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Realizing the Stories of Karma from the Perspective of Buddhism in Sui and Tang Dynasties

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Abstract

The Stories of Karma, compiled by Tang Lin is a collection of stories which propagating the Buddhist theory of karma. Due to the stylized description and the obvious religious dissemination, so its literary value is limited. However, based on the development of Buddhism in Sui and Tang Dynasties, this book has its unique value of recognizing. This thesis compared it with Saddharma Pundarika Sutra, Fayuan Zhulin and other documents, made intensive reading of The Stories of Karma, and connected all Tang Lin's life and the history of Buddhism in Sui and Tang Dynasties, trying to restore the religious logic in the book, and explicate the subtle influence of these changes on the development of literature.

Keywords

Three levels sect, The stories of karma, Mystery novels

The Stories of Karma is a collection of novels written by Tang Lin in the Sui and Tang Dynasties. Tang Lin's biography in No.85 Volume in The Previous History of Tang Dynasty said, "His two-volumes book The Stories of Karma is well-known." Shortly after the book published, many followed suits came forth. and spread far abroad. In Nara era, the book introduced to Japan by the diplomats to the Tang Dynasty. And it exerted an important influence on the spread of Japanese folk Buddhism and Buddhist literature. For instance, The Japanese mystery stories, a famous Buddhist literary work in Heian era was inspired by The Stories of Karma. The Stories of Karma was widely circulated in China and quoted by Fayuan Zhulin and Taiping Guangji, etc. Unfortunately, it failed to be handed down from past generations. Till the late Qing Dynasty, Yang Shoujing found an ancient manuscript when he visited Japan, so it flowed back to China by the time.

From the subject matter content, The Stories of Karma is the continuation of the Gospels of Buddhism in Six Dynasties. Tang Lin said in the preface: "I tried to distinguish good and evil



behaviors, and encourage the good ones by this book. I wish my readers will come to realize their past error and behave themselves. I admire the Buddha's thoughts and want to spread it. I recorded and collected stories that I heard. I shared all facts what I experienced and heard to everybody without fictionalized. Please pay attention to all of it. "[1] Due to its content mainly propagates Buddhist karma, the high homogeneity among different stories and the flat characters made the literary value be limited for the book, but the unique cognitive value cannot be ignored. Usually, scholars studied *The Stories of Karma* from the perspective of the novel history. However, the immediate cause of the emergence of this kind of literary works is the development of the religious belief that they promoted. If we examine *The Stories of Karma* in the context of the development of Buddhism in Sui and Tang Dynasties, many details and literary phenomena reflected in this book are worthy to be recognized anew.

Section I

To strengthen the authenticity of the literary works, the authors of the novels in Tang Dynasty usually used the method called "factual fiction"[2], that used real people's names as characters' in fantastic stories. In *The Stories of Karma*, Tang Lin mentioned so-called true sources of the stories many times, some of which were witnessed by his friends and relatives. He repeatedly mentions the influence of mother tribe on him, such as "my grandfather" and "my uncle", among which the most important one is its "my grandfather Duke of Qi"-- Gao Jiong.

Gao Jiong is the chief minister in Sui Dynasty. He used to be Chief Imperial Secretary, and ennobled with Duke of Qi. In the ninth year of Kaihuang (589 AD), Gao Jiong invited a monk named Shi Xinxing to Chang'an and lived in Zhenji Temple. The first chapter of *The Stories of Karma* is related to Shi Xinxing. It mainly describes the feelings and strange things seen by his disciple Sengyong before and after the death of Shi Xinxing. Tang Lin said firmly: "I heard these stories from the old monk and my uncle." *The Stories of Karma* was written in the reign of Yonghui, about 60 years after Xinxing's death. However, since Zhenji Temple was built by Gao Jiong, and the Five Temples in Beijing, where Xinxing's disciples lived, still existed when Tang Lin was young. Tang Lin has many chances to hear of Xinxing's behaviors. He put the story of Xinxing at the beginning of the book to make it be reliable. In addition, the story of the relationship of Xinxing's birth and his mother's pray to Buddha and the story of Sengyong's telepathic communication with dying Xinxing are also very consistent with the theme of *The Stories of Karma*. However, a subsequent story about Huiru, another disciple of Xinxing, was rather suspicious:

Huiru said, "At the invitation of King Yama, the doings are achieved in seven days." King Yama asked, "Is it necessary to visit the deceased kalyana-mitta?" Huiru answered: "I want to see two people." The king sent for a man. Huiru saw a turtle came, licked his feet, tore and gone. As for another person, the King Yama said: "His crime is so heavy that cannot be allowed to meet



you.”^[3] Huiru asked for going to meet him. The messenger brought him to the door of the prison, and the door was firmly closed. The messenger called the guard, the guard answered. The messenger said to Huiru: “Please keep yourself apart from the door.” When Huiru kept apart from the door, the door opened suddenly, and raging fire reached out. A spark flew off Huiru’s foot, he brushed it. When he looked up, the door has been closed. Huiru didn’t meet the second person.^[4]

In Buddhism, the word “kalyana-mitta” is often used as a salutation to monks, and the word “deceased kalyana-mitta” refers to the elder monks who have passed away. In Sheol, Huiru wanted to visit two deceased kalyana-mittas, the first one became a turtle, licking his feet and tearing; the other one was in hell, never to be seen. This is a typical story of the hell-travel, but it does not reflect the traveler’s own “present karma”, but “hereafter karma” of others who the traveler wanted to visit. Who did Huiru want to visit? It is obvious that Tang Lin meant. According to the study of Nishimoto Terajin, a Japanese scholar, Huiru was one of Shi Xinxing’s lineal disciples in Chang’an. In the beginning and end of the story, Tang Lin clearly recorded that “Huiru was Xinxing’s diligent disciple, who had been an ascetic monk in his childhood in Zhenji Temple in the capital. After the death of Xinxing, Huiru adhered to his earnest teaching.”^[5] “Huadu Temple used to be Zhenji Temple.”^[6] “This temple was founded by my grandfather, Duke of Qi. I often visited, and heard different stories of my uncle.”^[7] So, who did Huiru want to visit in Sheol? The answer is obvious.

Referring to The Biography of Saddharma Pundarika Sutra, which was written later, the answer is more clear. Faced to other’s inquiries about his foot sores, Huiru said, “There was a ghost who called himself the messenger of King Yama came to send a letter to me. I opened the letter, it said: “You’re noble and unsullied. You abandoned your master’s deviant teachings of Three Levels Sect and believe The Saddharma Pundarika Sutra. You preached the sutra, regarding it as a boat on the boundless sea.”^[8] In Huiru’s disciple, the biography of “Huisheng in Zhenji Temple” said, “Huisheng was so scared after heard of Huiru’s experience in Sheol that he dedicated to recite The Saddharma Pundarika Sutra.”^[9]

The Biography of Saddharma Pundarika Sutra mainly describes people who related to The Saddharma Pundarika Sutra, explains the merits and virtues of the study of this sutra. Huiru’s story is obviously regarded as a case of “correcting evil and righting oneself”. Except for this part, there is not much difference between the description of Huiru in The Biography of Saddharma Pundarika Sutra and that in The Stories of Karma. Fayuan Zhulin also transcribed this part. Tang Lin implied that Xinxing suffered a lot after his death obscurely. But why did Seng Xiang substantiate it in his The Biography of Saddharma Pundarika Sutra?

In Chang’an, it was very common that famous monks had been invited to live in famous temples, just like Xinxing in Zhenji Temple. But Three Levels Sect theorized by Xining was not suitable for the development of Buddhism at that time. Xinxing explained and deduced the concept of time Proper Dharma Age, Dharma Semblance Age and Dharma Ending Age. He put the three ages



corresponding to the environment and faculties of living beings. He advocated third level Dharma, that is, the universal respect for others and the recognition of one's own evil. Therefore, Three Levels Sect is also called "Universal Dharma Sect". In The Stories of Karma, the paragraph is exactly what the concept means: "According to sutra and vinaya, Xinxing wrote four volumes of Teachings of Three Levels Sect. His main purpose was to advise people to recognize evil with universal respect, realize the Buddha nature."^[10] Although there is no lack of brilliant theory in the Teachings of Three Levels Sect, due to the doctrine, there are many strange words and deeds in preaching and spreading Three Levels Sect differ from common Buddhism. For example, when monks in Three Levels Sect met strangers, they have to kneel down before them whether men or women they were. And they advocated exert themselves in ascetism, returning to the original Buddhism. At that time, Zhiyi theorized Tiantai Sect and Jizang theorized Three Abhidharma Sect. Buddhism experienced a long and tortuous period of localization in Wei and Jin Dynasties, and finally came to success in Chen and Sui Dynasties. As the dialectics and the view of time and space from foreign cultures were gradually accepted by Chinese scholars and became an important part of their spiritual world. At this time, the emergence of Three Levels Sect's ascetics begging for food is inappropriate. And monks in Three Levels Sect paid attention to the accumulation of wealth, they called money "Vast Pitika". Zhenji Temple used to store a huge amount of vast Pitika, and established a courtyard for storage. These phenomena brought about rulers' vigilance. After Xinxing's death, the ancestry of Three Levels Sect was still continued. But it was resisted in the last years of the Kaihuang, and was banned many times in Tang Dynasty. At the beginning of the Tang Dynasty, various lords claimed that Three Levels Sect was a heresy which contrary to the Buddha's teaching. And the sect were wiped out in history.

