a reader, not a reader, you can not be friends with them, to keep away from them. What is said must be the words of the reader should speak, non-reading words, can not speak casually, keep silent." The core of the family motto is "reading" and "moral principles". The motto was set up in Zhongqin Temple by Wang's descendants, and has been maintained for generations.

3. The Development Stage of Xincheng Wang Family Tradition

Wang Shizhen's great-grandfather Wang Zhiyuan (The fifth Wang) was the developer of wang family rules. In the forty-one year of The Reign of Emperor Jiajing in the Ming Dynasty (1562), he was promoted to "Hu Bu Zuo Shi Lang" (Third product official, equivalent to the current vice minister of finance and agriculture). Ming Wanli years, he will Wang family experience in the past dynasties compiled into a book, the name of "Nian Zu Yue Yan", warned children and grandchildren "Ancestors have the world's virtue, and then the children and grandchildren married and career, after the children and grandchildren should continue the ancestors of the world's virtue" He presided over the establishment of private schools, family shrines, genealogies and farmland, enhancing the cohesion of the clan. His works, such as "Li Shi Lu" "Bing Zhu Bian" "She Sheng Bian" have improved and expanded the family rules and instructions.

Wang Shizhen's ancestors (Wang vi) were the most prosperous generation, and also the one who greatly innovated and developed the Wang family tradition. The sixth generation of Wang had many high officials in the dynasty, so it was called "Wang Half Dynasty". Wang Xianggan, a jinshi in the fifth year of Longqing (1571) of the Ming Dynasty, was appointed to the military Department as a minister. His voice was heard on the nine sides of the Border. The Ming court built the "Fourth Gongbao" square in xincheng county (today's New town of Huantai County) and praised him highly. Wang Xiangjin (wang Shizhen grandfather), the Ming Dynasty wanli thirty years (1602) jinshi, calendar officer of Zhejiang right minister, and writings. Wang Xiangchun, the official to the Nanjing Ministry of Civil Affairs examination of the lang, poetry outstanding



achievements. Wang Xiangkun, official shanxi left minister. Wang Xiangmeng, li guan Guanglu Temple Shaoqing. Wang Xiangjie, official hanlin Courtyard review..... These senior Wang family officials are known for their clean voices.

Wang Shizhen grandfather Wang Xiangjin asked the posterity in mind "the literati should really have the heart of the country concerns not only the worry about national language", "management officials of laws and regulations, don't place, transactions to the transaction more also don't be afraid to" "politics lies in a fair and honest, the key to start a family is hardworking and save", For the Wang family rules to enrich and perfect made an important contribution. Wang Shizhen recalled that his grandfather "Sitting neatly in front of the book table, never stop reading. He often enumerates the words of Liu Pin in the Tang Dynasty to warn his descendants to strive for kindness regardless of their family status. It is the maintenance of family law that makes the Wang family famous in every generation." Wang Xiangjin's "Ri Xing Ge Yan" covers the Confucian aspects of self-cultivation, family harmony, governance and world peace, which refines the Wang family's thought of loyal and diligent service to the country in terms of connotation and extension. He stressed the maintenance of law and discipline, integrity and self-restraint, to highlight the official ethics, "But if he be exacting in all things, that no man may be glad to use them, he shall punish him of iniquity, and even of others. If everyone care, or he changed. The law holder is careful not to pass by"; He believes that officials should dare to take responsibility, and advocates that individual law enforcement should be lenient and strict, that is, "Strict requirements within the government, mercy to the people, harsh to the wicked, tolerance to the good." Feudal officialdom often turbulent waves, but the Wang family did not do against the wisdom of life. At the end of the Ming Dynasty, under the political environment of party disputes, Wang Xiangjin quickly retired, resigned his official post, quiet and indifferent, and devoted himself to writing, thus making the Wang family from literature, classics, history and other studies to natural science expansion. He devoted himself to the study of crops and Traditional Chinese medicine, and became a famous agronomist and medical scientist in China. His Book "Qun Fang Pu" is as famous as Xu Guangqi's "Nong Zheng Qian Shu" and Song Yingxing's "Tian Gong Kai Wu".

At the time of the revolution of Ming and Qing Dynasties, Wang Xiangjin showed great foresight in the education of his family's descendants and made great contributions to the sustainable development of the Wang family. There have been three robberies in Xincheng Wang family. The first time is the Ming Chongzhen four years (1631), Dengzhou guerrilla Kong Youde led the army into the new city, Wang Xiangfu and other people were killed; The second time was in the 15th year of Chongzhen (1642), when the Qing army captured the new city and more than 30 people from Wang Xiangyi to Wang were killed. The third time was the 17th year of Chongzhen (1644)the change of armor, when Emperor Chongzhen hanged himself, the Qing army entered the pass and decided to hold the imperial throne in Beijing. When Emperor Chongzhen hanged himself, the Qing army entered the Central Plains and made Beijing the capital. Wang Shizhen's uncle Wang Yuyin fled to the sea and survived. After returning home, they committed suicide with



his wife and children. Wang Xiangjin, who is over 90 years old, asked Wang Shizhen brothers to revitalize the Wang family, that is to say, "Each to revive the family business, to comfort the elders of the late scene", pointing out the direction for the wang family's further development. With the encouragement of Wang Xiangjin, nine Wang family members were admitted to the imperial examinations successively in the Qing Shunzhi and Kangxi dynasties, and the three brothers Wang Shizhen, Wang Shilu and Wang Shihu were famous for their poems. The Wang family in Xincheng rose again in the early Qing Dynasty. Qian Qianyi once wrote to Wang Shizhen: "As the descendants of the Great Pagoda tree, we should be thankful that the Wang family has been revived after its decline, and that it has often produced powerful figures. Birds choose their habitat because they know how trees change with the seasons."

Wang Shizhen's father Wang Yuchi (The wang vii.) was appointed by "Yousi" (An official in charge of a department) in the second year of Shunzhi of the Qing Dynasty. However, after the war at the end of the Ming Dynasty and the beginning of the Qing Dynasty, he was unwilling to serve the Qing Dynasty in his deep mind. As a result, he quit politics on the grounds that his father, Wang Xiangjin, needed to be taken care of in old age. Although he didn't get great honors in the imperial examinations, he taught his children very well. Instead of forcing them to memorize books by rote, he instructed them to study poetry, literature and history according to their own knowledge and will. Wang Shizhen's mother, Lady Sun, is a visionary who supervises her children's studies and encourages them to make progress.

4. The Innovative Stage of Xincheng Wang Family Tradition

Wang Shizhen was the one who made great innovation to the thought of loyal and diligent service to the country of Wang family. He extended the ideological connotation of being loyal to the country and serving the country into "loyalty, diligence, incorruptness, prudence and not letting down the people", which was a major ideological progress and a major innovation in the ruling concept in the feudal society. Wang Shizhen's official principle is "to live up to the people is to live up to the state, to live up to the state is to live up to his own learning", which is the fundamental embodiment of his people-centered thought. Wang Shizhen has been an official for several decades. He is honest and strict in his duties, loves the people, and has the courage to take responsibility, which makes him a model for the Wang family to be honest and dedicated to the people [3].

Wang Shizhen's "Shou Jing" pushed the family tradition of Xincheng Wang family to the highest level. "Shou Jing" is wang Yuyang as a father for his son to write a letter, every word, true feelings, insights, thought-provoking. Kangxi thirty-six years (1697), Wang Shizheng third son Wang Qipang appointed Tangshan governor, "Shou Jing" 50, more than 3000 words, as the official code, asked his son to do "honest and upright, careful, diligent".He wrote: "Not taking shady bribes is clean; Everything careful, dare not capricious and is cautious; Working during the day and



reflecting at night, he is diligent in everything he does not slack off. "" An official should take winning the hearts of the people as his main task and save every penny for them. In this way, he can receive every gift and praise from others will spread easily." When meeting leaders and getting along with colleagues, we should get along politely. The slightest deviation from the rules would be seen excessively proud because of family background. He should be honest and fair all the time, and should not break the law to support others of his clan. "From daily spending, to dealing with people, from leniency and strictness of punishment to the common people's concern, the content covers wang Shizhen's foundation of being an official, the basis of dealing with the world, and the degree of trial and punishment. "Shou Jing" is not only wang Yuyang's condensed wang family style, but also a summary of his own career as an official, revealing the mystery of the longevity of the Wang family, but also left a precious cultural wealth for later generations. [4]

5. Conclusion

Throughout the Wang family in new "Zhong Qin Qing Shen" (Loyal, hardworking, incorruptible and prudent) as the core of family trait, which contains the "patriotic, loyalty, diligence, honesty and self-discipline, for the people" and other spiritual connotation and value orientation, good for the cultivation of social fashion has important significance, is the treasure of the Chinese family culture, is also the essence of the Chinese excellent traditional culture, it is like a flowing rivers, It not only moistens the spiritual home of Wang's descendants, but also triggers people of the new era to think deeply about, learn from and inherit it [5].

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On the Wisdom of Guan Zhong's Detour

From *Yin Ling Ji Zheng*

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Abstract

Government decrees guided by linear thinking usually achieve remarkable results in a short period of time, resolving superficial problems and achieving the desired effect of the ruler. However, simple and crude decrees are often accompanied by many problems from the beginning of implementation, leading to anger and discontent. As time goes by, the problems and contradictions will only get worse. Not only the original problems cannot be really solved, but also new abuses will gradually emerge. In contrast, the government orders under the guidance of curve thinking, namely, the "Yin Ling Ji Zheng" (Hiding the real intention in the decree) containing indirect strategies, can avoid conflicts to the greatest extent and solve practical problems efficiently and smoothly because of comprehensive thinking and coordination of various parties.

Keywords

Yin Ling Ji Zheng, Detour, Wisdom

The idea of "Yin Ling Ji Zheng" (Hiding the real intention in the decree) originated from a conversation between Guan Zhong and Qi Huangong in *Guanzi · Xiao Kuang*. At that time, Qi Huangong was anxious to dominate the vassals, to consolidate the army and to fight foreign wars. Guan Zhong advised Qi Huangong to do it secretly. It is said that "Shi You Suo Yin Er Zheng You Suo Yu"[1], refers to the ultimate goal can be achieved only when military orders are kept in state affairs and real military intentions are hidden.

"Guan Zhong appointment later, in Qi's ruling, the Qi Huangong with Guan Zhong's wisdom and power, and as a superpower, and governors planning for many times, make the world one, it was all guan Zhong's ingenuity"(Shi Ji · Guan Zhong Lie Zhuan), Sima Qian use of a "plot" is concise



and clearly pointed out that the duke a rectification of the world, dominating the warlord, cannot leave the Guan Zhong plot. As a reformer, politician and strategist, Guan Zhong skillfully used a roundabout way to coordinate various interests as far as possible, avoid conflicts to the greatest extent and solve practical problems efficiently and smoothly in the face of many problems in the development of the country and society.

1. The Performance of Guan Zhong's *Yin Ling Ji Zheng*

1.1 The Same Solid and Strong: for Internal Affairs and Send Military Orders

The young Qi Huangong came to the throne at the beginning of his reign. He was ambitious and wanted to achieve great achievements by developing military power. Such a state of mind, cannot help but slightly impatient. In front of Qi Huangong, who was eager to seek hegemony, Guan Zhong analyzed his interests, dared to speak out, and advocated the strategy of sustainable and stable development based on the people.

Qi Huangong asked Guan Zhong more than once, "I want to rule the vassals, is it feasible?" More than once, the tube said, "No." Guan Zhong thought that When Duke Huan of Qi increased his military Arsenal, his intention was so obvious that other powers would follow suit. It was not that Guan Zhong disagreed with Qi Huangong's rearmament, but that he was worried about the potential dangers Qi might bring to the state. Therefore, Guan Zhong put forward a proposal. That is, to cultivate military strength quietly by keeping military orders in state affairs, so that other vassal states would not be on the alert and alert.

So "Wu Gui Zhi" came into being. Five for the track, ten for the li, four li for the company, ten for the township, the township set up "liang ren" to issue military orders. By integrating ordinary peasants with arms, the army and the people can not only maintain normal agricultural production and life in busy farming season, but also realize military training, army reorganization and soldiers training in the name of field hunting in slack farming season.

1.2. Taxes Show up in Prices: Salt and Iron

At any time, the country's economic development and financial level is a dilemma for the rulers. To increase revenue, Qi Huangong proposed various obvious taxes, such as the poll tax, housing tax, livestock tax, tree tax, etc., but all of them were vetoed by the Guan Zhong.

Guan Zhong persuaded Qi Huangong that when democracy moves, people are happy, while when a state steals people, people are angry. If so straightforward to the people to increase taxes, asking for property, will naturally lead to the people's resistance.

Based on this, Guan Zhong proposed the strategy of incorporating tax into price. Add tax in salt iron price, salt iron is closely related to people's lives, add salt iron price, equivalent to the tax hidden in salt iron, so that people do not know the situation, quietly paid the tax, virtually



increased the national financial revenue. Guan Zhong's plan was implemented on the basis of the nationalization of salt and iron, which accumulated a large amount of material wealth for the development of Qi.

1.3. Take Advantage of the Situation: Connect Spacious Flat Road

To narrow the gap between the rich and the poor and achieve common prosperity is undoubtedly another direction for the king to govern the country. In order to narrow the wealth gap between the people inside and outside the city, Qi Huangong decided to deprive the wealthy merchants inside the city of their wealth and subsidize the peasants outside the city. Fortunately, Guan Zhong's opinion was solicited before the specific implementation. At this time, Guan Zhong made good use of the way of thinking of a roundabout way again. Guan Zhong proposed to divert water through the city to build a place for the city's rich merchants to play birds and fish, and take the initiative to increase entertainment and living expenses. In contrast, farmers paddled their boats and sold goods and services from wealthy merchants, adding to their wealth. Less than a year after Guan Zhong's method, the rural farmers became richer and richer, while the rich businessmen did not feel their wealth decreased.

The ultimate goal of narrowing the gap between the rich and the poor was to increase people's income, optimize the structure of development and reduce social contradictions. However, Qi Huangong's idea remained superficial and did not explore its internal causes. With his unique and roundabout wisdom, Guan Zhong reduced the intensification of the contradictions between the rich and the poor, so that both sides of the original conflict of interest, to a certain extent, to achieve a win-win situation.

1.4. The Plan of Zhengqiu: Painting Doors and Raising Inner Doors

The background of this incident was that after the War in Zhengqiu, many people in The State of Qi were burdened with heavy debts, which seriously affected their normal life and production. But after the battle, the state Treasury was not full. Huan Gong was worried and asked Guan Zhong, "I want to restore my property.

Guan said to him, "Only by practicing "Miao Shu"(Zhengqiu's plan) can we do it.

The so-called "miao shu", Zhengqiu war period stratagem. Duke Guan huan ordered the state to say, "To commend the families of those who lent money, all their doors should be painted and all their inner doors should be raised". In addition, Qi Huangong sent eight emissaries to a jade disc to ask, and said to give a little petty allowance. By painting the main gate, raising the inner gate and rewarding jade, the money lenders were praised as "parents of the people". The money lenders were greatly moved, and the families of the money lenders destroyed the bonds and papers, and gave their savings and their belongings to help the poor and the sick. Since dispersed their accumulated wealth, so the country greatly up, this is zhengqiu's role. Most importantly, the whole thing was carried out smoothly and smoothly. There were no complaints between the borrowers or



the lenders, and they were both grateful to the ruler, Qi Huangong. Guan Zhong's action not only reduced social conflicts, but also further strengthened the position of the ruling class.