During the Kaiyuan period, when Seng Xiang wrote The Biography of Saddharma Pundarika Sutra, Emperor Xuanzong finally banned Three Levels Sect and secularized monks. As a monk, Sengxiang was responsible to criticize heresy. However, it's unnecessary for Tang Lin to criticize Xinxing who were invited by his own grandfather. So, he just recorded an "undercurrent" in the history of Buddhism in the early Tang Dynasty. But Huiru's story has had a profound impact.

Section II

Since the Six Dynasties, there have been many Gospels of Buddhism, most of which scare people with the theory of karma and make them believe Buddhism. According to Buddhist doctrine, living beings born of karma are all reincarnated in the six paths. However, due to the localization, this logic became literary in Chinese Buddhist literature. For instance, although monks were also in the six paths, but they usually get good results because of their good causes, even have super powers. They were saviors, who never suffer from the same evil as other living beings. This is not difficult to understand, after all, devout Buddhists try to create the figures of themselves as the most understanding of their faith, the most pious to dharma, and the most easy to obtain merits



ones, so as to win more followers. During the Six Dynasties, even though people occasionally complained about the details of individual monks, they mostly stayed in the internal narration and writing of the sangha, and rarely found these behaviors in literary works. The description of the story of Huiru in *The Stories of Karma* broke the halo of the sangha as “the exalted one among all”, which made people see that monks also can be embarrassed in hell or became animals, and suffer endless suffering because of excessive sins.

Sangha's Confessions is a Gospel of Buddhism, too. It was written by monk named Huaixin in Middle Tang Dynasty. The description of monks in *Three Levels Sect* was much more horrible: “A monk passed away suddenly in Fuxian Temple in Luoyang, he saw Xinxing became a python with countless mouths around his body. And all of dead monks who believe *Three Levels Sect* fell into these mouths and disappeared. The scared monk resurrected and went to Chang'an to tell the story he saw in Sheol to monk named Sengjing.”^[11] Not only that, this chapter titled “In Shenzu Temple, Xiangzhou, Monk Huitiao lost his tongue because of his defamation of *Three Abhidharma Sect*”. Huitiao majored in Theravada and against the Mahayana. It also said Monk Shenfang fell into the hell because he advocated *The Ten Rounds Sutra* instead of the Mahayana Sutra, etc. The whole *Sangha's Confessions* is a book of stories about monks who made evil doings and got different kinds of karma. This phenomenon is extremely rare in the history of Chinese Buddhism, which may be related to the period of Huaixin. Huaixin was a monk in the Middle Tang Dynasty. *Sangha's Confessions* was born in the reign of Emperor Wuzong of the Tang Dynasty. It was the time when the imperial court was examining monks and nuns and temples' property. This book can be regarded as a kind of “self-censorship” by Buddhists, who take advantage of the destruction of Buddha to carry out the partisanship among different sects within Buddhism.

At this time, Zen Sect had experienced the vigorous development of the Tang Dynasty and was widely accepted by Chinese. In particular, the practice mode of “no writing” in the South Zen Sect is gradually developing towards the extreme direction. In the eyes of ordinary people who have no knowledge of Buddhism, the “Zen cases” (Gongan), which were implied to be profound, become vulgar language expressions -- even the Buddha and the patriarch are worthless, let alone the unaccomplished bhikkhus and monks. This logic has transformed the sangha from a lofty religious figure into a literary figure that can be rewritten and even mocked. However, the development of Buddhism was tortuous but the secularization process was not yet completed in Tang Dynasty. Therefore, this kind of rewriting was one of “possibility”. Even works such as *Sangha's Confessions* were written with a serious and deterrent attitude. However, after the Song Dynasty, the Weishi, Tiantai and Huayan Sects, which emphasized the importance of doctrine, gradually declined. And “the flowers with five leaves” of Zen Sect also withered away. Buddhism was secularized, and the figures of Buddhists in literary works became secular. For example, in the Song Dynasty, the vulgar figure of monks and Taoist priests in the *Xiaolin Guangji*, and the tunes such as “Bald guys” and “Guangguangzha” in opera works must be unimaginable for people in the Tang Dynasty.



This process of evolution contains many factors of the development of literature and the secularization of religion, which are jointly promoted by different forces. In this process, the story of Huiru in *The Stories of Karma* was the first appearance of negative monk figure in novels written by scholars. This book was well-known in the Tang and Song Dynasties. And *Fayuan Zhulin*, which transcribe Huiru's story, is a far-reaching Buddhist canon and a voluminous book. In the Middle Tang Dynasty, some extreme works such as *Sangha's Confessions* were created, combined with the political persecution in the year of Huichang, completely pushed the figures of monks in literature down from the altar. In this sense, the newspaper is like the wings of the butterfly that cause the storm.

Section III

The stylistic rules and layout of *The Stories of Karma* has not been clear. In *The Previous History of Tang Dynasty*, it said that the book had two volumes. Although the codex in Japan is divided into the upper, middle and lower volumes, it is less than original codex. Because some of the items quoted in *Fayuan Zhulin* and *Taiping Guangji* are not found in Japanese codex. Therefore, many this codex can not restore the original appearance of the book. The scholars generally agree that “the extant codex is only a truncated edition. The marked volumes may also come from the random compilation of the copyist at that time”^[12]. It is true that there are many mistakes and omissions in the extant ancient codices, but the distribution of each item in the whole book is not different. Therefore, in Tang Lin's mind, the compilation of each article is not disorderly, but has an unspoken internal logic, although this logic is not clear and systematic.

In his preface, Tang Lin explained the concept of karma: “First, Xianbao (Present Karma), doing good or evil in this lifetime and getting retribution in this body; Second, Shengbao (Hereafter Karma), doing good or evil in this lifetime, and lead to born in different paths in later lifetime. Third, Houbao (Endless Livings Karma), good and evil things accumulated and get corresponding retribution in endless lives.”^[13] Taking a comprehensive look at the stories collected in this book, it can be seen that the works of Xianbao account for an absolute proportion, followed by Shengbao and almost none of Houbao. Therefore, Tang Lin does not compile the book strictly according to the type of karma, but there are two phenomena worth noting: First, the stories of monks and nuns are placed in the beginning; Second, after the lower volume in current three-volumes codex, the stories of suffering because of killing and the story of retribution of descendants appeared intensively.

The first point is not difficult to explain. It is a way to distinguish between ordinary people and monks and show respect for the latter. But the second point is worth paying attention to. First of all, the concept that “parents doing good or evil, their offspring will get corresponding retribution” was not a doctrine in original Buddhism. This is a mash-up of the concept in *Zhouyi*, “A beneficent family will be lucky, otherwise will be unlucky”, and the theory of bearing burdens in



the Taiping Sutra of Taoism. This realization is a kind of “common karma” in Buddhism, also belongs to the broad category of “Shengbao”, which cannot be theorized until the unification of three religions reaches a certain level. Therefore, such stories are not common in the books of the Six Dynasties. Secondly, the stories of “General Wang of Sui”, “Li Kuan of Sui”, “Dougui of Tang”, “Jiang Lve of Sui” and “Li Shou of Tang” are also different from those of the previous generations. Among the Six Dynasties, only in The story of Mingxiang, the story of Yu Shaozhi had the same plot. And this story had a eclectic attitude to killing: “Be self-discipline, no killing. If you can not be a vegetarian, do not kill or eat cows at least; When eating meat, do not think of the specific animals.”^[14] It is far away from the uncanny description in The Stories of Karma. In traditional Chinese society, slaughtering animals for food and even for sacrifice is reasonable and innocent at all. The compromise in The story of Mingxiang reflects the harmony of concept of “equality of all living beings” in Buddhism and the customs and habits of China's secular society. In The Stories of Karma, the concept of equality of all living beings and the idea of samsara gained the upper hand. This is consistent with Xinxing's advocacy of the teachings of three levels and equal treatment of believers' power of worship. Among the Buddhist sects, The Three Levels and The Pure Land are the two sects that emphasize this point especially.

However, these two sects argued a lot. Compared with the The Three Levels Sect, the requirement of praying in The Pure Land Sect is more specific and even “utilitarian”: the more Buddhist names believers chanted, the possibility of living in the pure land increased, and Buddha and Bodhisattva may lead personally the most devotional believers to the pure land. Compared with the abstruse doctrines of Tiantai and Huayan Sect, this “other-power” method seems real and touchable. In the eyes of ordinary believers, it is nothing less than a shortcut to achievement. Many scholars have noticed that the stories of traveling to the Sheol in The Stories of Karma differed from the description in the Six Dynasties' novels. And replaces it with interesting and thrilling plots of judgment. This is certainly related to the secularization of Buddhism, but it is also related to the development of The Pure Land Sect. In terms of methods, the summary and judgment of good and evil in life is a process that can be quantified, calculated and discussed. It follows the same logic as the number of praying and chanting in The Pure Land Sect. In terms of attitude, The Pure Land Sect advocates attracting believers with the characteristics of the pure land world, rather than deterring them with evil doing and corresponding retribution. Under the influence of this theory, the Sheol, which could be entered and exited freely, could be argued for the result of judgment, became reasonable. And Tang Lin emphasized the progress and achievements of the people who visited the Sheol after returning to life, so that the Sheol became a space to help the people to believe Buddhism, rather than a terrible place to fall into for their evil. In later development of literature, these plots became classic motifs such as “Be discerning after having a dream” and “resurgence from death” in novels and operas, which greatly expand the narrative space and enrich the narrative methods.

A close reading of The Stories of Karma reveals that apart from a few stories referring to the



merits and virtues of The Varja Sutra, The Saddharma Pundarika Sutra is the only sutra rescuing suffering in other stories. The stories of “Dong Xiong of Tang” and “Cen Wenben of Tang” specifically refer to the Fumon of The Saddharma Pundarika Sutra:

Names of the chapters	The sutras referred to
<i>Shi Sengche of Tang</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Nun Faxin of Tang</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Yan Gong of Chen</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Cui Yanwu of Sui</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Monk in Daye of Sui</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Xiao Jing of Sui</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Wei Zhonggui of Tang</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Su Zhang of Tang</i>	<i>The Saddharma Pundarika Sutra</i>
<i>Dong Xiong of Tang</i>	<i>the Fumon of The Saddharma Pundarika Sutra</i>
<i>Cen Wenben of Tang</i>	<i>the Fumon of The Saddharma Pundarika Sutra</i>
<i>Li Shanlong of Tang</i>	<i>the preface of The Saddharma Pundarika Sutra</i>
<i>A Scholar Named Liang of North Qi</i>	<i>The Saddharma Pundarika Sutra</i>

The Fumon of The Saddharma Pundarika Sutra was a collection of the stories of Avalokiteshvara Bodhisattva's sense of response, and declares the merits and virtues of chanting this chapter. Later, this chapter was extracted from the whole sutra and became an independent part to be studied and chanted which has never ceased to this day. As one of the followers of Amitabha Buddha, Avalokiteshvara Bodhisattva is an important figure of Pure Land in the West. With the secularization of Buddhism, the phenomenon of “Avalokiteshvara Bodhisattva and Amitabha Buddha's names can be heard in every family” appeared in the glorious age of the Tang Dynasty, but it had already been heralded as early as the early Tang Dynasty, which Tang Lin lived. And the literary world of The Stories of Karma was just a reflection of the real world.

Standing in the flood of history, Tang Lin and his grandfather Gao Jiong, were scholars who



respected Buddhism, but hard to group disciples in a specific sect's believers. Therefore, just as Gao Jiong invitation to Xinying in the capital reflects the prosperity of Buddhism in the Sui Dynasty, Tang Lin's novel unconsciously reflect the rising tide of various Buddhist sects in the Tang Dynasty. These subtle changes are all reflected in the texts and affect the literary expression of the works of related themes in the future generations.

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On the Construction of Environmental Beauty of Urban-rural Integration^①

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Abstract

Constructing Environmental beauty of Urban-rural integration is an inevitable requirement of the construction of Chinese ecological modernization. To promote the construction of environmental beauty of Urban-rural integration, we must protect, build and make perfect the composite system of the ecological environment of Urban-rural integration, following ten principles for the construction of environmental beauty of Urban-rural integration, achieving the six overall objectives of the construction of environmental beauty of Urban-rural integration.

Keywords

Urban-rural integration, Environmental beauty, Construction

A city is the hub of social economy, culture and transportation, and a densely populated place. With the deepening of the world's urbanization degree, human activities are becoming more and more strong, and the abnormal development of society and economy has destructed natural environment greatly. So the entire system of urban ecological environment is out of balance and has become a typical artificial environmental system. while in rural areas, the population is sparse and scattered, and the human activities are relatively weak. So the natural ecosystem is protected relatively complete and it is a typical natural eco-environment system. To solve city's ecological environment problems fundamentally, the urban and rural plans must be co-ordinated. The urban-rural dual structure must be eliminated, and the way to construct the environmental beauty of urban-rural integration must be taken, and the urban-rural eco- environment will be made a whole organic system of healthy development and harmonious unity. This is also an inevitable requirement for our country to construct ecological modernization.

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1. Constructing the Composite Eco-environment System of Urban-rural Integration

The environmental system of urban-rural integration mainly consists of such three subsystems as natural environment, human environment and economic environment. They are intertwined, helping and restricting one another, and they constitute the contradictory activities of composite eco-environment system, the wide environment of urban-rural integration. Therefore, to create an integrated environment beauty of urban and rural areas, first of all, we must promote the construction of the composite eco-environment system of urban-rural integration.

First, the natural environmental system of urban-rural integration must be maintained, built and made perfect. The natural environmental system is the overall system that has the main line of natural environment, which has the basic materials human live on and some composing structure and function. The natural environmental system itself has the integrity that is the integrated capacity of the natural environmental system. It is the capacity that the natural environmental system supports and maintains biological communities that are consistent with regional natural habitats, balanced, completed, having adaptive capacity, and have a certain species composition, biodiversity and functional properties. The emergence and construction of city have broken the natural ecological cycle of urban and rural areas and undermined its integrity. To create the environment of ecological beauty of urban-rural integration, it is necessary to coordinate the planning and construction of the natural environment in urban-rural areas, to build the greening system of large environment of urban-rural integration, to maintain and restore the cycle network of natural ecosystems in urban and rural areas, and to restore and protect the natural ecological integrity of urban-rural integration.

Second, the economic environmental system of urban-rural integration must be built and made perfect. Resources is the core of economic environment system involving production, distribution, circulation, consumption, and so on. The basic characteristics of economic environment system are: Firstly, materials run high-densely from the scattered to the concentrated; Secondly, energy concentrates high-densely from the low-quality to high-quality; Thirdly, informations accumulate continuously from low order to high order. To build the ecological beauty of urban-rural integration, it is necessary to plan scientifically and develop coordinatingly the economic environment construction of urban-rural integration. The new pattern must be formed, involving coordinating urban and rural areas, cities driving countrysides, industry promoting agriculture, integrating resources, urban and rural areas interacting, advantages being complementary, progressing commonly, developing integratively. The good economic environment of urban-rural integration must be created and the comprehensive, coordinated and sustainable development of urban and rural economy and society must be promoted.

Third, the human environment system of urban-rural integration must be built and made perfect.



The human environment system is also called the social environment system, which is people-centered, including urban and rural residents and all the aspects of their material life and spiritual life. To build the ecological environment beauty of urban-rural integration, it is necessary to plan unitedly and develop scientifically the construction of the human environment of urban-rural integration; It is necessary to take the realization of the integration of urban-rural social causes as a goal, and plan overall and develop harmoniously the urban and rural cultures, education, health, social security system, and so on; It is necessary not only to improve the urban living environment, but also to improve the entire rural social atmosphere; It is necessary to take measures to make urban-rural administrative environment clean and efficient, legal environment fair and equitable, market environment normal and trustworthy and human environment healthy. Only in this way can the human environment of urban-rural integration be really built perfectly.

Finally, the composite environmental systems of urban-rural integration must be built, and the natural environmental system, the economic environmental system and the human environmental system of urban-rural integration must achieve an organic unity. In the composite environmental system, the natural systems, economic environment systems and human environment systems are intertwined, supporting and restricting one another. A complete and healthy composite environmental system can support life system effectively. It is consistent with the level of human health, economic sustainability, level of technological development, public environmental awareness and so on, and has good ecological value, social value, economic value and aesthetic value. Only if the economic planning, natural environment planning and human environment planning are integrated organically, can the composite environmental system of urban-rural integration really be built, and the economic, social, ecological and aesthetic benefits be made united perfectly. ^{[1](P318-323)}

2. The Construction Principles of Eco-environment Beauty of Urban-rural Integration

The planning of eco-environment beauty of urban-rural integration is the basic means of the construction of eco-environment beauty of urban-rural integration, and it has a very rich content and a wide range of application areas. In view of domestic and international ecological planning of environment, the following principles should be followed in the planning and construction of the environment beauty of urban-rural integration.

First, the overall optimization principle of urban-rural integration. From the system component point of view, the eco-environment beauty of urban-rural integration consists of natural environment system, economic environment system and human environment system. The subsystems have interacted continuously; From the geographical point of view, it includes not only the cities, but also the countrysides. That is to say, it is an organic whole combined with urban and rural areas. Therefore, in the planning and construction of eco-environment beauty of



urban-rural integration, we must proceed from the overall of the entire urban and rural environments, analyze comprehensively the whole urban-rural environment, make full use of 3S technology and system approach theories, survey the coordinated development of all subsystems, take the urban environment and the environment throughout the region as an organic whole, so that the urban-rural environment structure, pattern and proportion, regional natural features and economic development achieve the overall optimization, and the four kinds of profits in the environment of urban-rural integration, the ecological, social, economic and aesthetic profits, achieve harmonization and maximum efficiency.

Second, the principle of temporal and spatial depth and breadth. From the space point of view, not only the city's rural background should be considered, but also the broader space background outside the region of urban-rural integration should be considered, so that the planning area and the background of space achieve an organic fusion; In terms of time, the longer historical background of the planning region of urban-rural integration, including bio-geographic history, cultural history and natural disturbance conditions, should be considered; In the planning and design, the flexibility of planning region to the change in the future should be considered. In environmental planning, only if the two factors, time and space, are considered comprehensively, the possible conflicts of interests between them are harmonized, can the construction and sustainable development of the eco-environment beauty of urban-rural integration be realized.