2. The Basis of Guan Zhong's *Yin Ling Ji Zheng*

The duke said, "The prime minister wants me to go east, so I will go east. The chancellor told me to go west, so I went west. How dare I refuse to obey the orders of my chancellor?" (Guan Zi • Xiao Cheng)

Duke Huan of The State of Qi asked for advice. Duke Huan of qi said, "Go and tell Prime minister." Attendants asked Duke Huan of The State of Qi for instructions for the second time. Again, the Duke ordered, "Go and tell Zhong Father." Those next to him said, "It is easy to seek Prime minister once and Prime minister twice. Duke Huan of Qi said, "It was difficult for me to become a king when I had not obtained Prime minister. How could it not be easy to become a king when I had obtained Prime minister?"(Lv Shi Chun Qiu • Shen Fen Lan • Ren Shu)

The basis for the implementation of the decision was Qi Huangong's trust in Guan Zhong.

Whether duke Qi Huangong "Gao Zhong Fu"(told Guan Zhong) or Qi Huangong's advice to Guan Zhong, "How dare I refuse to listen?" We can see clearly that Duke Huan of Qi believed in Guan Zhong. Qi Huangong depended on Guan Zhong for everything, whether it was the policy of state administration or the details of daily life.

However, Qi Huangong did not trust Guan Zhong so much from the very beginning. Guan Zhong, as the prime minister, was only the planner of Qi, and the actual decision-making power was still vested in the ruler. Moreover, Huan Gong still had bad feelings about the "Yi Jian Zhi Chou"(Impressive hatred.) and could not mind it. Therefore, in the early period of Huan Gong's reign, when the foundation was not stable and the political situation was unstable, he did not choose to ignore Guan Zhong's dissuasion and took blind and ineffective military actions for many times. After a defeat in foreign wars, they obsessively attributed the defeat to their own military inadequacy.

A typical case is the Battle of Chang shou in 684 BC. Huan Gong insisted on setting up an army against Lu, but was defeated at Chang shou. After the battle of Chang shao, Qi Huangong, in order to learn a lesson, allied with the state of Song, attacked Lu again in the summer of the same year. The most shameful thing was that in the fourth year of his reign, Qi Huangong confidently attacked Lu again when he thought he had sufficient troops and strong military. To Qi Huangong's victory, Guan Zhong could only sigh deeply that Qi was in danger. As Guan Zhong had expected, the attack was not a good opportunity. Qi Huangong was not only kidnapped, but forced to sign a new agreement and return the land of Lu. The failure of many foreign wars forced Qi Huangong to reflect on himself and reexamine Guan Zhong's ideas and suggestions with a more rational and objective attitude. Since then, "Qi Huangong returned to politics, not military revolution."



3.The Other Forms of Guan Zhong's *Yin Ling Ji Zheng*

The waterside of Bai shui, Guan Zhong and Xiao Bai become enmity, after Xiao Bai ascend king. Xi Peng and Li Diao sent Lu to bring back Guan Zhong and Zhao Hu to qi alive.

Shi Bo was the first adviser of Duke Lu. He was worried that Guan Zhong and Zhao Hu would be put in an important position after they returned to Qi and would become a trouble to Lu. He wanted to get rid of them as soon as possible. Shi Bo came up with a plan to humiliate Guan Zhong and Zhao Hu by provoking them to commit suicide. Zhao Hu character is straight and strong, on the spot anger and bump column. Fortunately, Guan Zhong saw through this plan and was not fooled. Back at the post house, Guan Zhong reminded Xi Peng that Lu Hou had already committed suicide. If he wanted to escape, he would have to leave the country overnight. Otherwise, he would be doomed tonight. "Xi Peng, who led Guan Zhong and the State of Qi, started quietly at night. That night, Marquis Lu sent his warriors to attack the post house and assassinate Guan Zhong. Although Guan Zhong set foot on the road back to Qi, but did not put down the guard, in any case to rush before dark to leave the Lu border.

But at that time, everyone had been running all day and night, in addition to eating, did not stop for a moment, already exhausted, where can continue to insist?

What did xi Friends do in this situation? First, he stressed the urgency of the matter. Then he drew out his sword and commanded, "We must reach Wen yang before dark." "If there is a slacker, kill no pardon!" Predictably, the effect was not ideal. The exhausted soldiers could not get a rest and the xi friends made them march slowly. Xi Peng saw this and was so worried that he jumped off his horse and pushed the wagon forward with the soldiers.

Although Guan Zhong was sitting in the limo, he didn't threaten the soldiers in the way Xi Peng did. Instead, he composed a song called "Yellow Swan Song" and taught the soldiers to sing by beating the beat on the railings of the limo. In the sound of the trumpets, the people temporarily forget the fatigue, cheer up, follow the beat forward, footsteps are unconsciously accelerated. Finally, the sill rushed safely into the territory of Qi, and the soldiers all collapsed and fell to the ground. [2] Guan Zhong was caught in the state of Lu. The people of Lu tied him up and put him in a prison cage. Fearing that Lu might detain him and kill him, Guan Zhong wanted to get to Qi as quickly as possible. So, he said to the officers, "I will lead the song for you, and then you will join me." The rhythm of his song was just right for a brisk walk, and the guards were not tired, so they walked quickly. Guan Zhong can be said to know how to make full use of all external factors. The officers were able to walk and sing, and Guan Zhong himself was able to quickly return to Qi and get out of danger. All these were due to the use of this method.



4. Conclusion

Commenting on Guan zhong's political style, Sima Qian said, "Guan Zhong manages government affairs and is good at turning misfortunes into blessings and failures into achievements. Attach importance to weight and be good at weighing." Because of misfortune for blessing or, turn to defeat for merit, all because Guan Zhong is good at weighing, know circuitous.

Behind the detour is the wisdom of thinking. Guan Zhong often considers details that others cannot and sees things more objectively, so he can see the essence of things better than others. Guan Zhong lost his father when he was young and lived in poverty. After several twists and turns, he finally became the prime minister of Qi. He worked his way up from the bottom of the social ladder to the front. The social grounding in his early years made him not only have exquisite heart, but also have the courage to face the problem.

The most valuable reference point of Guan Zhong's roundabout wisdom is undoubtedly its success at a low cost. An easy victory by skill and a miserable victory by self-inflicted injury both result in victory, but at a very different cost. I am good at thinking, skillfully use roundabout tactics to avoid the sharp edge and avoid the intensification of conflicts, so as to be thoughtful, coordinate various parties and avoid conflicts to the greatest extent. Instead, I can solve practical problems efficiently and smoothly through other low-cost ways to achieve the ultimate goal of mutual benefit and win-win.

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Exploring the Path of Ideological and Political Education for College Counselors

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Abstract

The ideological and political education of college students is an important and urgent strategic task, as well as a complicated and long-term arduous task. Counselors always remember their mission and responsibility, with humanistic feelings to care for students, educate students, guide students, will be able to create a new situation of students' ideological and political education.

Keywords

The counselor, The ideological and political, The path

College counselors are an important part of teachers, the backbone of college students' ideological education, the guide, guide and bosom friend of college students' healthy growth, and the indispensable force to ensure the healthy development of higher education. Counselors must have a high degree of career dedication and social responsibility, never forget their mission and responsibility, with humanistic feelings to care for students, educate students, guide students. Counselors are the key to strengthen and improve the ideological and political education of college students, and also an important subject to improve the overall effect of ideological and political education.

1. Pay Attention to the Study of Two Lessons

Two courses, namely marxism theory course and moral character, including "Marxist Philosophy Principle", "The Principle of Marxist Political Economics", "An Introduction to Mao Zedong Thought", "An Introduction to Deng Xiaoping Theory", "Contemporary World Economics and Politics", "Moral and Tutelage", "Legal foundation", "Situation and policy" and so on eight compulsory. There are five courses in the "Two courses" of the junior college, namely, "Principles



of Marxist Philosophy", "An Introduction to MAO Zedong Thought", "An Introduction to Deng Xiaoping Theory", "Ideological and Moral Cultivation", "Basis of Law", "Situation and Policy" and so on six course.

Through the orderly conduct of the two courses, the construction of moral education as the center of the content, reasonable structure, complementary functions, theory and practice of the curriculum teaching system, To train contemporary college students to be socialist builders and successors with higher political theory accomplishment. The policy of teaching management of the two courses is to lay stress on construction, development and innovation.

2. Pay Attention to Rely on Classes, Community Organizations, Enhance the Vitality of Ideological Education

Instructor work is a science, it needs team spirit to support. Class is the organizational form of college students' team and the main carrier of college students' self-education, self-management and self -service. The instructor must constantly strengthen the team spirit of the class. Pay attention to the construction of class cadre team, strengthen the class management committee, league branch, interest group, branch volunteer service team and other functions of class internal organizations[1].

counselors is an important carrier of campus culture. At present, a large number of student associations of various types are active in colleges and universities. Because of their characteristics of spontaneity of organization and autonomy of activities, they have attracted the active participation of students. Counselors, which contains infinite vigor and vitality, is an important position for the ideological education of college students[3].

Secondly, counselors should take the initiative to participate in all kinds of community activities, strengthen the management and guidance of community organizations, and ensure the correct direction of community activities. By organizing all kinds of culture and art festival, community cultural festival, science and technology week, corporate exhibition substantial content, various forms, such as positive, healthy and elegant style of club activities, recreation, give full play to the role of students self education, self management, so that the students in active long middle school knowledge, education, talent, achieve the function of student ideological education, Accomplish the task of ideological education.

3. Pay Attention to Rely on Party and League Organizations, Student Backbone, Enhance the Cohesion of Ideological Education Work

The work of counselors requires political wisdom, and counselors should guide students to harmonize their personal values with national requirements through effective work. College students in the ideological stereotype period, easy to be some bad ideas and concepts impact,



resulting in value deviation. Ideological and political staff in colleges and universities should make full use of the advantages of new media to enhance the propaganda of ideological and political theory knowledge, or combine the current hot social events to carry out ideological and political education and ideological guidance for students. At the same time, the counselor should focus on education of student party members, members of a group, to point with surface, arouse the enthusiasm of students learning, and give full play to students' backbone role model leading role, and with the help of the new media platform to carry out the video game, tweets and move the micro classic learning and other activities to help set up the correct political view and values [2].

First of all, counselors should be good at relying on the political and organizational advantages of college party and league organizations to do a good job in ideological and political education for college students. Counselors should be good at using and giving full play to their political advantages, and absorb a large number of outstanding college students into the Party and league organizations. The process of absorbing outstanding college students is the process of counselors' education, unity and contact with college students, and the process of relying on the Party and league organizations and student organizations to carry out vivid and effective ideological and political education activities.

Secondly, student cadres are the backbone of ideological education in schools, and counselors should be good at playing their role. Through various ways of training, they can gradually increase their abilities in practice, deepen their understanding of life and society, and encourage them to play a good role.

4. Pay Attention to Make Friends with Your Classmates as Equals, Enhance the Affinity of Ideological Education Work

Instructor work is also an art, it needs to understand the reality of students' life, more need to enter the students' spiritual world. Adhere to the concept of "people-oriented, students first", establish the consciousness of students as subjects, replace oppression with persuasion, replace impatience with patience, care about their worries, joy, hope, sincerely care for students, solve their worries and difficulties, become students willing to rely on the mentor.

Borrow the second classroom opportunely to expand the use of ideological education. In the activities of the second class, students' innovation consciousness is constantly cultivated, and students are actively organized to participate in social practice, so as to provide students with space for self-development and meet their individual needs.



5. Pay Attention to Cooperate with the School Departments, Enhance the Resultant Force of Ideological Education Work

Counselors should strengthen the close contact with teachers of each subject, maintain effective communication with teachers of each subject, inform each other of students' ideological trends, and share students' information. To guide students to infiltrate ideological education into each link of teaching content and teaching process of each subject, so that students can receive education in Marxist world outlook and methodology, scientific spirit, patriotism and professional ethics from professional knowledge learning, and integrate preaching with teaching and clarifying doubts.

Counselors should strengthen the close cooperation with the student administration department to do a good job in student management. Through strict management, strict assessment, urge every student to be strict with themselves, never conscious, unwilling to gradually become conscious and voluntary, urge students to develop good habits of behavior and a good style of order.

Counselors should establish close contact with the teaching, administrative and service departments of the school, jointly explore the establishment of a communication mechanism for the ideological education of college students, so that all departments of the school attach importance to and support the ideological education of students.

6. Conclusion

The ideological and political education of college students is an important and urgent strategic task, as well as a complicated and long-term arduous task. Political counselors have the responsibility and obligation to think and study the outstanding problems existing among students, keep thinking in study, keep innovating in exploration, constantly explore and summarize rules in work, and do this job well in a solid way. The Central Committee of the Communist Party of China and The State Council issued the "Opinions on Further Strengthening and Improving the Ideological and political Education of college Students", for college students ideological and political education workers, especially political counselors to further carry out the ideological and political work of college students input power, firm belief, pointing out the direction. There is reason to believe that as long as we diligently study, innovation and good at summarizing, as long as we are always with a for our schools, for students and parents, always have confidence in our students, always full of confidence, we are engaged in the career must be able to create a new situation of the students' ideological and political education work.

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Research on Partridge Opera in the Village of Qi State from the Perspective of Ecological Aesthetic Education

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Abstract

Since the reform and opening-up, China's society has been developing continuously, China's industrialization era has reached its heyday, and the era of science and technology has followed. Today, with the increasing material prosperity of the Chinese people, there are many social problems, such as natural hazards, the gradual loss of traditional culture, secularization and benefit of social atmosphere, which are all social disasters that mankind is experiencing in the future. In this regard, ecological aesthetic education has entered people's vision. Ecological aesthetic education is a new form of aesthetic education put forward by mankind after entering the ecological civilized society. It requires to treat the natural ecology and social culture with the attitude and viewpoint of ecological aesthetics. Partridge opera comes from Shanghe village, zhutai Town, Linzi District, Zibo City. It is deeply loved by the local people and is one of the rare carriers to cultivate people's mood. Under the current materialistic society, the development of culture is difficult. Opera is in a difficult position in culture, and it is even more difficult to move forward. The development of partridge opera is a problem worthy of attention. From the perspective of ecological aesthetics, cultural ecology is a very important part of human society. Opera is also naturally important. It is the embodiment of Chinese traditional culture. The concept of ecological aesthetics is an important direction of today's social development. Therefore, starting with ecological aesthetic education will bring more development enlightenment to partridge opera.

Keywords

Partridge play, Ecological aesthetic education, Endangered dramas, Enlightenment

Since Deng Xiaoping's reform and opening up in 1978, China's economy and politics have



developed rapidly, the comprehensive national strength has been continuously strengthened, and earth shaking changes have taken place in transportation, culture, commerce and other aspects. In the new era, the economy and society has ushered in an important period of change and transformation, and the field of aesthetics and literature and art has also ushered in new changes. The concept of ecological aesthetic education followed, affecting the development of all aspects of the country and nation. The field of drama, as an important aspect of culture, is no exception, and the most worrying endangered drama is the part that should be paid more attention to. As a local opera of minority, partridge opera should also quickly join the tide of ecological aesthetic education in the new era and continue to shine.