Third, the principle of heterogeneity and diversity. Heterogeneity is one of the most important characteristics of the environment beauty of urban-rural integration. The maintenance and development of heterogeneity is the important principle of the planning and construction of the environment beauty of urban-rural integration. Environmental diversity is an important indicator to measure the complexity of embedded block in the environment, which includes the patch diversity, the type diversity and pattern diversity. The diversity is of great significance to the survival and development of the environment beauty of urban-rural integration, and it not only is the principle of the planning and construction of environment beauty, but also is the excellent result of the management of environment beauty. In the planning and construction of the environment beauty of urban-rural integration, the natural conditions, economic base and human factors should be surveyed. With the help of various environmental allocations, the environmental heterogeneity will be improved, and the unity of the heterogeneity and diversity of urban-rural integration of natural environment, economic environment and human environment will be achieved.

Fourth, the environment-oriented principle. Environments having different characteristics are the same as the people having different faces. Each Environment has its individual characteristics different from the others', whose differences are reflected in the structure and function of the environments. To carry out the planning and construction of the environment beauty of urban-rural integration, different measures should be taken according to local conditions and reflect the characteristics of the local environment, which is the objective requirement of the geographical



difference laws of geography. Therefore, to carry out the planning and construction of the environment beauty of urban-rural integration, we should consider the specific rural and urban environments of specific regions because the environments in different regions have different structures, patterns and the characteristics of ecological processes, select different indicators of analysis, use different methods of planning and construction, distribute plant species rationally, build a three-dimensional, colorful, multi-level urban-rural integrated green environment.

Fifth, the principle that the structure and function of environment are people-oriented. Since the subject of the planning and construction of the environment beauty of urban-rural integration and the aesthetic subject are persons, that is to say, the environment beauty of urban-rural integration is built not only by persons, but also for persons, so in the process of the design and construction of the environment beauty, a variety of needs of human material and spirit should be given full consideration, and the people-oriented principle should be followed. It is necessary to safeguard not only the natural ecological functions and processes but also the people's mental and physical health. Reasonable arrangement of the spatial structure of urban-rural integration, organizational harmony of the land use, abolition of the non-human layout with mixed function and mutual interference, and striving to provide a variety of convenient and comfortable working and living places with different features, can make the living environment, quality of life, urban and rural cultures promote mutually.

Sixth, the principle of scale. Since the environment structure of urban-rural integration consists of many environmental unit elements, so to plan and build the beautiful environment of urban-rural integration, it is necessary to plan all the unit patches reasonably and pay attention to the scale of various unit elements in the environment. This kind of scale has a concrete manifestation including the urban-rural eco-green scale, the fragmentation of urban-rural connecting areas, the isolation scale of connectivity environment corridor, and so on. The detailed analysis of the scale sensitive areas, the definition of the reasonable scale, and making appropriate planning and management measures, are of great benefit to play the scale characteristics of these areas fully in the planning and construction of the environment beauty of urban-rural integration and achieve the mutual coordination of the environmental units in urban and rural areas.

Seventh, the principle of giving priority to the natural environment. According to the environmental ecology principle, if the planning and construction of the environment beauty of urban-rural integration are conducted, we must first focus on the protections for the natural environments such as water resources and important forest green space in urban and rural areas, especially for the environmentally sensitive areas that should be extra protected; We must not put human intervention in the nature beyond the capacity of environment and we must keep the basic channel for the material and energy flows of ecosystem unobstructed; The natural environment that has to be damaged must be compensated or rehabilitated; The relics retained in primitive nature must conduct absolute protection, because today the really primitive natural environments on the earth have almost been destroyed, which preserved are extremely scarce, but



they do have such very valuable values as ecological value, scientific research value, humanity value, and so on. Therefore, when the planning and construction of the environment beauty of urban-rural integration are conducted, the natural environment should be protected preferentially.

Eighth, the principles of coordinating ecological relationships, recycling, regenerating and sustainable development. Conducting the planning and construction of the environment beauty of urban-rural integration, we must pay attention to the capacity of the environment and sustainable development, as well as the coordinations of the relationships between man and environment, living things and environment, living things and living things, socio-economic development and resources, artificial structure of environment use and the natural structure, ecosystems and ecosystems. We should take sustainable development as our objective, be based on the sustainable use of environmental resources and ecological environment improvement, emphasize using the cycle and regeneration functions of ecosystem to build the green land system of the park of urban-rural integration. In environmental planning and construction, only full account of the coordination of the short-term benefits and long-term benefits is taken fully into and the harmonization of ecological, social, economic and aesthetic benefits is achieved, can the sustainable socio-economic development be ensured, and the harmony and coexisting between man and nature realized, and the truly beautiful environment of urban-rural integration created.

Ninth, the principle of economy and high efficiency. The principle emphasizes, in accordance with ecological laws, economic laws, social laws and aesthetic laws, using a minimum of artificial (fund) investment to freely and consciously improve the eco-environment systems of urban-rural integration to meet human physical and mental regeneration. The principle emphasizes, with the help of the construction of efficient artificial ecosystems, to eliminate the status of the unplanned, unorganized, spontaneous occupation of land, to manage the limited urban-rural land unifiedly and intensively, to protect the centralized farmland patches and the others, to control the blind expansion of architecture blocks, make perfect the natural ecological processes, and to improve a variety of benefits.

Tenth, the principle of comprehensiveness. Environment is the carrier of nature and culture, whose structure is very complex. Conducting the planning and construction of the environment beauty of urban-rural integration, we must understand and grasp correctly the origin, the status quo and the change mechanism of the environment. However, the analysis of them is neither able to be achieved by a single subject, nor fully understood by a single professional. Besides this, a single professional is not able to make a rational decision to meet their inherent complex relationships. It needs the close cooperation between many required disciplines to achieve the analysis. In addition to this, the planning and construction of the environment beauty of urban-rural integration has the purpose of reasonable adjustment to urban-rural environment. Apart from the natural properties of environment itself, the planning and construction must also be relate to the society, economy, human's values and aesthetic viewpoints, and so on. Therefore, the planning and construction of the environment beauty of urban-rural integration is a comprehensive job, so we must take such



problems as socio-economic conditions, economic development strategies and population into comprehensive consideration on the base of the comprehensive analysis of a variety of natural conditions. [1](P328-332)

3. The Overall Objectives of the Construction of the Eco-environment

Beauty of Urban-rural Integration

First, the scientific planning. In the planning, people should vigorously follow the urban-rural integration strategy, building the infrastructure systems of urban-rural integration; The regions such as residential areas, public building service areas, economic development zones, should be divided scientifically, and a variety of infrastructures distributed rationally. The planning should highlight the cultural connotations, reflect the regional characteristics and the characteristics of urban and rural areas, strive to achieve the harmony and unity of landscapes, garden cities, residential areas, roads, afforestation and building styles. People should take urban-rural integration as the criterion, and the matched policies and measures as the protection, complete the project works with high quality and high standard, improve rural production and living environment continuously, heighten the quality of life of urban and rural residents.

Second, the economic development. The development of eco-economy should be put in a prominent position, and the developing way to rural and urban eco-economy actively explored. We should pay greater attention to problems in the the course of economic development such as fast reduction of arable land, shortage of energy, water stress and so on, persisting in walking along the roads of intensive and effective agriculture and new-type industrialization, changing the mode of economic growth effectively, improving continuously the utilization efficiency of all types of natural resources, making great efforts to cultivate and strengthen manufacturing industry, ecological agriculture, tourism, so that a number of strong businesses and well-known branded products will appear, and the distinctive economic system of urban-rural integration will be built. We should set up eco-industrial mode gradually, advocating vigorously the green industry, striving to develop circular economy, promoting industrial restructuring and the fundamental change of economic growth mode, and ensuring the coordination of economic development and environmental protection.

Third, the matched facilities. We should strengthen the infrastructure construction of urban-rural integration, taking five urban-rural integrations of electricity, water, roads, telephones, cable televisions, and five urban-rural integrated projects of induration, virescence, decontaminating, landscaping and lighting as the basic standards, taking the construction and improvement of urban-rural integrations of surrounding environment, local environment and home environment as its main content, building the roads of urban-rural integration actively, and improving further the transport networks of urban-rural integration. Based on meeting the spiritual and cultural needs of urban and rural residents, the cultural and sports infrastructure focusing on the "five one" should



be gradually established and perfected, which includes one culture room, one sports venue, one publicity and reading column, one village school and one green leisure park, to provide the basic conditions for urban and rural residents to carry out cultural and sports activities.

Fourth, the beautiful environment. We should intensify efforts of the integration of regional resources, strive to create the policy framework and the flow mechanism of factors of production of urban-rural integration, develop green industry, construct green homes and maintain a good ecological environment, in accordance with the thought that includes sharing the advantage of resources jointly, building infrastructure collectively, creating industrial advantages conjointly, protecting ecological environment in common, and the environment planning of the national demonstration zones of ecological construction and urban-rural integration; We should emphasis on improving the urban and rural hardware environments, shaping the "clean, beautiful and new" images, paying attention to deepening and expanding the connotation, and creating the urban-rural integration environment which is human, peaceful, credit worthy and efficient; We should continue to improve the soft environment for economic development, and promote the construction of urban-rural integration environment beauty. If so, we will be able to build the modern beautiful environment of urban-rural integration that has the best environment for business, the best living environment, and the most powerful general strength.

Fifth, the fine ethos. We must study deeply the important thought of "three representatives", the principles and policies of our party and the laws and regulations of our country, establish stably the concept of scientific development, and enhance urban and rural residents' ideological and political quality, policy level, market awareness and legal concept; And we should implement the "Outline of the Construction and Implementation of Civil Morality", keep doing a good job to create civilized households, promote vigorously the education project for urban and rural residents, carry out the activity deeply and sustainably, "three stresses and one cultivation", improve the ideological and moral levels of urban and rural residents effectively, and form a good moral atmosphere; We should also carry out the education of eco-environmental protection, publicize all kinds of knowledge of environmental protection, using colorful activities, educate and encourage the mass to participate in eco-environmental protection activities consciously, and cultivate the good habits of urban and rural residents.

Sixth, normal management. We should strengthen party building and its management, build well the leading bodies and the ranks of party members; We should perfect the management mechanism for urban and rural integration, and establish and improve the electoral system and the representative meeting system of urban and rural residents; We should institute the public principles and regulations adapting to the requirements of civilized demonstration construction to improve the abilities of the self-management and self-education of urban and rural residents; We should establish various types of mass moral educational and self-regulatory organizations to guide and standardize the day-to-day behaviors of the vast number of urban and rural residents; We should strictly enforce family planning regulations and policies, strengthen family planning



management, to ensure that family planning work gets its standard; We should put an end to the evils such as "pornography, gambling, drugs, darkness", and so on, combat all kinds of evil cults, illegal religions and feudal superstitious activities, and strive to create the peaceful environment in which the mass can generally enhance their sense of security. ^{[1](P345-349)}

To sum up, if we carries out the planning and construction of the eco-environment beauty of urban-rural integration, we should not only first build a good composite eco-environment system of urban-rural integration, but also follow the top ten principles of the construction of eco-environment beauty of urban-rural integration. Only in this way, can we achieve the overall objectives of the construction of eco-environment beauty of urban-rural integration, form the beautiful production environment, living environment and ecological environment of urban-rural integration, build our society into a true recycling and ecological society which is worth of the name, and change the Earth where our human lives on into a real "eco-village".

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Exploration on the Design and Development of Medical and Health Tourism Products

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Abstract

At present, composite, multi-dimensional and multi-format medical and health tourism products are increasingly becoming the mainstream. The project relies on the non-reproducible natural resources of Lushan region as the core for development, to create a health and Wellness project with advantages as the theme and characteristics, and to design medical and health care implantation and introduce characteristic medical resources, with the intention of creating a multi-functional resort area such as rehabilitation treatment, health care, chronic disease recuperation, tourism and leisure vacation.

Keywords

Medical and health tourism, Lushan, Tourism product design and development

Medical health tourism is an in-depth spiritual experience derived from the condition that the material conditions have been met. The COVID-19 epidemic in 2020 made the concept of "health is the real need" gradually accepted by people of all ages. The concept of "great health" and related industries have also received high attention under the normalization of the epidemic. The life concept and lifestyle transformation based on great health care have received unprecedented attention. People's desire for "health, happiness and longevity" is becoming stronger and stronger. Not only the elderly, but also people of all ages, from children to teenagers to middle-aged and old people, all groups in the society have medical and health needs and aspirations.

1. Design Background Analysis

With health as the theme, excellent natural ecological environment and climate are the first resources for the selection and construction of medical and health tourism destinations. Lushan is



1108.3 meters above sea level and is one of the four high mountains in Shandong. Lushan has a temperate continental humid climate and abundant rainfall. It is the birthplace of the four rivers of Zi, Wen, Mi and Yi. The scenic area is rich in plant resources, with a forest coverage rate of 97%. There are 1300 species of plants, 168 species of birds, 22 species of mammals and 561 species of insects. The species and quantity of animals and plants rank in the forefront of the province, and it is called the "Kingdom of animals and plants in Luzhong". The scenic area has mountains, waterfalls, and fresh air. Lushan's comfortable environmental temperature, humidity, fresh air, clean and sweet spring water, and beautiful natural landscape are all available, which are healthy medical resources conducive to people's physical and mental health. In summer, the temperature and humidity here are the same as those of Lushan Mountain in Jiangxi Province. It is a summer resort.

Different age groups have different needs for treatment, rest, recuperation, old-age care, rehabilitation and recreation. The needs of healthy tourists in pursuit of health, comfort and happiness are met through different forms such as beauty and health, nutrition, diet, self-cultivation and caring for the environment. The main group of this health tourism is the elderly aged 55-75 in Shandong Province who have the motivation of health tourism. In personal interviews and surveys, it is found that they are in good physical condition, have a basic understanding of medical and health tourism, and have health awareness and related knowledge; They hope to enjoy high-quality services and experience different projects in daily life in a quiet environment; They generally feel that they are more like middle-aged people and hope to have the same energetic activities as middle-aged people; They like to go to bed early and get up early, like the rule of three meals a day, like to watch the news broadcast and weather forecast, etc. in combination with the research results, we conducted the product design.

Medical and health tourism is highly professional, and its organization and management need to be supported by medical science, technology and relevant laws and regulations. The degree of professionalism affects the sustainable development of medical and health tourism in the destination. Various tourism activities that combine modern healthy life concepts with high-tech technology to make people achieve natural harmony in body, mind and spirit are the key points that distinguish medical health and tourism from ordinary tourism. Lushan medical and health tourism is at the intention stage and has not been effectively developed. Therefore, the design of this project is based on the current situation of Lushan tourism and is higher than the reality.

2.Design Ideas

From the perspective of the supply of the project site, to develop the medical and health industry, integrate health with other industries, and create comprehensive medical and health projects such as "health care + agriculture", "health care + industry", "health care + medical care", "health care + tourism" and "health care + sports", the supporting elements required are roughly divided into



the following five aspects:

2.1 Superior Natural Environment

Lushan area has favorable medical and health conditions, such as altitude, temperature, negative oxygen ions, strontium rich spring water, less haze, less sand and dust, less heat, less humidity and heat, less rain and so on. The natural environment is superior.

2.2 Characteristic Medical Care

This project is designed to teach Taiji boxing and professional Chinese medicine massage to strengthen the body. Secondly, the first check-in will carry out health detection, scientifically evaluate many indicators closely related to health from the five aspects of morphology, cardiopulmonary, muscle, exercise and metabolism, accurately evaluate the comprehensive health status of guests, provide prevention and treatment for "not sick", and design and adjust medical health projects. Chinese tea ceremony and traditional Chinese medicine health care projects play an important role.

2.3 Scientific Health Care Service

A long time ago, Chinese philosophers had the thought of "medicine and food are homologous", and they also had rich practices such as "food supplement" and "medicated diet". The question of what to eat and how to eat requires the careful guidance of health care experts, so that the public can know more about health care knowledge and common sense of life; Then, aiming at individual differences, how to grasp tonic or diet, and what to do under specific circumstances, these should all be problems in the field of medical health. This project designs nutritious diet recipes for the elderly, which are carefully cooked under the guidance of dietitians, combined with local food characteristics.

2.4 Empowering the Integration of Literature and Travel

This project relies on Lushan Mountain, an AAAA-level scenic spot, to develop medical health from the perspective of cultural tourism, which is conducive to improving the level of medical and health facilities, products and services, and making the medical and health industry go further.

2.5 Linked Green Industry

This project involves black goats certified by national geographical indication products, and selects tea gardens without chemical fertilizers and pesticides, wild hundred-year-old hairy chestnuts, etc. to actively protect the authenticity of products. The knowledge of tea planting, picking process, tea garden dressing show, tea processing technology, tea making art, etc. are transformed into medical and health participation projects.

3. Design and Development of Medical and Health Tourism Products

3.1 The Purpose of Designing "four-day medical and health tour in Lushan"

"Lushan medical and health four-day tour" leads tourists to experience a series of health theme



activities, get close to nature, integrate into nature, personally experience Lushan tea picking and production, and participate in forest spa, Taijiquan practice and physical therapy projects in the natural oxygen bar to purify the body and mind. The itinerary is designed under the guidance of professional tourism management knowledge, striving to distinguish it from traditional commercial medical and health projects. Through superior natural environment, excellent facilities, exquisite experience, meticulous service and meticulous operation, the participants can truly achieve the purpose of recuperation through this itinerary. At the same time, the whole Lushan Mountain and its surrounding areas will be operated into a mountain medical and health brand through the one-stop project, so as to revitalize the local village economy and solve the employment problem of the surrounding labor force.

3.2 Theme Features

First of all, the participants stayed at Lushan Hotel with an altitude of more than 900 meters for three consecutive nights, without moving anywhere, fully breathing pure air during the day and night, and living as immortals for a few days. Secondly, local local products are collected, and dietitians prepare nutrition catering recipes for the elderly, including 3 buffet breakfasts, 6 buffet dinners, and then upgrade special meals such as medicated diet and Lushan delicacies. Next, participants have a half-day trip and half-day free activities every day, so they can easily visit Lushan Mountain and enjoy a wonderful holiday time. Blend local culture and specialties to give participants a different fresh experience. Again, there is a whole journey of bee shooting, giving away clip videos. Finally, health testing and physiotherapy programs will be set up for participants. The secretary of residence will pay attention to the physical condition of tourists at any time according to the testing situation, and tourists can freely choose activities according to their own health conditions. This is mainly for the elderly over 55 years old and people who love medical care and health, so that they can relax their bodies and minds, improve their health and increase their general knowledge of health care while having fun.