1. Deep Rhyme of Ecological Aesthetic Education

1.1 Production

The so-called "ecological aesthetic education" has a great relationship with the industrial revolution first launched in Britain in the 1860s and a series of social changes caused by it. Ecological aesthetic education is divided into three categories: natural ecology, cultural ecology and social ecology. Since the rapid development of industry, the global natural environment has been deteriorating, and the status of ecological aesthetic education has been gradually highlighted. "Ecology" is nature, and ecological aesthetic education is to treat nature with aesthetic attitude and concept[1]. The so-called "Aesthetics" refers to a non utilitarian, image and emotional relationship between man and nature and society[2]. Hegel once explained that "aesthetics is the objectification of human essential power", which is the quality of human being different from animals. Ecological aesthetics is the symbiosis between man and nature, that is, to realize the harmonious living state between man and nature. Human is a part of nature and the highest species in nature. The harmonious coexistence between human and nature is the requirement of the development of human civilization.

1.2 Origin

China has always had an ecological view with unique Chinese characteristics since ancient times. Miraculously, it is consistent with the ecological aesthetic view. Whether this is the consensus of wise people or not is unknown. However, the retention and circulation of ancient Chinese classics enable us to see the wisdom of the ancients in the 21st century. The idea of harmonious symbiosis between man and nature has existed since ancient times, which should be attributed to the thought of "symbiosis" and "harmony" in ancient China. The ideas of "symbiosis" and "harmony" have different interpretations and expressions in different schools. In terms of their essence, they are the same. In terms of the relationship between man and nature, the concept of "harmony" means the unity of heaven and man and the harmonious coexistence between man and nature, that is, "ecological aesthetics"[3].



1.3 Importance

To sum up, the status of "ecological aesthetic education" can not be overestimated, and its importance is self-evident. Today, the global ecological environment is deteriorating. First of all, "ecological aesthetic education" [4] undoubtedly plays a right hand role in economic development. The global economic development of heavy industry seems to have reached a bottleneck period, and the pollution produced by heavy industry has endangered the survival of mankind. In addition to the above aspects, the author believes that "ecological aesthetic education" is also very important for the development of culture. If we treat culture with an aesthetic attitude, culture is pleasant, non utilitarian and does not involve various interest levels. From natural ecology to cultural ecology, human beings should live in harmony with traditional culture. Zibo, Shandong Province, has its own drama. The popular area of this drama is relatively narrow. It is mainly popular in Shanghe village, Linzi District. It can be said that it is a very small local drama. This drama is partridge drama. "Ecological aesthetic education" has far-reaching significance for the development of partridge opera.

2.The long Evolution of Partridge Drama

2.1 The Origin of Partridge Drama

Partridge opera is not a product of overnight. Most operas and even the vast majority of Chinese traditional culture are the result of accumulation over time, which has been accumulated step by step in the history of the Chinese nation for more than 4000 years. Partridge opera is no exception. The origin of partridge opera may be a little mysterious. About the origin of partridge opera, there are two sections of materials to prove. One is the historical data of Shanghe village, zhutai Town, Linzi District, Zibo City, and the other is the inscription of Laoshan Mountain, and the records of the two places are basically consistent. It is enough to prove that the source of partridge drama is authentic[5][6].

2.2 The Present Situation of Partridge Opera

Partridge opera is one of the rare Han operas in Shandong Province. It was listed as the third batch of national intangible cultural heritage by the State Council in 2011 [7] . Before the Qing Dynasty, the development of partridge opera had been relatively stable, but it was greatly hit during the war of resistance against Japan and the cultural revolution. The regional scope of the development of partridge drama is relatively limited. It has only been sung around Shanghe village and has not been popularized, but this does not affect that partridge drama is a high-quality drama. It was precisely because of the breeding of this self-sufficient rural economic growth environment that the partridge opera was greatly protected and did not die in the war of resistance against Japan and the cultural revolution. As a kind of drama, partridge opera also has its uniqueness, which is the reason why it can spread to this day although it is only spread in one village.



2.3 The Advantages and Disadvantages of Partridge Play

Hegel once said in his famous work little logic that "what is rational is realistic, and what is realistic is rational." Partridge opera has existed in the world for more than 250 years and has been handed down for seven generations. Although its scale is not larger than that of major operas, it must have its rationality of existence, which is the advantage of partridge opera. Partridge opera has its own uniqueness.

First of all, its unique development background makes it have a unique local customs. It only thrives in one or two villages, which makes it a unique form containing local customs. The lyrics and plot of partridge opera are closely related to local customs. Moreover, partridge opera was born in Linzi. The lyrics are mainly local dialects, and some oral words can not be avoided. Besides, the partridge drama also absorbed the essence of famous plays such as Lu Opera and Kunqu Opera, emphasizing rhymes and euphemism. The most distinctive feature of partridge opera is its drawl, which only uses the tone of "Alas". It is different, gentle and melodious, with various changes, just like the gentle and melodious call of partridge[8].

Of course, everything has two sides, and partridge opera is no exception. The unique and narrow development area of partridge opera not only makes partridge opera, but also hinders the development of partridge opera. Because of its unique local customs, unique rural flavor, the local dialect characteristics of its lyrics and the regionality of its successors, partridge opera can not be spread and followed on a large scale. The so-called regionality of inheritors means that the inheritors of partridge opera are limited to the people of Shanghe village. Most of them are old artists, and there are few young inheritors. This is also a common problem of the whole opera industry, which is generally aging. Under the impact of network culture, popular culture and short video, the audience of partridge drama has decreased sharply, which is also one of the reasons why partridge drama can not be spread on a large scale[9].

In addition, it is precisely because of the non-profit of partridge opera that the problem of capital has always hindered its development. The development of partridge opera is entirely due to the people who treat partridge opera with fanaticism[10]. They have been conscientiously and carefully caring for the weak seedling of partridge play, hoping to keep this kind of play that brings them infinite joy all the time. It can be seen that saving partridge drama is imminent.

3. Enlightenment of Ecological Aesthetic Education on the Development of Partridge Drama

The current situation of partridge opera is not optimistic. It is very necessary to save partridge opera. Through the inheritance and development of partridge opera, what is saved is actually Chinese traditional culture and the root of the Chinese nation. Ecological aesthetic education is a very important topic today, and it is also an aspect strongly encouraged and promoted by the government. The solution is a long-term process. From ideology, people first accept the partridge drama consciously, and then carry forward the partridge drama to realize the diversity of the society, preserve the traditional culture, and truly get its essence and discard its dross. To achieve critical inheritance and make the past serve



the present, it is essential to find the value of partridge drama in today's society. It is very necessary to bring partridge opera into the modern civilization system.

3.1 Enlightenment of Cultural Ecology

The government is the beacon of the country and the people. First of all, from the perspective of government concept, we should establish the concept of ecological aesthetic education, give play to the advocacy role of the government, and guide people to live in harmony with culture and help each other. Secondly, in terms of the current situation of the opera industry, the state should vigorously advocate the development of the opera industry, bring the opera culture into the education system, cultivate more opera talents, and provide power for China's Opera industry. Zibo Municipal government, Linzi District, zhutai town and other local governments should try their best to do a good job in the publicity of partridge opera. During major holidays, they can arrange cultural report tours. According to the actual conditions, they can develop partridge opera as a local cultural industry and develop related industries. They can also develop the cultural and creative surroundings of partridge opera for sale. It is also a very important aspect to hire inheritors as instructors and cultivate professionals in Partridge drama[11].

In the final analysis, whether a drama can go far or not depends on its own development and charm. Therefore, if you want to spread partridge drama further, you should start with the drama itself, increase the audience's acceptance of partridge drama and stimulate the audience's interest. First of all, inheritors should standardize the inheritance of partridge operas. In my opinion, there must be their own "bottom line" in the inheritance of operas, instead of referring to other operas everywhere. In the long run, the existing operas will be unrecognizable and lose their original charm, which is not worth the candle. Secondly, the inheritors must have the sense of innovation, attach importance to the innovation of partridge drama, and never stop. The combination with social practice is an important factor in the development of opera. Besides the government and inheritors, the inheritance of partridge opera can also start with school education and family. Families should also play an exemplary role, guide young people to examine partridge opera from the perspective of ecological aesthetics, and cultivate their interest in the development of partridge opera.

3.2 Enlightenment of Social Ecology

According to the viewpoint of Ecological Aesthetic Education [12], it is undeniable that cultural ecology has an indelible impact on the development of partridge drama, but the Enlightenment of social ecology can not be ignored. In today's society, material desires are rampant, the concept of money supremacy continues to exert influence, people's concepts are distorted, fortunately, there is still the residual heat of traditional culture, and it is an extremely effective and convenient method to use the positive role of traditional culture to offset the negative role of money and rights. Culture exerts a subtle influence on human beings.

Today, with the increasing development of the Internet, the Internet has become one of the indispensable necessities of mankind. The Internet plays an important role in the development of partridge drama. The reason why the development of partridge opera is insufficient is mainly due to the geographical limitations and small audience. Therefore, publicity has become one of the necessary work.



First, use the Internet to publicize. In the 21st century, when mass media is developing day by day, it is wise to use the power of media. Besides the advocacy role of the government, the broad participation of the people is the most important thing.

Secondly, use the Internet to save. There is another extremely important reason for the declining development of partridge opera, that is, the preservation of partridge opera. During the Cultural Revolution, the development of partridge opera was hindered, and the original historical materials and transcripts were greatly damaged. Therefore, it is a very important job to check the gaps and save them. The Internet can solve this problem well. Using the Internet to save data can avoid the tedious process of paper saving.

Furthermore, use the Internet to share. Sharing resources on the Internet is not only a very good way of publicity, but also a good way to brainstorm ideas and give full play to the strength of the general public to give suggestions on the development of partridge opera, so that partridge opera can "go out", go out of Shanghe village, go out of Linzi District, go out of Shandong Province and go to the whole country. Let the people of the whole country feel the charm of partridge opera.

To sum up, partridge opera is an endangered kind of opera, and the driving force of its development is gradually weakened. However, for the consideration of ecological aesthetic education, man, nature and culture should develop harmoniously and advance and retreat together. Ecological aesthetic education has gradually penetrated into our life, and it is very important to establish ecological aesthetic consciousness. Maintaining the harmonious development between man and opera is to maintain the long-term development of mankind. From the perspective of aesthetic education, "Partridge Opera" should examine its own development from the three subjects of government, school and inheritor, make improvements and contribute to social harmony. I believe that with the support of the government, the education of schools, the teaching of old opera artists and the popularity of partridge opera among the people, partridge opera will certainly bring us more wonderful performances, and the existence of partridge opera will make Chinese traditional culture and Chinese traditional opera more complete.

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Value Analysis of *Guan Zi* Thoughts on National Governance from the Perspective of Fengqiao Experience

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Abstract

The "Fengqiao Experience" is our party's basic experience in governing the country. General Secretary Xi pointed out that the most important achievement and the most distinctive feature of the "Fengqiao Experience" is the integration of self-discipline and heteronomy, rigidity and flexibility, self-governance and mind governance, manpower and science and technology. We should summarize and popularize this achievement. As the core representative of excellent traditional culture -- Qi Culture, "Guan Zi" contains a large number of eclectic governance thoughts, many contents reflect the organic unity of self-discipline and heteronomy, rigidity and flexibility, rule of law and rule of virtue, which are quite in line with "Fengqiao Experience" and have great reference significance for contemporary state governance.

Keywords

Fengqiao Experience, *Guan Zi* thought, National governance

"Modernizing China's governance system and capacity" is a major historical proposition proposed at the Fourth Plenary Session of the 19th CPC Central Committee. Doing this major proposition well is of great significance to advancing all undertakings of socialism with Chinese characteristics for a new era and realizing the Chinese dream of national rejuvenation. The modernization of China's governance system and capacity is an improvement on the existing foundation and a modernization based on China's history and reality. The experience of state governance accumulated over thousands of years of Chinese civilization and the practical experience of our Party in governing the country since the founding of the People's Republic all need to be carefully studied and drawn on.

1. Analysis of Fengqiao Experience from Multiple Perspectives



The "Fengqiao Experienc", born in the 1960s, is a set of effective social governance programs created under the leadership of the CPC and the people. Its core ideas coincide with the global Governance Council's approach to "governance".

Comrade Mao Zedong made important instructions on studying and popularizing the "Fengqiao Experienc". From maple bridge's fresh practical experience, he extracted the strategic wisdom of controlling social contradictions under the condition of ruling, and saw the effective way to resolve the contradictions between the enemy and myself. Fifty years later, along the direction of the Mao Zedong thought guidance, in 2013, Xi Jinping, general secretary has insisted on "Fengqiao Experienc" and development made important instructions, stressed that party committees and governments at all levels must fully recognize the significance of "Fengqiao Experienc", to adhere to and develop the "Fengqiao Experienc" and adhere to and implement the Party's mass line [1].

In recent years, the "Fengqiao Experienc" has been constantly innovated and developed. Some scholars, starting from a new perspective, have deeply explored the national governance thought contained in the "connotation -- values of The Times -- methodology" of "Fengqiao Experienc". Lu Fangxia's From " 'Social Management' to 'Social Governance' -- Ten Years' Review and Prospect of Zhejiang's 'Fengqiao Experienc' " (2015) analyzed the core connotation of "Fengqiao Experienc" and revealed the fundamental laws and basic rules of grassroots social governance [2]. Xu Hanming's "The Times Value and Enlightenment Significance of 'Fengqiao Experienc'" (2018) analyzes the enlightenment and reference significance of "Fengqiao Experienc" in the innovation of grassroots governance from three levels of theoretical value, institutional value and cultural value. "In Promoting the Modernization of Municipal Social Governance by Drawing Lessons from The 'Fengqiao Experienc'" (2020), Lu Fangxia and Liu Kaijun put forward that the integration of autonomy, rule of law and rule of virtue is an important methodology advocated by the "Fengqiao Experience" in the new era to promote the "synchronization of the four modernizations" of social governance: socialization, rule of law, intelligence and specialization. Chu Cheng, in his Research on "standardization of Grassroots Social Governance -- Taking 'Fengqiao Experienc' as an Example" (2019), further proposed the attempt and innovation of standardization of "Fengqiao Experienc" based on autonomy, guaranteed by rule of law and guided by rule of virtue, in an effort to build a new system of good governance in grassroots society [3].

2. Guan Zi and its Research Overview

"Guan Zi" was completed in the late Spring and Autumn Period, and was not fully formed until the Qin and Han dynasties. It is a collection and arrangement of guan Zhong and guan Zhong school of thought. Shen Shangwu and Yuan Yue's Analysis on "The Economic Capacity of The State of Qi in 'Guan Zi • Guo Xu'" (2018) fully analyzed the economic capacity of the State of Qi from the



four abilities of "Making use of the people's power, making use of the people's situation, controlling the finance, and adjusting to the importance". This paper expounds the historical background of the thought of social governance in "*Guan Zi*". In "*Guan Zi social Governance Thoughts and Contemporary 'Crisis Handling'*"(2015), Chen Hongguang proposed that the thoughts of crisis disposal and response are contained in "*Guan Zi*" social governance thoughts, and tried to put forward the feasible path for the construction of Chinese government crisis management mechanism. Zhang Xiyun's "*Research on 'Guan Zi' Thoughts on Social Governance*" (2017) carefully combs the contents of five aspects of "*Guan Zi*" thoughts on social governance: "Governing the country by law, enriching the people and strengthening the Country, valuing courtesy and education, putting people first, respecting the royal family and excluding foreign enemies", objectively analyzes the limitations of The Times of "*Guan Zi*" thoughts on social governance. It also explores the theoretical reference value and significance of Guan Zhong's thoughts on social governance in four aspects: "promoting the construction of rule of law, promoting the construction of market economic system, promoting the construction of social spiritual civilization, promoting national unity and national unity". In His paper "*Political Wisdom in Management and Its Contemporary Significance*" (2018), Cai Baoxing proposed that there are clear concepts of governance and politics in the thought of "*Guan Zi*", especially in politics and indoctrination, tao and virtue of political thought wisdom and so on, can provide reference for the contemporary state governance thought.