3.3 Target Group

Elderly people aged 55 -75 in Shandong Province who are motivated by medical and health tourism.

3.4 Scheme Design

The venue is Lushan Scenic Area and its surrounding villages in Boshan District, Zibo City.

Activity arrangement and experiential project design

On the first day

[After 14:00, tourists arrived at Lushan Hotel one after another to start a four-day medical and health tour]

Visitors go to Lushan Hotel by themselves, and are received by the residence secretary, who leads them to check in and carry out health check-up: a number of indicators closely related to health



are scientifically evaluated, and the comprehensive health status of guests is accurately evaluated. Lushan Hotel is located in Lushan National Forest Park, at an altitude of more than 900 meters near Songyun Lake, with beautiful scenery and pleasant air. Built in 2004, with a building area of 6,000 square meters, it is built according to the three-star standard and decorated with natural ecology inside and outside. There are luxury suites, standard rooms, meeting rooms, banquet halls, business centers, entertainment centers and other facilities, which can accommodate 200 people for meetings, 120 people for accommodation and 500 people for meals at the same time, integrating catering, accommodation, meetings, business, entertainment, leisure and vacation.

[17: 30-19: 00 nutrition dinner]

[19: 00- 19: 30 watch the news broadcast and weather forecast]

[19:30-21:00 health examination+nutrition and health care lecture]

In the conference room of Lushan Hotel, a lecture on the analysis of health testing indicators was held to explain the knowledge of nutrition and health care. Interested tourists can go to the entertainment center to experience medical and health physiotherapy programs: moxibustion, hip therapy and pedicure.

The next day

[7:30-8:30 nutritious breakfast]

[8:30-11:30 go deep into Lushan Mountain and do forest SPA]

Gather to introduce the arrangement of this medical and health activity and Lushan and its surrounding environment. Enter zaoshuyu scenic area, and visit and watch zaoshuyu waterfall - flower cliff - ladder - rain forest - Liangwang spring along the way. Go deep into Lushan Mountain to look for the wonders of the sea of clouds, flying springs and waterfalls; Enjoy the mountains and rivers and nature; Wash the heart and lungs and do forest spa. Feel the myriad changes of Lushan.

[11:30-14:00 nutrition lunch + health lunch break]

Lunch: Lushan wild chestnut stewed chicken, "Lushan snow lotus" soup, hand grinding tofu

[14:00-17:30 health preserving Taijiquan practice]

Organize tourists to practice Taiji together. Taijiquan can enhance memory, help the elderly relax their pulse, enhance heart function, unblock blood circulation, open blood vessels, and reduce five viscera diseases.

[17:30-19:00 cooking sharing]

Students made dumplings, wonton, pastry, nutritious soup, porridge, etc. and briefly explained the health effects of the food.

[19:00-19:30 watch news broadcast and weather forecast]

[19:30-21:00 free activity (one of two choices)]



Option 1: Give a lecture on health detection index analysis in the conference room of Lushan hotel to explain nutrition and health care knowledge. Interested tourists can go to the entertainment center to experience medical and health physiotherapy projects: moxibustion, hip therapy and foot therapy.

Option 2: Karaoke party.

On the third day

[5:00-7:30 free choice to watch the sunrise of Lushan Mountain]

Takes about 15 minutes to walk from Lushan hotel to Guanyun peak and see the most beautiful ray of sunshine in Zibo - sunrise in Lushan. Climb to the top 1108.3 meters, and feel the height and variety of Lushan Mountain.

[7:30-8:30 nutritious breakfast]

Taste the traditional breakfast of Boshan people (oil powder, Boshan Shaobing, pancakes, fried dough sticks, eggs, etc.).

[8:30-11:30 listen to tea knowledge lectures, experience tea picking, tea garden dressing show, tea garden drying]

Go to the professional tea planting cooperative of Boshan Xiaofeng at the foot of Lushan Mountain to listen to tea knowledge lectures and experience tea picking, tea garden dressing show and tea drying process.

[11:30-14:00 nutrition lunch + health lunch break]

[14:00-17:30 learn from tea farmers to dry tea, stir fry tea, appreciate tea art performance, taste tea, and pack tea]

Go to the professional tea planting cooperative of Boshan Xiaofeng at the foot of Lushan Mountain to learn from tea farmers about drying tea, frying tea, appreciating tea art performances, tasting tea, and packaging tea.

[17:30-19:00 nutrition dinner]

[19:00-19:30 watch news broadcast and weather forecast]

[19:30-21:00 free activity (one of two choices)]

Option 1: there is a lecture on health detection index analysis in the conference room of Lushan hotel to explain nutrition and health care knowledge. Interested tourists can go to the entertainment center to experience medical and health physiotherapy projects: Moxibustion and foot therapy.

Option 2: Taijiquan practice by songyun lake.

The forth day

[7:30-8:30 nutritious breakfast]



Taste the traditional breakfast of Boshan people (oil powder, pancakes, fried dough sticks, eggs, etc.).

[8:30-11:30 shopping]

Experience the life of rural fairs and buy mountain treasures with Lushan characteristics.

[11:30-13:00 nutrition lunch and return]

4. Feasibility Analysis

4.1 Feasibility of Market Demand

As the post-60s gradually enter the old age stage, the number of medical and health industry customers with consumption capacity will further increase, which forms a basic support for the development of the medical and health industry. According to the statistics of China's population development, the medical and health industry is guaranteed by the population base. In addition, the aging trend is irreversible, and the future development prospects of the medical and health industry are predictable. After the epidemic, the great health industry will usher in great changes. The trends include: new development policies for medical and life health industries; public awareness of health will be further improved; Consumer demand will expand from masks to other health fields; the external treatment of TCM will be universally recognized and popularized; the level of community medical services will be further improved. the emergence of medical health tourism conforms to the change of people's tourism concept and the pursuit of health.

4.2 Feasibility of Policy Support

Since 2014, the state has begun to standardize and carefully classify medical and health tourism and attach importance to it. On November 17, 2015, the National Tourism Administration and the State Administration of traditional Chinese medicine jointly issued the guiding opinions on promoting the development of traditional Chinese medicine health tourism, which formally put forward the concept of "traditional Chinese medicine health tourism" for the first time and also defined the development goal: by 2025, the number of traditional Chinese medicine health tourists will reach 5% of the total number of tourists, and the income of traditional Chinese medicine health tourism will reach 500 billion yuan. The opinions on promoting the forest medical and health Industry issued in March 2019 emphasized that 300 National Forest medical and health bases should be built by 2022 and 1200 by 2035.

4.3 Feasibility of Product Supply

The itinerary design of the project was completed by the teachers and students of Tourism Management Major of Zibo Vocational Institute through on-the-spot investigation and interviews. During the creation process, the team understood the needs of the elderly group over 55 years old through investigation, then discussed collectively, combined with the opinions of nutritionists and professional nurses, and divided work and cooperation. Finally, the route plan was integrated from



the perspective of tourism management, and the route plan was completed from the perspective of time control, destination selection experience projects and medical and health project arrangements were comprehensively considered.

Conclusion

The trillion old-age market has just started. On the whole, the medical and health tourism industry is still in the early stage of development. Some enterprises are affected by factors such as low brand influence and insufficient customer sources, and the overall revenue scale is at a low level. At present, the large-scale medical and health resort built by relying on natural resources investment has the problem of high similarity in positioning and construction direction, which undoubtedly increases the homogeneous competition among projects. This requires that the development of medical and health projects should explore the consumption demand as much as possible, and at the same time make reasonable use of the local unique resource advantages. However, the design of medical and health activities in the local market of Zibo is not prominent, and the design and development of medical and health tourism products also need to be further explored.

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On Lujiazui and Chinese Cultural Spirit

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Abstract

Lujiazui is the most eye-catching place in Shanghai and also a cultural landmark of China. During the Ming and Qing Dynasties, it was a model of the prosperity and development of Jiangnan culture. It was named after the powerful Lu family in the Ming Dynasty. Lujiazui in Shanghai has gradually evolved into the leader of Jiangnan culture since the middle of the Ming Dynasty, leading the development of culture. Lujiazui represents the new atmosphere of Jiangnan culture in the Ming and Qing dynasties.

KeyWords

Lujiazui, Chinese Culture, Lu Shen

Qin Rongguang thinks that the most famous figures in Shanghai history are Lu Shen and Xu Guangqi. Lu Shen's brilliant achievements in the academic field can keep pace with the contribution of Xu Guangqi, Minister of the Ministry of Rites and Minister of Cabinet in the late Ming Dynasty. Thus, the loudest place names in Shanghai today are Lujiazui and Xujiahui. Lu Shen is not only a famous calligrapher in Shanghai, but also a famous official of a generation. Since the Lu family moved to Pudong in the early Ming Dynasty, although the branch faction has multiplied and the population has increased, the Lu family in Pudong has gradually developed into a powerful family, but the Lu family has really become a powerful family since Lu Shen. In the middle and late Ming Dynasty, a group of famous calligraphy officials emerged in Shanghai: Lu Shen, Zhang Dian, Mo Ruzhong, Dong Qichang and so on. All of them were prominent officials of the imperial court. Although Wang Shizhen refers to the phenomenon of painting and calligraphy art, it represents the general trend of cultural development in Jiangnan. During the Ming and Qing Dynasties, Jiangnan led the national cultural trend, and Lujiazui in Shanghai was the quintessence of Jiangnan culture. Lujiazui, as a place name, is known all over the world because of the Lu family, which is brilliant because of Lu Shen. Lu Shen is knowledgeable, not



only in the fields of literature, art and Confucian classics, but also in politics, military affairs and economy. The Lu family has exerted great influence on the cultural development of Shanghai and Jiangnan.