Since the 20th century, overseas scholars have paid more and more attention to "*Guan Zi*", and their studies mainly focus on the annotation and translation of "*Guan Zi*", as well as Taoist and economic thoughts represented by the four chapters, showing a gradual deepening process from text translation to content research. Among them, The American scholar Li Ke is the only Western Sinologist who translated the whole edition of "*Guan Zi*" into English. At the same time, he also wrote an article to introduce the research results of "*Guan Zi*" by Western scholars to China, promoting the exchange of research on "*Guan Zi*" between China and foreign countries. Japanese and Korean scholars have also made some progress in the study of "*Guan Zi*".

3.Value Analysis of *Guan Zi* Thoughts on National Governance

3.1. The Main Contents of *Guan Zi* Thoughts on National Governance

The combination of rites and laws is a characteristic idea of Qi legalists represented by "*Guan Zi*". "*Guan Zi*" attaches great importance to the effectiveness of the rule of law. "*Guan Zi* • Seven Laws" points out: "If we act in accordance with the law, there will be order in the world. The law



is the norm of the world and is used to solve difficulties and determine right and wrong. The fate of the common people depends on the law. According to "Guan Zi", if you want to govern a country well, you must govern it strictly in accordance with the law, and you should not violate the law because of treasures and relatives. Apart from legislation and strict law enforcement, "Guan Zi" believes that the judiciary should be attached importance to ensuring the equality of laws and the protection of the noble and the lowly. "Guan Zi • Ren Fa" points out that "the sovereign and the minister, the upper and lower levels, the noble and the lowly all obey the law, which is called" great governance ". For this reason, "Guan Zi" believes that a supervisor should be set up to ensure that his power is not abused. "Guan Zi • Jun Chen Shang": "Five organs should be set up to govern the people, so that the people will not dare to act out of line; There are also officers below to watch over the officers, and the officers do not dare to deviate from the law and exercise their authority."

"Guan Zi" also advocated the rule of the state by courtesy. "Guan Zi" raised the four dimensions of propriety, righteousness, incorruptibility and shame to the height of national life and death. Moreover, "courtesy" is listed as the first of the four pillars of governing the country, which is the most solid and stable foundation supporting the national governance system.

"Guan Zi • Mu Min" said, In order to build the nation on an unbiased basis, power should be handed over to moral people first. In the ancient society, the monarch was in the leading position of the country and had great influence, so the establishment of morality must start from the monarch. "Guan Zi • Jun Chen" said, "The monarch himself is the foundation of virtue, and the officials, like the eyes and ears, are subject to this fundamental control. When the monarchy is established, the people are civilized; When the monarch is upright, the officials can manage their affairs well. In terms of the relationship between morality and punishment, morality should precede punishment." "Guan Zi • Mu Min" said, "Punishment alone is not enough to make people truly evil, killing alone is not enough to convince people. When the punishment is heavy and the heart is not afraid, the law cannot be carried out; Killing a lot and disobeying the people, the king's position is in danger." It advocates that the parishioners should know justice and vigil, which is the best punishment. "Guan Zi • Li Zheng" said, "There are three problems that the sovereign should examine closely: first, the moral character of the official is not commensurate with his rank; second, the merit of the official is not commensurate with his salary; third, the ability of the official is not commensurate with his position. These three fundamental problems are at the root of the country's struggle against chaos." It can be seen that Guan Zhong also had high requirements for the appointment qualifications of officials.

"Guan Zi • Wu Fu" pointed out: "The method of gaining people is not as good as giving people



benefits; Political indoctrination is better than profit. "*Guan Zi · Wu Fu*" goes on to point out the positive effect of the implementation of "good governance", "therefore, those who are good at government can always make land reclaimed and cities rich, the court in peace and quiet and the government in good order, the public law to pass and evil laws to be abolished, granaries to be filled and prisons to be empty, the wise people to be in power and the treacherous officials to be dismissed". Without good governance, the results are devastating for people, societies and countries.

Different from the argument of Confucianism that "everyone can be a saint" through "self-restraint" and "introspection", "*Guan Zi*" places more responsibility for moral education on the monarch, because the monarch is a model for the whole world ^[4]. If the educator sets an example, the educated will not misbehave. The monarch is the center of gravity of the society, his hobbies, every move will directly affect the administrative organs and the change of the whole social atmosphere. Therefore, there are many discussions in "*Guan Zi*" on whether the monarch is wise or not as a prerequisite for moral education. In "*Wu Fu*", it is stated that "as an emperor, one should be impartial and selfless; as an official, one should be loyal and not be affiliated with any party or selfish interests".

"*Guan Zi*" said, "The policy of a country ruled by law must be to make the people rich first. ... A country with a good rule of law is often rich; a country without a good rule of law is often poor. Therefore, those who are good at governing the country must make the people rich before governing the country."

"*Guan Zi*" not only linked the policy of governing the country with enriching the people, but also advocated "keeping and enriching the people" on the basis of the wealth accumulation and distribution, which was different from Shang Yang and Han Feizi's idea of "keeping and enriching the country" and opposing "keeping and enriching the people". For example, the "Guan Shan Hai" policy implemented by Huan Guan reform implemented the salt and iron official battalion system, but at the same time shared profits with the people.

"*Guan Zi*" records that Guan Zhong urged Duke Huan to carry out the social welfare policy of "Jiu Hui Zhi Jiao" in Qi. "Jiu Hui Zhi Jiao" are "provide for the aged", "Salesian", "caring for orphans", "raising diseases", "helping the sick", "helping the poor". ("*Guan Zi · Ru Guo*")

"Jiu Hui Zhi Jiao" builds a scientific and reasonable social assistance system from various aspects and dimensions, and reflects social equity and justice. It embodies the following distinctive characteristics: First, it bases itself on the disadvantaged groups at the bottom of the society and focuses on people's most realistic and urgent immediate difficulties; Second, on the basis of state and government assistance, give play to and encourage non-governmental charitable assistance;



Third, the establishment of institutional safeguards, according to the actual needs of different vulnerable groups and people's livelihood issues, at the institutional level to make norms; Fourthly, it has strong operability. The scope of the nine relief objects are respectively equipped with full-time management personnel. The contents, time and objects of relief are stipulated in detail, and there is supervision and assessment, so as to make "accountability" for dereliction of duty.

3.2 The Contemporary Value of Guan Zi Thoughts on National Governance

From the perspective of "Fengqiao Experience", it is an academic discussion based on the grand historical view to compare and analyze the governance experience of traditional society with that of contemporary China. "Fengqiao Experience" contains the characteristics of "self-discipline and heteronomy, rigidity and flexibility, governing body and mind, manpower and science and technology", which are reflected in "*Guan Zi*".

General Secretary Xi Jinping has stressed the importance of keeping in mind the "five rulers" of law, discipline, system, rules and morality, so as to ensure that "the mind is mindful and the conduct restrained". In "*Guan Zi*" thought of combining ritual and law, ritual is flexible and emphasizes self-discipline, while law is rigid and emphasizes heteronomy. In contrast, Shang Yang's governance system after his reform is rigid but not soft, and Confucianism is soft but not firm. "*Guan Zi*" emphasizes the combination of etiquette and law, which is indeed much better than Shang Yang's management concept of pure rule of law.

In the thought of "Ming De Shen Fa", virtue is flexible and emphasizes self-discipline, while punishment is rigid and emphasizes heteronomy. In the thought of "unification of politics and religion", politics is rigid and heteronomy, while education is flexible and self-disciplined. "Jiu Jiao Zhi Hui" would even has formed in a complete financial allocation system and social assistance system, it needs to be based on "all social members share the social and economic development," the governance of logic, most of the content, in the bulletin of the fourth plenary session of the mentioned in the national basic public service system can find similar, It also embodies the organic unity of "governing body and mind", which is highly consistent with General Secretary Xi Jinping's generalization of "Fengqiao Experience".

The Chinese dream of the great rejuvenation of the Chinese nation, of course, includes the cultural rejuvenation of the Chinese nation. The traditional culture dominated by Confucianism contains abundant wisdom of governing the country and establishing morality and improving the people. However, the thought of governing the country in "*Guan Zi*" is highly practical and has made brilliant historical achievements, which is beyond the reach of many Confucian scholars who "sit and discuss the way". Therefore, Although from the representative figures of Neo-Confucianism in song Dynasty selectively evaluated "*Guan Zi*" thought as "Ba Dao" (the so-called "contention



between princes and uncles"),The study of "*Guan Zi*" thought is greatly restricted, but up to now, the value of "*Guan Zi*" thought is still very high.

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On the Original Spirit of Audio Language Creation

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Abstract

The creation of audio language is a secondary creation process, which requires the creator to pursue a non-homogenized presentation from the spiritual level and retain the spirit of originality in the psyche. The method of creation requires not only external and internal skills, but also a proficient technical basis to touch the heart and nerves with deep sound expression, and to cause empathy. Audio language creation should also be eclectic and adaptable, requiring sound creators to be more tolerant and more low-key in accepting and absorbing concepts and methods from other arts. The second creation will have more new discoveries and approaches in practice because it fully absorbs the way of thinking and creative techniques of the first creation, and the process and final result of the creation may be refreshing.

Keywords

Audio Language, Creation, Original Spirit

Audio language creation is the creative process of presenting the original author's words to the listener with thoughtful wisdom, life experience, professional skills, and sound. Needless to say, this process is a process of secondary creation. Because the original is too classic, the author is too demanding or other reasons, this process is often subject to many constraints, known as "dancing in shackles". But since it is a creation, it needs to have the spirit and attitude, method and concept of creation at one time, instead of making itself a machine that plays manuscripts with AI technology.

1. Mental State of Audio Language Creation

Creative labor is an exceptionally hard and requires considerable spirituality. As a pursuing and responsible creator of words, one will definitely strive to present one's own worldview, values, outlook on life and aesthetic pursuits in one's works.



In Return to the Original Thought, Wang Shuren says, “The so-called most abstract is that from ‘something’ can be abstracted to ‘nothing’”. The opening chapter of Hegel’s Logic poses the question in this way.” [1] This shows that at one time creation has a unique psychological feeling and way of thinking in the process of capturing life and finding creativity. This is somewhat similar to the traditional Chinese philosophy of “being and not-being grow out of one another”, from a point of gradual development, giving it strength and life, slowly developing until the melon is ripe.

In fact, many times the works are interpreting the word “nothing”. It is called “invisible elephant and , rare voice of big sound.” Advanced writers will hide this "nothing" deeply. Some people call it the "iceberg theory", what people can see is its magnificent beauty above the sea level, but what supports it is the base and roots that are not shown. As a second-time creator, you need to work hard to explore this "core". Sometimes it is necessary to communicate with the original author, but more often it is necessary to experience and comprehend it by oneself, and not to make the work become a superficial word and sound.

The creation of audio language must have the original spirit. In today's society, with the explosion of information and the iteration of media, the whole era is running at a high speed, and the cost of obtaining information has become lower and faster. Whether we can grasp everyone's interest and let it stay for a long time is a practical topic that every creator will face. Not only the original author can't escape, but also the secondary creator. The old thinking of beating the world once for all is actually a manifestation of inner laziness and talent exhaustion. One of the most valuable spirits of art is innovation and dissatisfaction. Stage art focuses on making the audience content but dissatisfied, which is also true in other creations. How to use a new timbre, strange rhythm and even experimental mode to express a new work or classic work is all testing the creator's mind and ability.

On the theater stage, the same Guo Moruo's The Tiger's Talisman or Cao Yu's Thunderstorm will be presented and appreciated differently by different directors and teams, sometimes even with a completely new interpretation of the theme. For the same old song, whether the classic folk song of Liuyang River or the love song loved by the public, different cover songs will also have new arrangements and new expressions. There are countless examples, which is also the process of improving the professional ability of excellent talents in the process of their growth.

There are great limitations in the creation of audio language. Creators can only rely on vocal cords and resonant cavity as the carrier of sound to express the world, history and future, and all living beings. It does have its dull, helpless and difficult to control side. However, only by pursuing different qualities from the spiritual level and maintaining the original spirit psychologically can the creator not become a machine and a "meat speaker ".

2.Methods of Creating Audio Language



The theories of vocal language creation have been numerous since ancient times. The external skills such as pause, stress, tone and rhythm, as well as the internal skills such as mental image, subtext and sense of communication are the theories and technologies that most practitioners should be exposed to in the process of training.

In addition, we should get to know this art more in its essence. Recitation, broadcasting and speech are fundamentally about speaking. How to speak in a decent, advanced, charming, infectious and direct manner requires a lot of thought, practice, and must be acquired through a lot of refinement. Most of the time, we tend to care more about whether the external sound is bright and plump or soft and deep, but the most important thing is how to make the sound full of magic, that is, attraction. Sometimes, it has no direct relationship with the timbre. The master of Peking Opera, Zhou Xinfang, has mellow voice, which is called "clouds covering the moon". And the master of Pingshu, Shan Tianfang, even has a slightly raspy voice, but their voices are captivating. There are often too many gorgeous voices that attract people to pay attention to the things floating on the surface, but they often ignore the content and temperament of the works. What needs to be vigilant is that it is just a voice whose form is greater than the content and can be regarded as beautiful at most.

Of course, good vocal expression must be based on good technique. Without years and years of honing the technique, developing muscle memory and vocal concepts, the best expression will only be a flash in the pan and will quickly pass away, becoming water without a source, wood without a root, like a skyscraper without a solid foundation. Inner, emotional and spare, it doesn't sound technical, but it feels technically accompanied at all times, which is what good vocal expression should be.

Ultimately, a voice is meant to express a variety of emotions and create a vivid image of a character. Only in this way can we form an emotional resonance and exchange with the listener. While superficial sounds usually only stimulate the senses, deeper emotions and rhythms often touch the heart and nerves, causing 'empathy'.

3. Audio Language Creation Needs to be Inclusive and Comprehend by Analogy

"The fundamental feature of the operation of human spiritual culture is its non compulsion, that is, the exertion of the function of spiritual culture depends on education, influence and infiltration. In a word, it depends on 'edification'. The Book of Changes says, 'Pay attention to ethics and promote it in the world with edification' ".[2]

It should be said that the arts are all connected. Although their methods of expression and dissemination may differ according to their materials, their purpose is the same: to teach people goodness, beauty, truth and upward mobility. Therefore, drawing knowledge from various



connected arts is of great benefit to enrich your inner feelings and means of expression, broaden your thinking and horizons.

An excellent literary work itself may be the mother of vocal language creation. The original author's fantastic ideas, different language styles and different narrative modes will force his voice expression to match with the literary work and be worthy of the mother in taste and style. For an excellent film and television play or stage work, when the sound creator participates in it, the sound language becomes a part of it. It needs to complete the task under the idea of the main creative team and integrate with the original work.

Sound creators in particular should learn from musical works that are also sound art. "Music can help us return to the feeling of being in liquid, while lowering our ability to criticize. If the audience is caught up in the story while watching the film, it is essential to lower the minimum requirement of trust by letting the audience indulge in the music." [3]

Shouldn't we also be able to achieve such ability and power when we create audio language? The purpose of communication can only be achieved if the listener is able to have a strong emotional experience and is willing to indulge in it. Of course, the process of writing the words, music, and arrangements for music composition requires the wisdom and experience of many people to be brought together. Whereas a person who gets a script and then composes the language is generally left to his or her own devices to express the work. This places a higher demand on the sound creator: to be like a composer who searches for the rhythm of the work from deep inside, sparse or dense, urgent or slow; and to be like an arranger who orchestrates the work and colors the sound. Whether it is colorful or fresh and light, one has to follow one's own artistic feeling accumulated over time. This is one of the few options available to the sound creator. Therefore, we are going to listen to a large number of musical works, such as vocal, instrumental, Western, ethnic, elegant, popular, and so on. So that every classical piece we listen to can be kept in our mind and engraved into our muscle memory, and become a "rich mine" to be mined for future creation.

Fine arts, calligraphy, sculpture, photography and other visual products seem to be a mountain away from the sound products. In fact, the principles are similar and coherent. They are all trying to express the beauty and goodness of human nature, the sublimity and greatness, the interest and happiness of life, the wonder and magnificence of nature, hoping to turn the disorder of life into order, starting from a certain angle and emotion, form an impact force, so as to move people's hearts.

The mental image and inspiration of sound creation are often obtained at this moment. For example, Wu Changshuo and Zheng Banqiao are both painting bamboo, which are "Chinese literati paintings", paying attention to freehand brushwork and expressing interest and feelings. However, because bamboo shows different dynamics, it gives people very different feelings. Wang Xizhi's Orchid Pavilion and Yan Zhenqing's Manuscript of the Sacrificial Nephew, one is known as the first in the world, and the other as the second in running script in Chinese calligraphy. One



is full of vitality and the other is dreary and staccato. But a closer look, the visual impact is different, and the inner feelings are naturally very different. Just like the expression of the fiery life, sound works are equally varied. If all works sound the same, or one thinks that one can succeed with one tone, it will only become something patterned and formatted, just like mechanized work on an assembly line, losing the soul, without the spirit and rhythm of sound creation.

The original works should emphasize art vitality and vigor. A particularly important point is the "Synaesthesia of five senses", that is, open the senses of vision, hearing, smell, taste, touch and so on, feel the characters and environment you want to express from inside to outside, try to restore the happiness of life and create a specified situation. The creation of sound needs this more, because it is not only in a subordinate position, but also controlled everywhere. Only by opening all channels can it express the works more freely and more vitality.

4. Conclusion

"The technique ends when the art begins, which is felt by every great artist." [4] The creation of sound language is both old and young. To be realistic, there are many theories that are borrowed from other art disciplines, and many theories and practices are still at the technical level, which is detrimental to the growth of this art. Therefore, it is necessary for sound creators to be more tolerant and to take a lower profile in order to absorb the ideas and methods of other art disciplines. The second creation should fully absorb the way of thinking and creative techniques of the first creation, instead of sticking to the old ways in order to defend some so-called authority. If that happens, it will only make it more difficult to make a leap in the basic theory and eventually fall into a deadly cycle, which will produce great harm to this art and this industry.

Many art categories, such as calligraphy, painting, music, dance, etc., have undergone thousands of years of development and transmutation, and have experienced rise and fall several times. After the precipitation of history, there appeared many schools and famous artists in large numbers. They learnt knowledge with an open mind and figured it out patiently. Maybe just a gentle nudge or a small sudden idea, will make a person clear. Therefore, the second creation will have more new discoveries and new approaches in practice because it fully absorbs the way of thinking and creative techniques of the first creation, and the process and the final result of the creation may be refreshing.

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Research on the Script of Wuyin Opera

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Abstract

Wuyin opera is a native folk art with rich local characteristics and simple dialect, which has important aesthetic value and educational value. In the era when various cultures and arts compete with each other, especially in the context that Wuyin opera is listed as intangible cultural heritage, Wuyin opera is facing a severe survival test, which requires us to take the national cultural policy as the driving force, take the aesthetic consciousness of modern people as the criterion, strengthen the research on the texts of wuyin opera, and let more people realize its unique charm and improve it. This paper mainly explores the script of wuyin opera from three aspects: the theme of the play, the plot structure and the drama conflict, and strives to make this drama art pass down forever.

Keywords

Wuyin opera, Script, Drama theme, Plot and structure, Drama conflict

1.Theme of Wuyin Opera

1.1Theme of "Love and Marriage"

This kind of theme is mainly divided into talent and beauty drama and fox demon gratitude drama. Yuncuixian tells the story of the beautiful fox fairy, who transformed her kindness to the scholar Liang Youcai into love. In order to marry her sweetheart, yuncuixian did not hesitate to give up the Millennium practice. After being almost forcibly occupied by Zhao Shihu, she still remained affectionate and loyal to Liang Youcai. Wang Po Matchmaking tells the story of scholar Wu Junqi and miss Ge Yueying who met by chance when they were going out to play. They fell in love at first sight. After they went home, they both missed each other and became sick. In Yu He Bridge, Xuan Dengao and Baozhu fell in love at first sight at the birthday party, and finally got married after suffering. Cailou Ji tells the story of talented person Lv Mengzheng and Liu Ruilian falling



in love. Prime Minister Liu tried every means to obstruct their combination. Liu Ruilian never left Lv Mengzheng. Finally, Lv Mengzheng won the champion, and they lived happily together. In Yu He Bridge, Xuan Dengao and Baozhu fell in love at first sight at the birthday party, and finally got married after suffering. Cailou Ji tells the story of talented person Lv Mengzheng and Liu Ruilian falling in love. Prime Minister Liu tried every means to obstruct their combination. Liu Ruilian never left Lv Mengzheng. Finally, Lv Mengzheng won the champion, and they lived happily together[1].

1.2 Theme of "Moral Education"

"Wuyin opera" was born and grew up in rural areas. Most of its playwrights and audiences are illiterate villagers. Limited by their own cultural level, they mostly spread ideas and understand cultural information through the cultural form of opera, which enjoys both refined and popular tastes. Therefore, "wuyin opera" plays an important role in people's aesthetic, moral and behavior. The moral education theme of "wuyin opera" is mainly divided into historical case plays that reflect the moral concept of the working people and plays that promote the loyalty, filial piety and righteousness of the feudal landlord class.

1.3 Theme of "Rural Life"

Family life drama is the theme with the largest proportion in the traditional repertoire of "wuyin opera". It focuses on all kinds of small things in family life and shows all kinds of contradictions between love and family affection in family life, such as mother-in-law and daughter-in-law, husband and wife, mother (father) and son, from different angles. Guai Mozi and Zhao Meirong Watches the Lantern are the representatives of such dramas. For example, the play Guai Mozi depicts the life scenes of Li Mao and his wife making fire, grinding and pressing tofu all night. Through the description of the work process of the couple, the play shows the couple's hardworking, kind-hearted, loving and optimistic life style and attitude. This kind of play warmly praises the working people who are simple and kind, love life and pursue true love by reproducing all kinds of trivia, contradictions and the process of resolving contradictions in family life.

1.4 Theme of "Historical Reform"

Fragrance of Douhua, Labajie and Shijiuquan are typical dramas with the theme of historical reform. They reflect that people are gradually moving towards a modern civilized society under the special background of the times. In the process of exploration, there are many mistakes, such as the cultural revolution, but after struggle and reflection, people will eventually find the correct socialist road. Under the guidance of the Party's correct principles and policies, there are always some advanced elements such as Douhua, Laba Sister and Changming who lead backward rural people to get rid of ignorance and make them embark on the road of common prosperity. When people watch such plays, they can not only feel the special atmosphere of the times, but also have



the hard-won feeling of happy life in today's society, thus guiding people to look at history correctly.

1.5 Theme of "Immortals and Ghosts"

Eight Immortals Crossing the Sea tells the story of eight immortals, such as Zhang Guolao, who showed their magical powers in Penglai Xiandao, and Lion Cave tells the story of Tang Priest and his disciples fighting the lion monster on the way to acquire Buddhist scriptures. The plays of this kind of theme are mostly adapted from well-known folk tales, fairy tales or fairy novels, which have been loved by audiences all through the ages.

2.The Plot and Structure of Wuyin Opera

2.1 The Plot of "Strangeness" and "Taking Goodness as Beauty"

Curiosity is a traditional aesthetic concept in China. As early as the pre-Qin period, Zhuangzi regarded "magic" as a necessary condition of beauty. Up to now, the legendary feature of Chinese opera has already become an aesthetic preference of Chinese audience and an important feature of Chinese traditional opera. However, the legendary nature of the opera is not the "fantastic" without any margin, but the "fantastic" based on "truth" and "emotion", otherwise, the story will lose its fascinating artistic power. Therefore, the strangeness of wuyin opera is based on truth and emotion.

Golden Millet Dream is a drama with magical color. The play promotes the development of the plot with the help of the space where the boundaries between man and ghost, life and death, dream and reality are intertwined. In the story, Zeng Lian expected to be a prime minister, so he went to the temple to worship the Buddha and fell into a dream when he fell asleep at his desk. Zeng Lian in the dream was indeed a good and honest official just like his name at first, but his integrity was not maintained to the end, and gradually assimilated with the dark officialdom. In his dream, he took bribes and perverted the law, killing several innocent lives such as drunkards and Lianer. Zeng Lian woke up from a dream when he was tortured, and seemed to have realized something, leaving a space full of imagination for the audience. The bizarre story in the play is not groundless and unfounded, but has a certain realistic foundation, which reflects that under the darkness and evil of the officialdom, all the officials collude with each other, and the incorruptible officials are finally not immune from the assimilation of the foul atmosphere of the officialdom, which reflects the hardships of ordinary people's lives.

In Yuhe Bridge, Baozhu was forced to jump into the river by his father, but was saved by Pei Shunqing. Pei Shunqing is not only Baozhu's rescuer, but also the matchmaker to facilitate her marriage with Xuandengao. In reality, it's rare to jump into the river and be saved by someone, and even more rare, the person who saves lives is his acquaintance. However, there is love between



Baozhu and Xuandengao, so the author designed this plot in order to make lovers get married. This plot seems absurd, but it is true because of its true feelings.

All human beings pursue the unity of truth, goodness and beauty. However, western art puts truth first, emphasizing the combination of beauty and truth, so-called "beauty is life", and truth is beauty. In China, the traditional view, represented by Confucius, puts goodness first, regards goodness as beauty, and beauty is subordinate to goodness. This aesthetic principle is clearly reflected in traditional Chinese operas. The traditional repertoires of "wuyin opera" pay attention to promoting ethics and morality, and advocate the idea that good will be rewarded with good, and those who do evil will be punished, such as The Story of the Wall.

2.2 The Structural Technique of "the Coexistence of Virtuality and the Reality"

The ancients paid attention to "the coexistence of the virtuality and the reality" in painting[2], that is, there is reality in the virtuality, and there is virtuality in the reality. In Chinese traditional painting art, "virtuality" refers to the blank part of the painting, and "reality" refers to the people, scenes and things outlined by the brush. "Virtuality" and "reality" are a pair of mutually contradictory and interdependent communities. Virtuality is realized through reality, and reality needs to be processed under the control of virtuality. Influenced by Chinese traditional aesthetic concepts, the "wuyin opera" stage also used the structural technique of the combination of virtuality and reality. If used properly, the structural technique of the combination of virtuality and reality will make the performance of "wuyin opera" have unparalleled artistic charm. This kind of structure will not only enable the audience to fully understand the plot and content of the play, but also prevent the play from being too procrastinating.

The combination of virtuality and reality in the script literature of "wuyin opera" is mainly manifested in the detail and omission of the plot. For example, Yuhe Bridge details the dialogue between Ke Taifu and Bao Zhu on Yuhe Bridge. Ke Taifu brought Bao Zhu to Yuhe Bridge and wanted her to prove her innocence by death. Although he was moved by Bao Zhu's filial piety, he still didn't shake his determination. This dialogue shows Ke Taifu's rigidity, ruthlessness, and Baozhu's filial piety and courage. After Baozhu jumped into the river, the plot of being rescued by Pei Shunqing was omitted, but the whole story of Baozhu jumping into the river was revealed by Pei Shunqing directly and naturally. In this way, the plot is vividly displayed in the combination of virtuality and reality. In addition, the description of characters also uses the method of combining virtuality with reality, which can not only directly shape characters from the front, but also shape characters from the side through the mouth of others. For example, in Yu River Bridge, in addition to the positive description of Xuan Dengao to be no.1 to show his full talents, his personality was also expressed through the words of Pei Shunqing, Xuan Dengao's mother and others many times. In addition, subtext is also a kind of combination of virtuality and reality. For example, in Golden Millet Dream, Zeng Lian wanted to take gold, silver and jewelry as a dowry to marry a girl, but because of his poverty, he had a conversation with Ren Yi. Zeng Lian asked Renyi where the gold



and silver came from, and Ren Yi answered, but Zeng Lian was not satisfied with his answer. In this conversation, Zeng Lian seems to be asking for advice from Ren Yi, but the subtext is to get the answer that satisfied him through Ren Yi, which shows Zeng Lian's inner vacillation about being an good official. This subtext technique leaves room for actors to perform, which makes the drama performance more tense.

3.Drama Conflict of Wuyin opera

3.1The Trivialization of Both Sides of the Conflict

"Wuyin opera" mostly shows the daily life of ordinary people, but seldom shows the national hatred and the complicated relationship between people. For example, *Mother in Law Talks Back* reflects the daily life trivial matter of quarrel between two in laws. *Piyouzi Hanging* describes the quarrel between piyouzi and his wife.

3.2Moderation of Conflict Mode

In the "wuyin opera", there are few sharp contradictions that can only be resolved by the death of one party. Most of the contradictions end in the victory of the just party through the quarrel and clever argument of both parties. For example, in *Damiangang*, Zhou Lamei and Zhang Cai were small people living at the bottom of the old society. When they faced corrupt officials such as county magistrate, although their strength was small, they did not let others bully them. Instead, they gave full play to their smart talents to fight three people, and finally won the victory of the fight between civilians and officials. This satirical comedy shows the greatest class contradiction in ancient society, but it doesn't punish the corrupt officials in the tragic way that the wronged people died violently like Dou E Yuan, but through Zhou Lamei's interesting dialogue with three corrupt officials and Zhang Cai's coercion of force, the corrupt officials fled despondently[3].

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Comparative Study on Information Literacy Education between China and Foreign Countries

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Abstract

Information literacy education is an important part of library education and teaching. This paper analyzes the contents, standards and educational models of information literacy in China and abroad, and expounds the typical practical cases of information literacy education in China and abroad. Through comparative analysis, it can be concluded that foreign information literacy education research attaches more importance to theoretical research, while China attaches more importance to educational practice, and the combination of theory and practice is strong and applied.

Keywords

Information literacy, Information literacy education, Metaliteracy

The predecessor of information literacy education is library user education and bibliographic guidance. The American library industry takes the lead in transforming bibliographic guidance into information literacy education, and information literacy education has become an important research field of library information science. In February 2015, the American association of university and research libraries (ACRL) released the "higher education information literacy framework", "framework" advice for students learning and professional development needs, the information literacy education into the students learning at various stages of the development of information literacy education has brought new ideas and thoughts of [1]. Under the new information environment, library information literacy education needs continuous innovation and development. According to the characteristics and needs of different users, the knowledge content of information literacy education should be reorganized to construct a new teaching mode and content. In recent years, the information literacy education at home and abroad presents the development trend of extensive and longitudinal deepening, and the education mode is



cooperative and integrated.