Lu's family in Lujiazui, a famous family rising in Shanghai in the Ming Dynasty, was handed down by poetry and calligraphy. Lu Shen hopes that his son will not lose his family reputation, and he hopes that the family cultural tradition can be passed on from generation to generation. Therefore, Lu Shen attaches great importance to the construction of family culture and the cultivation of family style. He systematically combed the origin and development of the Lu clan in Lujiazui and compiled the Lu Clan Genealogy, so that future generations of the same clan can know where their roots are, and understand the glory and hardship of their ancestors, which is conducive to cultivating filial piety and gratitude of future generations.

Lu Shen believes that the most important thing to change the customs is to respect the elders and love the young. Filial piety and respect for ancestors are the foundation of Chinese traditional culture. Filial piety within the family is the basis of the influence of the family. Lu Ping, Lu Shen's father, was rich in business talents. He accumulated huge amounts of money through north-south trade and became rich quickly. However, Lu Ping first used his property to pay homage to his elders, and was eventually famous for his filial piety; He treated his brothers and uncles in the family with timely help and won the respect of the village. On the basis of Lu Xuan spreading benevolence, Lu Ping further established the reputation of the Lu family in the local area.

For Lu Shen, the years before his retirement are also the most brilliant period of his career. He doesn't want to affect his promotion for external reasons. Xia Yan joined the cabinet and recommended Lu to go to Beijing. Lu Shen then returned from Sichuan to Beijing at the end of the 16th year of Jiajing (1537). In February of the 17th year of Jiajing's reign (1538), Xia Yan was promoted to the position of the cabinet grand secretary in December of the same year. Lu Shen, who was over 60 years old, was facing retirement. He began to strive for family glory from the imperial court. From December of the 17th year of Jiajing (1538) to July of the 21st year of Jiajing (1542), except that Gu Dingchen replaced Xia Yan for one month in May of the 18th year of Jiajing (1539) and Zhai Luan for two months in August to October of the 20th year of Jiajing (1541), Xia Yan was the first assistant of the cabinet for four years. Xia Yan, however, was a Jinshi recruited by Lu Shen when he was working as an examiner, so the friendship between them was extraordinary. Yanshan Collection embodies Lu Shen's earnest expectation for promotion. He saw that the yellow ticket in Xia Yan's hand was judged as the imperial edict, and imagined that the content of the edict was related to the adjustment of official position. Obviously, if the imperial edict is about the promotion of official position, it must be Xia Yan's gratitude. But Lu Shen specifically told Lu Ji that all honors came from the emperor. Lu Shen was promoted to a senior official and reached the peak of his life. As a result, he repeatedly refused Lu Ji's suggestion to persuade him to return to his hometown in letters from home, hoping to serve the imperial court in his lifetime.



Lu Xuan, Lu Shen's grandfather, was engaged in commerce and trade. He once exported rice to relieve Yunnan famine. The imperial court granted him an official post, which earned him universal respect from the township head, county head to mayor. Lu Ping also used to send grain to the border, and spread his money to help others. Yan Shan Ji contains his father-in-law, Mei Shi, who convinces a villager by faith. Mei's family is a big family in Jiading, and very prestigious for doing good deeds in the countryside. It can be seen that adhering to sincere faith is an important basis for Lu and Mei to marry. Lu Xuan's charity has established the local reputation of the Lu family. At the beginning of Lu Xuan's entry into business, there were already some noble families in Shanghai, such as "Jin Yanying, Lu Dayong, Lu Youchang, etc." The reason why Lu Xuan was able to come from behind and surpass his predecessors was that he adhered to business ethics. After Lu Xuan became rich in business, he delivered millet to relieve the hungry people and rescued the national crisis with his own strength. For this reason, the court specially gave him an official position, which greatly promoted the social status of the Lu family, and the Lu family began to have an impact in Shanghai. After Lu Shen's death, Mrs. Mei inherited the family spirit, showed compassion and made generous donations. Lu Shen's wife, Mrs. Mei, cut 500 mu of land to help the village corvee, donated 2000 silver to help repair the city wall, and donated 300 silver to build the city gate. She is a female hero with great foresight. Lu Ji's charitable acts such as giving fertile land to ordinary people are the inheritance and promotion of Lu's family spirit.

Even if you are rich, you don't give up cultivating land, which is the persistent family culture of Lu family in Lujiazui. Lu's ancestors chose Lujiazui, Pudong, first of all, because the land here is vast and sparsely populated, and there are vast wasteland that can be reclaimed. Lu Shen's father, Lu Ping, personally led tenants to reclaim wasteland, sow and harvest, build water conservancy, and turn the wilderness into fertile soil. Women in the family are engaged in textiles, getting up early and going to bed late, and are very diligent. Lu Ping's diligence has influenced the people in the village. On a cold winter day, Lu Shen, as far away as Beijing, inferred that Jiangnan would have a good harvest next year according to the snow in the middle of winter in Beijing. Whether in Sichuan, Shanxi or Beijing, Lu Shen always pays close attention to the harvest of farmland. In his letters to his family, farmland is also an important part of his repeated representations.

Make progress in reading, devote yourself to imperial examinations, and cultivate the cultural awareness of family members. Lu Shen thinks that filial piety and faithfulness of the family are not enough to maintain the social status of the family, and the reliable way to maintain and promote the family is the imperial examination. It is an effective way to protect the family by not cutting off the "seed of reading", cultivating talented children and making them enter the official career. Lu Xuanji attaches great importance to the education of the younger generation. He invests the main part of his business income in the education of the younger generation, strives to improve his family's cultural taste, and hires senior learned people to teach his descendants. When Lu Shen failed in the exam, Lu Ping made a special trip to Jinling to comfort him and accompanied Lu Shen back to Shanghai. When Lu Shen's exam was successful and Lu Ping knew that Lu Shen had



a bright future, he stopped going to Beijing to accompany Lu Shen. When Lu Shen entered the official career, the correspondence between father and son only discussed state affairs. It can be seen that Lu Ping devoted himself to Lu Shen's education. Lu Shen inherited his father Lu Ping's way of educating the younger generation, and gave Lu Ji detailed instructions on matters related to exam preparation in his letters from home many times. After Lu Ji failed several exams, Lu Shen not only didn't criticize Lu Ji, but also earnestly relieved him and encouraged him to actively prepare for the next scientific examination. Historically, all the rich and powerful families have attached importance to family education. Many elders have written education into their family instructions, and the epitaphs of many successful people will also describe their growing educational background. However, epitaphs often outline their educational background in general, and most of them focus on strict father and his loving mother. Lu Shen's family education provided a specific case for the development of imperial examinations in Jiangnan in the Ming and Qing Dynasties.

Rich literature storage has made the Lu family's profound cultural accumulation. Lujiazui Yanshan Garden Jiangdong Library has the richest collection in Shanghai in the mid-Ming Dynasty. Lu Shen resigned and returned home in his later years, loaded with a boatload of ancient books. Yanshan Academy has carved a large number of rare ancient books of Song and Yuan Dynasties, making many rare orphan books reappear. At the same time, they also pay special attention to the collection and collation of family documents and cultural exchanges. During the Ming and Qing Dynasties, many poems and articles in Jiangnan area were spread by famous families.

Social responsibility is the most valuable quality of the Lu family and the principle of Lu Shen's life. This is the requirement of Lu Shen's family letter for his son to be a man. Compared with his concern for land, Lu Shen pays more attention to the cultivation of family morality. The main content of his family letter is to ask his family members to love each other and to abide by morality and justice in social exchanges. Farming, kindness and honesty all reflect the responsibility of the Lu family. This kind of family spirit is what Confucianism has long demanded. The sense of responsibility is the culture advocated by Confucianism. The reason why the ancestors of the Lu family can accumulate and develop into a powerful family from generation to generation lies in their sense of responsibility. This family tradition has been carried forward by Lu Shen. Within the family, Lu Shen has more than ten half brothers. He makes detailed arrangements for the family's weddings and funerals. The Lu family is so numerous that it needs to constantly purchase land, build tombs, and expand ancestral halls. All these things are undertaken by Lu Shen alone. During this period, all the money needed for labor costs, building materials, etc. is undertaken by Lu Shen alone. Wanyun Bridge, which was built with the donation of Lu Shen, is called Lujia Stone Bridge, also known as Yunshi Bridge, and is one of the eight scenic spots in Shanghai. Although Wanyun Bridge was demolished in the first year of the Republic of China (1912) due to road construction, the allusion culture related to the bridge has been handed down. Lu Tan, Lu Mingyun and other descendants of Lu Shen donated money to



dredge the river, which reflects the social care and responsibility of the Lu family.