1. Current Situation of Research and Practice of Information Literacy Education Abroad

1.1 Research Status of Information Literacy Abroad

In foreign countries, the research results of information literacy education are mainly concentrated in Europe and The United States, with abundant theoretical and practical research results. On the whole, the research mainly focuses on the connotation of information literacy, the standard of information literacy and the education model of information literacy.

The connotation of information literacy is an evolving process with the change of information society environment. In 1974, Paul Zurkowski, president of the American Information Industry Association, first proposed the concept of "information literacy". Information literacy refers to the ability of individuals to solve problems in the workplace by using information resources and tools. The Final Report of the Chairman's Committee on Information Literacy of the American Library Association in 1989 is a landmark document for the transformation of bibliographic guidance to information literacy. It accurately expresses the concept of information literacy, namely, the ability to identify information needs, locate information, evaluate and effectively use the required information [2]. The 2003 Edition of The Prague Declaration "Towards An Information Literate Society" defines information literacy as a human ability, pointing out that information literacy is a basic human right for lifelong learning. Is a prerequisite for people to participate in the information society. In 2011, American Information Literacy education experts Jacobson & Mackey further defined Information Literacy as "Metaliteracy" in the article "Reframing Information Literacy as Metaliteracy". Information literacy as Metaliteracy is endowed with new connotation: Metaliteracy is a fundamental and self-referential comprehensive framework, which can be understood as "literacy that promotes other literacy". In 2015, "The Framework for Information Literacy for Higher Education" issued by Association of College and Research Libraries absorbs the concept of meta-literacy, Information literacy is defined as a set of comprehensive abilities that include the reflective discovery of information, an understanding of how information is produced and evaluated, and the ability to use information to create new knowledge and participate reasonably in a learning community.

There are many foreign information literacy standards, among which ACRL standard of the United States, SCONUL standard of the United Kingdom and ANZIIL standard of Australia and New Zealand are the most famous.

ACRL standards. American Association of Colleges and Libraries (ACRL) issued the US "Information Literacy Competency Standards for Higher Education" in 2000. In 2015, the standard was updated and revised, and a new "Framework for Information Literacy for Higher



Education” was released, which became a guiding document for Information Literacy Education. SCONUL standards. In 2011, The National and University Library Standards Association (SCONUL) of the UK issued “The Seven Pillars of Information Literacy”, which more accurately reflected the connotation of Information Literacy in the new era. It is the index system of information quality ability of British universities.

ANZIIL standards. In 2001, the Australian and New Zealand Institute for Information Literacy (ANZIIL) published the “Information Literacy Standards”. In 2004 ANZIIL upgraded to “Australian and New Zealand Information Literacy Frame Work: Principles, Standards and Practice, Second Edition”. It includes six core information literacy standards, stipulates that information literacy courses play an important role in the educational discipline system, and is the information literacy ability index system of Australian and New Zealand universities.

Japanese Standards for “Information Literacy in Higher Education”. In 2014, The National University Library Association of Japan and the Special Committee for Review of Education Learning Support jointly published the “Information Literacy Standard for Higher Education”, which includes the knowledge, skills and practice process that information literacy should be mastered in higher education. It is a relatively systematic and authoritative information literacy standard in Asian countries at present.

There are also many foreign researches on information literacy models, such as Big6 Network topic research model, Webquest information literacy cultivation model and SCONUL's seven-pillar model. Big6 model is proposed by Dr. Mike Eisenber and Dr. Bob Berkowits from the United States. It aims to cultivate students' information literacy and solve information problems based on critical thinking. WebQuest mode was proposed by Bernie Dodge et al., a professor at the University of San Diego in the United States, aiming to train students to obtain information sources and develop various solutions through various network resources. SCONUL's seven-pillar model illustrates how to expand from simple library skills and IT skills to information literacy skills. This model emphasizes the innovation of information, the dynamic and periodicity of information acquisition process.

1.2 Foreign typical cases of information literacy education

Information literacy education in developed countries such as Europe and the United States has been carried out for many years and there are many successful cases.

Metaliteracy badge system is a practical project to promote Metaliteracy education led by the State University of New York at Albany. Metaliteracy badge system adopts a hierarchical structure to decompose information ability and behavior, which is divided into five levels from top to bottom: "highest badge -- sub-badge -- content -- challenge -- task". To obtain a badge, one must successfully complete the learning task of the next level and decompose it from level to level. Metaliteracy badge system conforms to the learning concept of flexibility, individuality and relevance, and its design is completely based on the training target system of Metaliteracy[3].



"Information literacy framework" project is the Leeds university library information literacy education practice, from "teaching & learning" it "academic research" "communication & writing" four aspects to build "digital identity" user portrait, and targeted to develop the information literacy education strategy, and pays attention to strengthen information literacy education of bridging between different link, To promote the implementation of information literacy education strategy by relying on the university departments and off-campus database service providers.

"Digital Story" is a Metaliteracy education project of Empire College, State University of New York. Digital storytelling is a form of storytelling that combines the art of "storytelling" with a variety of media (pictures, sound, video, animation). The process of creating a "digital story" can cultivate students' literacy ability, many yuan, such as: multimedia technology, collect and use a variety of material, through social media's ability to share stories, personal privacy and intellectual property protection can force, cooperation, communication, etc., these ability and yuan literacy training target height.

2. The Research and Practice Status of Information Literacy Education in China

The research on information literacy education in China started relatively late. According to the retrieval literature, the research on information literacy education began in the mid-1990s in China, and Chinese scholars are paying more and more attention to information literacy education.

2.1 Research Status of Information Literacy in China

The research on the connotation of information literacy in China can be traced back to 1989. Xiong Yanghua mentioned the concept of "information literacy" for the first time in his article "A Brief Discussion on The Market Information Literacy of Enterprise Managers". He pointed out that information literacy is a potential for people to process, transmit and absorb and utilize information in practice. In 1995, Jin Guoqing initiated information literacy education in the article "Overview of Information Literacy Education in the Information Society". He pointed out that information literacy is a part of people's overall literacy, is the combination of library work and education work, needs the joint participation of both aspects, its goal is to enable the educated to reach the level of independent self-study and lifelong learning. In 2005, Sun Ping and Zeng Xiaomu believed that information literacy is a systematic knowledge structure, and the ability of information literacy should include information wisdom, information morality, information consciousness, information concept, information potential, information psychology and so on. In 2007, Lu Qingyang and Liu Xiaowen defined the connotation of information literacy, that is, information literacy is the measurement scale of basic information level in information society, including information consciousness quality, information knowledge quality, information ability quality and other elements. In 2018, the Ministry of



Education issued the “Education Informatization 2.0 Action Plan”, pointing out that information literacy should be expanded from technical application ability to comprehensive quality. In 2019, Gong Furong of Wuhan University Library proposed that information literacy is a multi-dimensional and comprehensive ability, including the ability to define problems, collect, use, evaluate and identify information, and create new knowledge. Its connotation can be extended to global perspective, innovative thinking, collaborative development and so on.

Due to the late start of information literacy research in China, there has not been a unified standard of information literacy.

In 2000, Chen Wenyong and Yang Xiaoguang discussed the classification of information literacy ability in Research on “The Information Literacy Ability Standards of College Students”, formulated the “Information Literacy Ability Standards of College Students (Draft)”, and proposed 10 standards of information literacy ability suitable for Chinese colleges and universities [4]. In 2001, they further discussed the use of the information literacy competency standard in the reexploration of the “Information Literacy Competency Standard for Students in Colleges and Universities”.

In 2003, Tsinghua university library and the library of Beijing university of aeronautics and astronautics host to carry out the “Beijing university information literacy model framework for research” project, released in 2005, the “Beijing Area Index System of University Information Literacy Ability”, this is China's first official and the authority of regional information literacy evaluation standard system. Will graduate from the college students should have the index system of information literacy ability elaboration for seven primary index, index of 19 2 class, 61 index level 3, the setting of various indicators and ACRL index of the “Information Literacy Competency Standards for Higher Education” are very similar, but in terms of source of knowledge and ability ACRL standards than the United States, more specific and detailed, It is more suitable for the current situation of information literacy education and cultivation in China [5].

In recent years, China's information literacy education models are diversified, including document retrieval education model, gamification education model, embedded information literacy education model, etc. Specific teaching methods include flipped classroom, MOOC, SPOC, gamification information literacy, maker space, etc.

Zhang Zengan puts forward that flipped classroom breaks the traditional teaching mode and injects vigor into the information literacy education reform of university libraries. According to the main forms and characteristics of information literacy training in university libraries, he puts forward a flipped classroom model applied to information literacy education in university libraries.

Su Yun pointed out that gamification of information literacy education in university library is the combination of game-like learning and information literacy, so that students can complete the



study of exploring problems in the process of playing games, so as to produce greater educational value.

Professor Huang Ruhua pointed out through the case analysis of "Information retrieval" MOOC opened on Aike.com that under the background of MOOC, the content of information literacy education should show the characteristics of generalization, customization and fragmentation, and the teaching methods should also reflect the characteristics of cooperation, hybrid, gamification and fun. Zhang Zhikun proposed that SPOC (Small Private Online Courses), a new education model, is an update and reform based on MOOC.

Cao Guo pointed out that maker education has brought a new opportunity for the transformation of library services, and it is necessary and capable for university libraries to carry out maker education for college students. Jiao Haixia constructed the "369" type of information literacy education maker space system, and studied the information literacy education mode of maker space from the three aspects of elite team building, brand building of maker projects and maker culture construction.

2.2 Typical Cases of Information Literacy Education in China

Since 2011, The Library of Chongqing University has tried to carry out information literacy education by using the teaching mode of flipped classroom, which is mainly applied in the library admission education of freshmen, information literacy training activities in information sharing space and literature retrieval teaching. Taking the induction education for freshmen as an example, the librarians determined the teaching content of induction education before class, made courseware and recorded it into DVD, and played it in the theoretical class of military training for freshmen. In class, librarians lead readers to discuss the resources and services of the library, assign tasks, and finally achieve the teaching purpose of making readers familiar with and master the resources and services of the library. After the course, the librarians will summarize the representative readers' questions into the library FAQ for reference, and use the forums to communicate with readers and the QQ group to actively guide students to continue learning.

The library of Central China Normal University designed a small game aiming at the problem of book classification in information literacy education. The game simulates the process of students borrowing books from the library. With the help of librarians, students can understand the system of "Chinese Library Classification", rules of book classification and shelving, and use call numbers to search for books. This is an educational game with both educational and entertainment functions, which not only achieves the teaching goal of knowledge classification, but also enables students to experience the happiness of the game and achieve a satisfactory learning effect of the game.



3. Conclusion

Although the concept of information literacy was first put forward by foreign countries, in terms of educational practice, the development and theoretical research of information literacy education in China have caught up with foreign countries. From the perspective of research results, the emphasis of information literacy research in China is different from that in foreign countries, where theoretical research is mainly emphasized. Organizations represented by ACRL have made important contributions to the construction of educational framework. The research on information literacy education in China is more from educational practice, and the combination of theory and practice is strong. Information literacy education is an important content and development trend of library education and teaching, and information literacy education should be further developed into a universal education facing the whole society.

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A Study on the Thought of Attracting and Selecting People in *Guan Zi*^①

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Abstract

In *Guan Zi*, there are a lot of ideas about "attract candidates", not only enrich the theory of the pre-qin period of talent, has become the main component of Chinese traditional talent framework and core content of one of the structural unit, place in Chinese history and history, and had a profound influence on Chinese history, many of these positive factors are still alive today. Excavating historical materials, sorting out research, summarizing and discussing are not only conducive to the development of Chinese intellectual history and history, but also can further carry forward traditional culture, help to get enlightenment from the wisdom of former people, and have reference significance to give full play to the role of talents in socialist modernization. [1]

Keywords

Guan Zi, Talent thought, Attract, Select

Guan Zi · Ba Yan said, " To compete for the world, we must first win the hearts of the people. Those who know the world will win; Those who do little calculation will lose

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people. " The saying sums up the importance of talents for the development of a country.

1. Qi has Formed a Magnetic Field attracting Talents

Qi did not become powerful overnight, but experienced a process from quantitative change to qualitative change, from gradual change to abrupt change. In the chapters of *Luxury and Seven Laws*, the author proposed that "the changers, the poles of heaven and earth" and "gradually... for a long time also..." point of view, such as "refers to the gradual process of comparison for a long time, while the" change "refers to contain the meaning of qualitative change," "and" change "said things are always being in motion and in constant development and change, so the concept of" change "contains" the quantitative change and qualitative change "the dialectical relationship between" rheology and mutation ". It can be imagined that the growing strength of a country and the growth and expansion of local talents must complement and complement each other. Under the rule of Duke Huan of Qi, Qi was strong in strength, vigorous and full of potential, and its "magnetic field" effect on talents from all over the world must not be underestimated.

Since Jiang Taigong and his eldest son Jiang Arren helped the Duke of Zhou and the King of Cheng to put down the rebellion against the Zhou forces, The state of Qi had the right to raid other vassal states and maintained a leading position in strategy for a long time. Therefore, the state of Qi was not only feared by the King of Zhou, but also depended on the royal family of Zhou. After Duke Xiang of Qi and Gongsun Wuzhi were killed one after another, the state of Qi was in a state of turmoil, and the people were eager to find a master to lead the state out of trouble as soon as possible. When Duke Huan of Qi came to power, he quickly stabilized the ruling class and the domestic chaos by striking mountains and shaking tigers, reassuring troops and calming the people. At that time, no other country waged frequent wars against Qi, and the internal and external environment was peaceful and tranquil, creating a good opportunity for Qi's stable development. Duke Huan of The State of Qi was ambitious and generous. He condescended to and appointed capable people, so that talented people from all over the world and the surrounding people crowded into this "pool of talented people", gathering strong intellectual power for the achievement of his hegemony.

In five Fu, the author puts forward the theory of "three degrees": "What are the so-called three degrees? Yue: the upper degree of heaven, the lower degree of land appropriate, moderate people shuns, this so-called three degrees. Therefore, Yue said: when the weather is ominous, there are floods and droughts; Tunnels are not suitable, there is famine; If humanity fails, there will be trouble. When all three come, politics summons them." It emphasizes the importance of favorable timing, favorable geographical conditions and favorable people for national governance, and points out that failure of these three elements may lead to floods, droughts, famine and disasters,



which are caused by improper national governance. In Guan Zi, there are many discussions on this, mainly reflected in the following aspects.

1.1 "Taking Time as the Treasure", "Current Politics", "Prescription" and "Timing"

"A saint can assist the season, not violate it. Wise men are wiser than they were. Good master of hours makes much work with few days. If a man has no master, he is trapped; if he has no preparation, he is useless. With the holy king to prepare, and carefully watch the time. To be ready when the time comes, when the time comes, when the time comes." The words in the article Bully Said that related to career success or failure, this paper puts forward the "auxiliary" "breach" of "the" "fine" "punctuality" when "to be" the concept of time management, such as advocating for "fashion", telling people to do things to "keep time", must "not violations", emphasize "rather than" at the time, attention to the importance of "time" to business success. In Little Question, Nomads, Four Seasons, Mountain Highway, Banned Tibetan and other article puts forward "the concept of four seasons", in view of the ancient China's most important industry, agriculture and around agriculture to carry out business activities and processing production business, handicraft industry and other industries, and points out that we should pay attention to "check the four times", according to the season to adjust business activities. It shows that the author attaches great importance to the status of "time" in national management, and believes that "knowing time", "keeping time" and "keeping time" are the necessary conditions for a country to be rich, stable and powerful. In Bully Shape, he proposed the principle of "taking action at the right time". Whenever a country needs to recruit a large number of manpower to carry out war or to build water conservancy, roads, buildings and other public projects, it should avoid the busy farming season, so as not to hinder agricultural production and commercial and industrial industries. In view of production managers, the author puts forward the time-effectiveness concept of "taking time as the treasure", and warns producers that they must "concentrate on time" to cherish time, and do not slack off to make full use of time, otherwise they will "forget their work and lose their work", pointing out that business activities will inevitably fail if they cannot "work more with less days".

1.2 "Favorable geographical location" "Favorable geographical location" and urban planning

Starting from developing production, increasing wealth, marching and fighting for victory, both Kings and Ministers and Ba Yan talk about the importance of "geographical location" in the sense of regional space. In Map, terrain and landform are studied from the military perspective in order to gain advantages and avoid disadvantages in terms of geographical conditions. From military warfare to enterprise operation, market competition, industrial layout and other aspects, it can be seen that if anyone can seize the favorable terrain, it sometimes means that he or she has the opportunity for development. The Herdsmen put forward the spatial management principle of "local appropriate" according to different regional concepts such as home, township (rural area),



country (city) and heaven. In other words, the principles, policies and strategic measures of national unification should also be carried out according to local conditions, instead of adopting the same model. The problems of urban space design and urban security defense, such as urban location selection, urban layout, construction of city wall and moat, urban zoning, etc., are also discussed in detail in *Guan Zi*.

1.3 "People-oriented" and "Harmonious"

In Ba Yan, the concept of "people-oriented" was put forward for the first time, in which "people" included talents and people. At the same time, the author pointed out that in order to compete for the world, we should not "think of small plans" and be short sighted, but should "Ming Da Shu" put the overall situation first, treat the world's sages with the world's gifts, and benefit the world's people, so as to attract the world's "sages" and "people". This is the starting point of successful career, that is, "the beginning of the hegemon". The "people-oriented" thought in Guan Zi can be summarized as "people are the source of power, the foundation of wisdom, and the foundation of national strength, governance and prosperity", which is reflected in modern management that "human resources are the foundation for enterprises to seek development based on competition". [2]

In the "three degrees" of success, it mentioned that "if humanity is not in harmony, there will be disaster", emphasizing the importance of interpersonal harmony in management. In Guan Zi, the author mainly discusses the idea of "harmony" from the perspective of national security and hegemony. For example, in White Heart, "Harmony lasts forever" is put forward, pointing out that interpersonal harmony can ensure long-term peace and stability of a country, and even has a bearing on the survival of a country. Five Fu proposed that "when measures are taken, people will harmonize", emphasizing that the management should take appropriate measures to maintain a harmonious situation, such as advocating harmony from top to bottom, observing morality and implementing political morality, and the key to achieving harmony lies in the leader setting an example. Art of War put forward the "deep danger, then self-training; And self-study, concentric with force" point of view, namely when troops in a survival situation, soldiers in order to survive and self- motivation behavior is called "self-study", a nation or a country, in the disaster of foreign invasion. If we can live and die together, with one heart, we can "put the death of death and come back." in the history of our Chinese nation, Moments like this are common.

Broadly speaking, in today's society, the idea of "three degrees" has gradually been used in the management of various undertakings, and has become a universal principle that managers must follow when managing things.



2. The Assumption of Talent Selection, so that Qi Left a Reference for Later Generations to Emulate

Duke acceded to the throne after, listen to the advice of the Bao Shuya, regardless of the "revenge", appointment of Guan Zhong as phase, not only from a high position, power, honor, fiefs, each respect such as treatment of Guan Zhong highest specifications, and commend in Guan Zhong, although have appointed a few as a royal nobles or qi old a surname, but real people with rich management experience of important position, Such as Bao Shuya as the suggestion about secretary, Xi Peng as foreign minister, Wang Zicheng as the secretary of defense, Bing Xuwu as the the justice minister, bold also enabled the birth, who had to feed cattle cart Ning Qi as the secretary of agriculture, treat a courtesy only know "count" self-recommended old man, examine in aspects of choose and employ persons, truly achieve the "eclectic healthy talent".

2.1 "On material, Energy and Morality"

In the chapter of Emperor and Minister, it is proposed that "talents should be selected based on their ability, ability and morality", in which "material" is the candidate with both ability and morality. "Material" refers to the investigation of talents from both ability and morality, and the appointment can be recommended after passing the examination. As a Chinese saying goes, "if you raise virtue, you will be listed; if you raise virtue, you will be an official; if you raise virtue, you will be an official; if you raise virtue, you will be an official." In the interpretation of the Situation, he also defined the virtue of the people by "benefiting for the Lord, kindness for parents, loyalty for subjects, and filial piety for children and women", pointing out that the monarch should benefit the people, subjects should be loyal to the king, parents should be kind to their children, and children should be filial to their parents. In the chapter of King and Minister, it is required that officials should "follow the law" and not just act according to the face of the monarch. Only those who "do the wrong of the Lord in the first place and those who are sick of the people in the second place" should be "loyal ministers". In the article of "Heavy order", there is also a special discussion on "official morality", pointing out that the noble official morality should include adhering to the rule of law, paying attention to unity, not forming a party for personal gain, self-aware, strict with oneself, dedication, not pursuing more cannot falsely claim salary, etc., emphasizing that officials should be dedicated, light position, light financial gain, suppression of greed. In "Herdsman", it is clearly put forward that "selfless people can be taken as government". In "White Heart" and "Zhou He", the "pity person" who values his fame too much and likes to fish for fame and self-inflating is severely criticized, pointing out that those who are great scholars will be modest to meet things, and those who are "pity things" cannot become the "big scholars" of entrepreneurship. The Situation put forward two kinds of people should not be entrusted with important tasks: those who slander good people and those who flatter bad people. If such people



with improper tendencies are allowed to enter the government, sects will prevail, the good people will suffer wrath, the bad people will be in power, and the country and people will be brought to ruin.

2.2 "Talented Person" and "Humble Person"

According to The Situation, people with the three characteristics of "great talent", "caring for worries" and "raising leaders" are called "material is big", namely, those who are capable of taking on the great responsibilities of the country. If they are entrusted with the responsibilities, the country will benefit and the people will benefit. They are not only able to learn from books, but also from the people. They not only have practical knowledge, but also have the necessary historical knowledge. Only those who have mastered history through the ages can grow their wisdom and talents, and become "wise men" who can manage their careers. It can be seen from the above that the talents mentioned in Guan Zi are national-level strategic management talents and overall management talents with strategic vision and decision-making ability, while the operation ability is beyond the horizon. However, scientific quality is not mentioned in Guan Zi, so the so-called "talented people" still have certain limitations. On the candidates must adhere to the standards of having both ability and political integrity at the same time, to prevent the selection standard deviation, relative to the "material supplied by". In Zhou He article, it proposed the "small have not set" "not small for missing injury", points out that the appraisal of talents to seek truth from facts, to major section, if they cannot forgive, if too much attention to section, critical, can make talents timid and overcautious, it doesn't accomplish much.

2.3 "Not Hurt by Years"

In the article of Emperor and Minister Xia, it is further proposed that the selection and appointment of officials should not be "hurt by age", that is, they should not be abandoned because they are young, and they should not be directly selected because they have a long experience as officials. They should combine the two, neither stressing too much on seniority, but also giving young people a chance to excel.

2.4 "Use Law to Measure Work" and "Use Law to Select People"

In Guan Zi, the author also points out that the talent around together at home and abroad, and enlightened monarch also single-handedly enough to detect a number of "competent", countries should be "make the method of work" and "make selection" combined election measures, such as The Method of Solution article, put forward the "choose the sage, also said the brave try Israel, said the wise try to officer. The idea is to judge the quality of talents by their actual achievements through trial, rather than by self-praise and the reputation of others.

2.5 "Rural Lifting" and "Three-Choice Method"

In Kings and Servants, it puts forward a by the idea of "township" talents, namely the selection object is the ordinary people in the folk, grassroots officials should follow public opinion, the first equipped with the teacher at the grassroots level to train young reserve talented person, and then put the above for approval of the talent selection index to the grassroots to solicit talents, to collect



the talent can" officer for its "first trial, To its "called the degree of merit" to assess its virtue and ability, at the same time "ji with the public phoenix" to see how the people's reflection, to wait for a year after the probation period, through the assessment of qualified can "assume the post of the country." In Xiao Kuang, "three selection methods" were designed, that is, the procedures of "rural selection" were transformed into grass-roots recommendation, trial examination, selection and appointment, so that "the ordinary man can be good, so that he can be elected". In Quan Xiu, "so that the people can be obtained and the official". It can be seen that the "three-choice method" is conducive to direct selection of talents from the civil society. In addition, the state of Qi also made use of the national census and sent central officials to various places to conduct extensive investigation on the talent resources to supplement the talent pool. Local officials are also obliged to report their good deeds to the public at any time. "If they do not hear of good deeds for three years, they may be punished."

2.6 "The Hero of the World"

In order to promote social reform, in the chapter of Seven Laws, the author proposes to "receive the heroes of the world" by giving courteous treatment and improving treatment, and conceives to use economic leverage in "logistics" and "people flow", and to increase the financial expenditure on receiving foreign guests, so that the excellent talents can be used by Qi from thousands of miles away. On the basis of the implementation of preferential policies for the introduction of talents, The State of Qi also sent eighty emissaries to travel around the countries to publicize, find and recruit talents with heavy money. It can be said that qi is thirsty for talents. The state also encourages local governments to freely introduce talents. For example, if the foreign talents are of great ability, the officials in charge of the introduction can be rewarded heavily. If there is a mistake in recruiting talent, they will not be held accountable.

It is a pity that most of the ideas about talent selection in Guan Zi have not been put into practice, nor have they been widely implemented. However, the idea of "making law choose people" is put forward in a pioneering way, which undoubtedly has a far-reaching warning significance for the talent selection mechanism in China, which is used to the tradition of taking people as people. [3]

3. Conclusion

To sum up, "those who win scholars are prosperous, while those who lose scholars are dead" is a vivid portrayal of the competition for talents launched by various states in the Spring and Autumn period and the Warring States Period. [4] Sorting out and studying the thought of "attracting and selecting people" in Guan Zi will undoubtedly help us further understand the important role of talents in national development, promote the further implementation of talent policy, and give full play to the role of talents in the construction of a modern socialist country.



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On the Construction and Practice of Aesthetic Education Curriculum System in Universities in the New Era

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Abstract

At present, the problem of aesthetic education in colleges and universities has gradually become a hot topic. Therefore, it is necessary to strengthen and improve the construction of aesthetic education in colleges and universities, accurately position the courses of aesthetic education in colleges and universities, further clarify and improve the connotation of the courses of aesthetic education in colleges and universities, construct the three-level teaching content of "core course of aesthetic education -- art appreciation course -- practice course of aesthetic education", and build the "foundation +" curriculum system of aesthetic education in colleges and universities. To form the aesthetic education characteristics of "enlightening truth with beauty, leading goodness with beauty and guiding behavior with beauty", to implement the fundamental task of cultivating people through virtue, to deepen the comprehensive reform of aesthetic education in colleges and universities, to integrate aesthetic education resources, to improve the quality of universal art education in an all-round way, and to form a new pattern of vigorous, multi-cooperative, open and efficient aesthetic education in colleges and universities.

Keywords

College aesthetic education, Curriculum system, Base +

In the Third Plenary Session of the 18th CPC Central Committee, "*Decision of the CPC Central Committee on Some Major Issues concerning Comprehensively Deepening Reform*", "Improving aesthetic education teaching and enhancing students' aesthetic and humanistic qualities" is a clear requirement for deepening comprehensive reform in the field of education. Article 13 of the first part of "*2014 Work Essentials of the Ministry of Education*" clearly points out: Improve aesthetic



education teaching. In 2019, the Ministry of Education issued the "*Opinions on Strengthening Aesthetic Education in Colleges and Universities in the New Era*" (hereinafter referred to as the Opinions), which is an important guide to guide and promote the reform and development of aesthetic education in colleges and universities in the new era. In 2020, the General Office of the CPC Central Committee and The General Office of the State Council issued "*Opinions on Comprehensively Strengthening and Improving School Aesthetic Education in the New Era*". The issuance of a series of policy documents has established "four beams and eight pillars" for the school aesthetic education policy system, and the system construction is becoming more and more perfect. The document pointed out that "The aesthetic education in colleges and universities does not meet the requirements of the current educational reform and development, the construction of a comprehensive education system for moral, intellectual, physical, aesthetic and labor training, and the expectations of the vast number of young students for high-quality and rich aesthetic education resources." [1] As the content of education, aesthetic education does not have clear teaching requirements such as teaching syllabus, curriculum system and examination standards. Therefore, it is urgent to construct a comprehensive, orderly, permeable and multi-level system of aesthetic education in colleges and universities, so as to realize the educational reform requirements of "improving aesthetic education teaching and enhancing students' aesthetic and humanistic qualities".

1. Positioning the Overall Development Task, Optimizing and Upgrading the Curriculum Connotation

As a type of education, higher education shoulders the important task of cultivating people with all-round development of morality, intelligence, physique, aesthetics and labor. It is necessary to take root in the school cultural background to explore the curriculum objectives of aesthetic education and to think about the two educational propositions of cultivating what kind of people and how to cultivate people, which are the logical starting point and basis of the curriculum structure. The all-round development of the people should have the ability of natural beauty, social beauty and artistic beauty, the ability of appreciation and creation, set up the lofty aesthetic ideal, correct aesthetic concept and aesthetic interest, realize the true sense of virtue education. "*Opinions*" pointed out that "school aesthetic education is the work of Bacon casting soul, improve students' aesthetic and humanistic quality, strengthen and improve aesthetic education is an important task of higher education at present and in the future.

Our positioning is based on the aesthetic education courses for the students, adapt to the development of college students' psychology and aesthetic temperament and interest, and with diversified and vision and with contemporary teaching content, to achieve enlightenment thoughts,



warm heart and mold life, achieve "aesthetic emotions, skills, innovation and humanities, practice inheritance" course teaching goal. Aesthetic education is the aesthetic creation of man himself, and the basic task of aesthetic education is to cultivate man's sentiment and sound personality. Aesthetic activities are free and harmonious spiritual activities full of imagination and emotion, and artistic creation of beauty is the creation of genius. Artistic aesthetic education has important value for promoting the development and realization of various life potentials of human beings. Aesthetic education permeates all human cultural activities and dissolves all kinds of excellent values of human culture.

At present, China's higher education is striving to deepen the comprehensive reform, the society's demand for high-quality talents, the public's demand for high-quality, connotation education is very urgent. Increasing the supply of high quality and connotation higher education is the primary task of deepening education reform at present. Aesthetic education is a form of education based on the comprehensive development needs of the educatees. It is an education of human nature and has irreplaceable educational function. The experience of higher education in developed countries also shows that aesthetic education is the symbol of high quality education and whole person education. Attach importance to the modern value and significance of aesthetic education under the new situation, take aesthetic education as the breakthrough and focus of higher education reform, and promote the overall development of aesthetic education in colleges and universities.

2. Scientific Construction of Curriculum System, Focus on Cultivating Aesthetic and Humanistic Quality

Promoting teaching and curriculum reform is the key link of aesthetic education construction in colleges and universities. Aesthetic education is not a specific course, but a relatively independent education system. The key to the implementation of aesthetic education in colleges and universities is to build a new curriculum system on the premise of integrating existing cultural and art courses. Under the guidance of the concept of "foundation +" and centering on the central task of popularizing art education, our college has constructed a three-level structure of college aesthetic education teaching content of "core aesthetic education course -- art appreciation course -- aesthetic education practice course", forming the aesthetic education characteristics of "enlightening truth with beauty, leading goodness with beauty and guiding behavior with beauty". "Basic" refers to the compulsory course, namely "Aesthetic Education in Colleges and Universities", which is uniformly offered for all majors in accordance with the relevant requirements of the education authorities for the opening of public basic courses and the basic needs for the comprehensive development of talent cultivation. "+" means based on the need of regional economic development, the college students' learning needs and professional construction



requirements, the professional set by dynamically adjusting the teaching contents or modules, namely the literary appreciation "" music appreciation" "aesthetic appreciation" for "the practical" "ceramic appreciation" "science and technology festival" course modules such as "social practice". "Foundation" focuses on the "basic nature" of the course, and "+" emphasizes the "exemplar". Such curriculum arrangement accords with the law of education operation and the law of physical and mental development of college students. On the one hand, it attaches importance to the study of basic knowledge of aesthetic education. On the other hand, we should deal with the relationship between knowledge, skills and accomplishment. "According to the different characteristics of talent cultivation in colleges and universities and professional ability quality requirements, combined with their own advantages and interdisciplinary characteristics, in view of the actual needs of the students' aesthetic education, actively explore building aesthetic and humanistic quality education as the core, focusing on the innovation ability cultivation and development on Chinese excellent traditional culture inheritance and classic art education as the main content of public artistic curriculum system." [2] Knowledge is the premise of aesthetic education, and skill is its foundation. However, the main purpose of aesthetic education in colleges and universities is not to train professional artists or aesthetic theorists, but to train high-quality talents with sound personality and aesthetic accomplishment. Therefore, in classroom teaching, we should pay attention to the cultivation of college students' artistic perception, aesthetic ability, thoughts and feelings, and adopt more heuristic and guided teaching.

The "Basic +" college aesthetic education curriculum system integrates aesthetic education teaching into relevant courses of various majors and education at all levels. Through the trinity of classroom teaching, extra-curricular activities and social practice, it establishes a curriculum system of "rich classroom content, diversity of curriculum resources and flexibility of activity forms". Form "aesthetic core classes, art appreciation course, aesthetic education practice curriculum" three-tier aesthetic education teaching contents, so as to realize combination of core and periphery course, combining the theoretical courses and practical courses, required courses and elective courses, the combination of in-class courses and extracurricular courses with the combination of complete system of aesthetic education, let each student is entitled to accept the aesthetic education, It also practiced the teaching mode of "improving basic art knowledge and skills + art aesthetic experience + art special expertise" required by the Ministry of Education [3].

The core course of aesthetic education is "Aesthetic Education in Colleges and Universities", which is a compulsory course with 32 class hours and 2 credits. Aesthetic education and art appreciation courses are responsible for opening people's perception, understanding and creation ability, helping students to understand the works of their own country or other countries under the



social, historical and cultural background. Develop students' critical and creative thinking and problem-solving skills. Each major can choose one of the various courses, 16 hours, 1 credit. The courses include Literature Appreciation, Music Appreciation, Aesthetic education Appreciation, Practical Etiquette and Ceramics appreciation, etc. The practical courses of aesthetic education activities include the existing extracurricular courses such as "science and technology art Activities", "social practice" and network courses in our school's humanistic quality curriculum system, and the extracurricular courses of "community activities" are added. Practice is an important characteristic of aesthetic education, and aesthetic education practice is an important part of aesthetic education curriculum in colleges and universities. Increase efforts to dig, select and train art troupe members from ordinary college students, drive the development of campus cultural activities, and let most students participate in school art practice activities and enjoy them. Follow the rules of aesthetic education, strengthen the links of aesthetic education practice activities, bring into the student training program, implement curriculum management. Under the existing conditions, develop and utilize local aesthetic education resources, build aesthetic education practice base and expand education space. Promote collaborative innovation of aesthetic education, strengthen cooperation with other colleges and universities, art institutes and cultural enterprises, explore the construction of school-school collaboration, school-school collaboration, school-enterprise collaboration, school-local collaborative innovation and training models.

3. Improve the Mechanism and Aesthetic Education evaluation System

Make good use of the evaluation baton, establish a scientific and standardized evaluation system, stimulate the enthusiasm and creativity of the five main bodies of "teachers and students, home and school club". The school put aesthetic education work and its effect into the evaluation index system of college talent training, and turned aesthetic education work from "soft requirements" into "hard indicators". The assessment method of aesthetic education curriculum adopts multidimensional and three-dimensional assessment method, which is a multi-level, multi-angle, dynamic, procedural and three-dimensional all-round assessment method from the whole process of students' learning and all the contents of learning. Multidimensional and three-dimensional evaluation method focuses on the timely tracking evaluation of students' learning process, from the beginning of the semester to the end of the semester, from classroom to classroom, from written work to oral work, from learning attitude to learning methods, from learning ability to learning effect, all in the form of quantitative scientific evaluation. The multi-dimensional evaluation method focuses on the evaluation of students' practical application ability of aesthetic education, strengthens the close connection with students' aesthetic education learning, makes the



assessment of learning have a clear goal, which increases the students' direct motivation and enthusiasm, pertinence and efficiency.

4. Conclusion

Aesthetic education in colleges and universities in the new era should firmly grasp the essence of human nature education, base on the law of physical and mental growth of college students, eliminate all kinds of alienation caused by modernization to young people, and give play to the educational function of aesthetic education. Through the diversified approaches of artistic beauty, natural beauty, social beauty and life beauty, Imperceptibly, the students can cultivate their mind and sentiment, cultivate their healthy aesthetic ability and improve their humanistic qualities, so as to shape their sound personality and promote their all-round development.

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Exploration and Practice of Passing on Poetry Culture in Higher Vocational Colleges

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Abstract

Poetry culture is a treasure of Chinese traditional culture, which has travelled through the ages and is still alive today with its power to inspire. Inheriting and promoting poetry culture in this new era is particularly important for the growth of young people. This paper presents a specific analysis of the current situation of poetry culture construction in Zibo Vocational Institute and the exploration and practice of promoting the tradition of poetry teaching, with the aim of exchanging methods and strategies for the transmission and promotion of excellent Chinese traditional culture with peers.

Keywords

Poetry culture, Higher Vocational Colleges , Poetry education promotion

Zibo is the ancient capital of the Qi state and has a long history as a national city of historical and cultural significance. Its poetic culture has a long history and has produced outstanding historical and cultural figures such as Zuo Si, Pu Songling and Wang Yuyang, who have each contributed to the history of poetry. Zibo Vocational Institute has always attached importance to cultural inheritance and regional services, and with this as a carrier, a campus culture system has been formed with the integration of the university and the city, and the initial construction of a cultural education model with professional characteristics, in which the promotion and inheritance of poetry education culture is gradually coming to maturity. Now take Zibo Vocational Institute as an example to talk about the exploration and effectiveness of Higher Vocational Colleges in promoting and inheriting poetry culture.



1. Background and Current Situation Analysis

The culture of poetry is a treasure of Chinese traditional culture, a unique blend of thoughts and feelings of the Chinese people, which has travelled through the ages with its power to inspire, and is still alive and well today. Confucius accurately interpreted the functions of poetry as "Xing, Guan, Qun and Yuan". Poetry has always played a positive role in inspiring emotions, insightful introspection and lyricism. It is particularly important for young people to pass on and promote poetry and culture in this new era.

The Chinese Poetry Competition on CCTV has brought poetry to the masses, and poetry culture has been revived in the Tang and Song dynasties. However, the promotion of poetry culture is more about poetry education than folk singing, so it is particularly important to promote the tradition of poetry in schools. The author has conducted a survey questionnaire for students in four higher vocational colleges inside and outside the province, aiming to understand contemporary higher vocational students' recognition and demand for poetry culture. A total of 500 questionnaires were randomly distributed and 458 were collected. Among them, 437 were valid, with 87.4% of valid returns. From the analysis of the questionnaire survey results, it can be seen that 50% of higher vocational colleges set up College Chinese and have normal classes, and 90% of some majors set up College Chinese and have normal classes. Higher Vocational College Students' reading of poetry culture classics is relatively small, and most of them stay in the poetry volume of middle school Chinese textbooks. Compared with the simple study of poetry appreciation, students are more interested in club activities with the infiltration of poetry culture. From the perspective of gender, girls are more interested in poetry culture.

The author took Zibo Vocational Institute as an example to make a specific analysis. The age level of students in higher vocational colleges is relatively fixed, and they are divided into three categories in terms of student source: senior high school graduates, specialized secondary school graduates and junior high school graduates. From the survey data, it can be seen that at present, higher vocational students account for 96.48% of the total number of students in the university, while specialized secondary school students account for 3.52%; among higher vocational students, 91.17% are three-year students and 8.83% are five-year students. In terms of professional analysis, engineering students account for more than 50%, industry, commerce, medicine and finance 35% and liberal arts (including art) less than 15%. Relatively speaking, engineering students emphasize application and humanities, and have little affinity with poetry. The literary foundation of senior high school graduates is generally more solid than that of specialized secondary school graduates and junior middle school graduates, and their acceptance ability in poetry teaching is better. In terms of age, students in the lower grades are more active in the classroom and are more involved in club activities.



2.Promotion and Inheritance of Poetry Education in Zibo Vocational Institute

In response to such a situation, Zibo Vocational Institute has deployed and adjusted its actual teaching and club activities accordingly. Taking advantage of the situation, it has used multiple departments to cooperate in activities suitable for the minds of higher vocational students, set up elective courses and boldly applied the chanting teaching method in the classroom, which has achieved good results. At present, many students are able to independently compose more meaningful and rhythmic metrical poems. The specific exploration and research are elaborated below.

2.1 Build a Strong Organisation and Forge a Cultural Construction Community

Firstly, we have established the idea of "1+X community", with the school language and writing committee as the centre, supplemented by various literary groups and relevant departments and institutions, and vigorously carried out activities such as "Poetry into the campus" and "Youth Readers" in order to establish a strong cultural campus.

As part of our efforts to bring students closer to poetry culture, we have set up a traditional chanting team to carry out fieldwork and centralised recording in Zibo under the guidance of the Shandong Provincial Chanting Census Office. At present, the chanting materials have been authorised and are being studied in an orderly manner. On the one hand, the chanting collection has contributed to the preservation of dialectal chanting in Zibo, and on the other hand, it has effectively helped students to develop an awareness and concept of preserving and rescuing chanting culture. Through conversations with well-educated senior masters and listening to their unique feelings about poetry chanting, students are able to better and more accurately understand the unique feelings of poetry culture and achieve the goal of educating people with culture.

After the above work has been carried out to a certain extent, the school sets up a poetry academy, drawing on the influence of the Municipal Propaganda Department and the Municipal Poetry Academy to create a school poetry team. Teachers with high teaching standards and creative abilities are regularly invited to train members in poetry writing and appreciation, in order to enhance the cultural literacy and literary appreciation of teachers and students. The annual 'Cherry Blossom Jamboree', a kind of club activity, allows students to immerse themselves in the life of the ancient literati, touching culture and sensing all things in a visual way.

2.2 Serve Teaching and Organize Different Activities

In order to promote the implementation of "chanting into the classroom". The first is to strengthen teacher training, to raise teachers' awareness of chanting teaching, to master the basic rules of chanting and the laws of teaching, and to be knowledgeable in the promotion of chanting. The second is to organise a variety of poetry activities. Different activities are carefully prepared



according to the age characteristics of students and combined with their professional strengths, so that students can experience the charm of poetry culture in practical teaching. The third is to set up chanting courses and create excellent courses. At present, a series of Party courses of red classic poetry have been formed and launched on the E platform of Zibo City. The fourth is to explain poetry through a multi-dimensional classroom, combining on and off class, online and offline class, to cultivate students' interest in all aspects, and poetry teaching to nurture students' poetic hearts.

Once a semester, we hold an essay writing and recitation (chanting) competition to discover talents and focus on cultivation. We also hold a Jixia Forum to create an academic atmosphere in which a hundred schools of thought contend. Regular themes are introduced and articles are recruited and collected into a booklet to create a strong cultural atmosphere, thereby attracting young teachers with strong literary skills to join cultural groups and enriching the college's cultural team. Cultural salon activities such as "Qisi Reading Club" and "Qi Feng Ya Ji" have guided staff to read good books and read well, eventually forming a team spirit of good sharing and gathering cultural soft power.

2.3 Building a Moral Synthesis by Educating People

The school actively organises poetry recitation and writing activities based on student associations, and student management platforms. We also urge instructors to reach out to departments and student groups to understand their learning needs and activity requirements, so as to form a positive development trend of leading from one point to another and using activities to promote construction, so as to activate young students' thinking and enrich university life. At present, the secondary colleges and departments have established the branch of poetry academy. Through poetry reading, poetry explanation and other activities, they find and cultivate talents, gather new forces who love poetry creation, and lay a good foundation for solidly doing a good job of "Poetry into the campus" and inheriting the spirit of Chinese poetry education. The "Jialing Poetry" student poetry enhancement team was set up to nurture the best talent in poetry writing. Regular youth poetry sessions are organised with the members of the team to improve their poetic skills. Poets and writers are invited to talk to the students, who led to write a poem or read a book together, depending on the theme of the event, in order to bring the students closer to literature, closer to their mother tongue and to love poetry. At the same time, we should not only grasp the traditional festivals and pushing the popularization week and other time points on the surface, with the help of special days, carefully arranged ritualistic commemorative activities, but also integrated campus and social integration media means, with micro-campus public, video number, radio station and other forms, to do a good job of related publicity, to create a poetry education brand.

2.4 Send Students to the Countryside and Paint the Rural Aesthetic Polyhedron

Relying on Jixia Research Institute and the Chinese Culture Promotion Association to jointly promote traditional culture. Zibo Vocational Institute's Qi culture research work and innovations



are applied to the four-dimensional education of new students, the forum for teachers and students, and the commemoration of traditional festivals. This activity has ignited a national sentiment among students and teachers across the university to learn about traditional culture and inherit the advantages of history. On this basis, the Poetry Society has joined forces with the Jixia Research Institute and Chinese Culture Promotion Association to carry out "poetry in the community" and "poetry in the countryside" activities. In conjunction with the school's work to help the poor, the school has taken the initiative to send poetry into the villages, taking the village as the centre point and radiating to the surrounding counties and towns, so that the students can cultivate love in helping the poor and the farmers, and the villagers can absorb the poetry connotation. At the same time, combined with the school enterprise cooperation project of secondary colleges and departments, the activity of "Poetry into enterprises" was carried out, and good results were achieved.

3. Conclusion

Lin Yutang said, "Poetry teaches the Chinese a kind of open-minded view of life". As a young student, we must be a modest gentleman if we want to nurture our youth in poetry. It is a long way to go to protect and pass on the excellent Chinese traditional culture, and Zibo Vocational Institute is willing to join in and be a wave, pushing the waves and contributing to the prosperity of the scene.

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