Family and country feelings. Lu Shen's life as an official focused on state affairs. Land provides the material needs of the family; Reading is to improve the family's social status. Lu Shen said many times in his letters from home that he could not retire without reporting national favour. Lu Shen was loyal and diligent when he was an official. He believed that he had enjoyed the glory and favor of the country during his decades as an official. Three generations of his ancestors had been granted the same level of official posts to Lu Shen, and a son had been rewarded, so that Lu Shen felt guilty about this national favor. Therefore, in his lifetime, he worked hard to fulfill his responsibilities. For the younger generation of the family, he hoped that he could live up to the national grace and pass on the family glory. Lu Shen has repeatedly expressed his determination to commit himself to the country in his letters. After Lu Shen became an official, Lu Ping repeatedly encouraged him to serve the country and asked him to put national affairs first. Lu Shen believes that the huge family property and family honor that Lu family has owned through hard work from generation to generation are given by the state. Lu family should repay the state from generation to generation. He even believes that if they give up serving the country, then future generations will be unable to bear the great honor given by the state. The Lu family spirit has always been upheld from the ancestors to the descendants. The development of the Lu family has always been closely linked to the development of the country. It is always the family spirit of the Lu family to pay attention to national affairs and be full of family and country feelings.

Harmonious society. In order to establish a clear standard for future generations, Lu Shen reprinted the Family Rites by Zhu Xi, a Neo Confucianism scholar in the Southern Song Dynasty. He hoped that future generations would strictly abide by Zhu Xi's earnest teachings, uphold the tradition of benevolence and morality, and benefit the people. The Lu family culture plays an important role in shaping the cultural pattern of Shanghai and Jiangnan.

Lujiazui Business District has gone through the vicissitudes of life and has faithfully proved the prosperity here four centuries ago to our modern civilization. As an international metropolis with global influence, the core of Shanghai lies in Lujiazui. Lujiazui is closely related to the culture and development of Shanghai and the future of China. As the cultural card of today's Shanghai, the Lu family's cultural wisdom and family spirit have important implications for today's cultural construction in Shanghai. With the rapid development of modern society, the space for the existence of cultural aristocratic families no longer exists, but the wisdom of life, social care and the spirit of family and country handed down from generation to generation of those noble families have been handed down.

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Analysis of the Leading Role in *the First Incense Burnt*

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Abstract

The First Incense Burnt is a short story of Zhang Ailing. It is the first work to establish Zhang Ailing's writing style. It is a very excellent novel, which deeply and implicitly shows the gorgeous bloom and bleak decline. It mainly tells the story of Ge Weilong, who went from a simple young girl student to a socialite after a series of psychological struggles under the influence of the environment at that time. In the novel, Zhang Ailing reveals the psychological changes of the characters with exquisite descriptions. From the perspective of psychoanalysis, this paper will discuss the struggle and transformation of the hero's spiritual thoughts in order to deeply understand the ideological content of the article.

Key Words

Psychological struggle; Transformation; Degenerate; Psychoanalysis

1. The Protagonist's Struggle in Sobriety

The hero of the story, Ge Weilong, was originally a student studying in Hong Kong. In order to continue her studies in Hong Kong, she had to turn to her aunt, Mrs. Liang. From then on, she lived a rich and luxurious life with her aunt, and this kind of life also made her gradually lost, struggling from the initial wakefulness to the later fall.

1.1 Compromise as a Communicative Tool

Ge Weilong, a female student from an ordinary family, had to move back to her hometown Shanghai from Hong Kong because of her family's financial constraints. However, Ge Weilong was unwilling to give up his studies in Hong Kong, so she asked her aunt Liang Tai, who had a conflict with his father, for help. Mrs. Liang is rich, but the money is not glorious. She married a



rich man, got a rich legacy, lived a rich and luxurious life in Hong Kong and had a wide range of contacts. At the beginning of the story, Ge Weilong sought Mrs. Liang's financial support. At first, she had the initial intention of finishing her studies, but in the luxurious life created by Mrs. Liang, she got lost, sank into it, and finally, she was willing to become Mrs. Liang's pawn and become a tool for her communication. Her heart is clear, but in order to maintain the status quo of her life, she has to compromise and be turned into a social butterfly step by step. She thought she could see through and escape this temptation, but she overestimated her intelligence and rationality.

1.2 The Collapse of Facing Love Breakdown

In order to solve her desire for love, Mrs. Liang did not hesitate to use her niece to achieve her goal. However, Ge Weilong, facing the appearance of Qiao Qiqiao, and the warmth and hospitality she received from Qiao Qiqiao, gradually drifted into a trance. She even thought that he really fell in love with Qiao Qiqiao. The smart girl also failed to resist the impact of feelings. When she learned that Qiao Qiqiao was not sincere, she went to collapse again. She once thought about escaping from Hong Kong and returning to her hometown of Shanghai, where she kept herself warm. However, she was defeated by her own inner desire. At the beginning, Mrs. Liang had an insight into the girl's desire. She eroded and disintegrated Ge Weilong's sober will step by step with her extravagant life, and completely awakened Ge Weilong's inner desire until she could no longer live without this luxurious life, giving up her struggle and completely falling and falling.

Under the use and control, the boy whom Ge Weilong liked was robbed. In her subconscious mind, she did not want to leave this extravagant place. Her heart collapsed and gradually changed in the struggle. Her consciousness was clear, but she could not get rid of the control of her inner desire. Under such ideological struggle, she was undoubtedly painful and collapsed.

2. The Transformation of the Heroine's Spirit in the Epiphany

Facing her inner desire for love and material desire, Ge Weilong also gradually realized the importance of money and communication. Although she clearly knew that the love and material obtained from her youth was short-lived, she was still desperate to meet her inner desire and gradually changed in this awakening.

2.1 The Influence of Mrs. Liang's Shrewd Personality

There is a hole in Mrs. Liang's heart that is hard to fill. She needs to fill this hole with the extravagance of the outside world, and the people around her are the object of her capture. As for Mrs. Liang, it seems that only by acquiring these external things can she maintain her vitality. It seems that the vitality of Mrs. Liang's place has been sucked and become desolate, and the soul of Ge Weilong has been eroded step by step. Mrs. Liang is very insightful and makes Ge Weilong become a "senior prostitute" step by step.^[1]



After Ge Weilong was brought into that flashy world by his aunt, he was materially satisfied. Under the condition of material satisfaction, her spirit became more and more empty. She fell in love with Qiaoqi, but Qiaoqi could not bring her love, only happiness. This happiness is a kind of spiritual opium, which pushes her to the climax, and completely separates her from the past, and from the old Gaveron. In such an environment, Ge Weilong gradually got used to and indulged in the luxurious social life arranged for her by Mrs. Liang. She gradually forgot her original intention and the school she wanted to complete. She gradually lost the courage to escape and give up, and completed the sinking from a middle school girl to a socialite.

Zhang Ailing cruelly wrote about the "sober depravity" of Ge Weilong, but at the same time she was powerless to change it. Ge Weilong's tragedy was foreshadowed at the beginning. When Ge Weilong first arrived at Mrs. Liang's house, there was a description of Mrs. Liang's house: the tall white house, covered with green glazed tiles, was a bit like an ancient imperial tomb. This description, in fact, has implied Wei Long's final life direction, indicating that her youth and even life will be buried. This is also a common spiritual predicament of human beings, which cannot escape the domination of lust. ^[2] "People cannot escape the domination of lust, which is the rule of human nature discovered by Zhang Ailing." ^[3]

2.2 The Impact of the Collision between Chinese and Western Cultures in the Era Environment

This story takes place in Hong Kong during the time of war, when people were intoxicated with money. Hong Kong has a flashy and extravagant life, and there is no warmth or true feelings. In that era when Chinese and Western cultures collided with each other, cultures collided crazily, but there was no integration. Hong Kong's life was lively, but the rules were clear. People's hearts are often empty. As mentioned in the article, a pure Chinese person will not marry with a person of mixed race, and a pure British person will not marry with a person of mixed race. In that era when the tradition was transformed into openness, there were still unfair phenomena.

Ge Weilong's heart, though simple and firm, has always had a desire for love and material things. Hong Kong's extravagant life undoubtedly attracts her. Georgie Joe's sudden intrusion also made her addicted. She tried to maintain the warmth that Georgie Joe gave her. Even though this feeling was unreliable and even needed her to sell herself to maintain it, she pursued it at all costs. By describing the depravity of two main women, Mrs Liang and Ge Weilong, Zhang Ailing vividly reproduces the living conditions of some women in Hong Kong's upper class in 1930s and 40s. ^[4]

3. The Fall of the Heroine's Spirit Alerted the World

After the short-lived bloom, Ge Weilong will eventually wither and become a lonely person like Mrs. Liang. Zhang Ailing saw the helpless choice of people in this society.

3.1 Loneliness after the Fall of the Heroine's Spirit

Ge Weilong sinks in desire. Although she is happy sometimes, she understands that this is only a



temporary bloom, and the endless desolation in her life is the main color of her life. Everyone is controlled by his own desire. Ge Weilong, Mrs. Liang and Qiao Qiqiao are all the same. They are defeated by their own desire. They seem to live a lively life, but they don't get real happiness. Their hearts are empty and hopeless. There is no way out. They can only live in the present, paralyzed by themselves, but they are so sober, so clear about their own situation, and know that after the prosperity disappears, what remains is only loneliness and desolation, but they are willing to sink.

This temporary happiness disappears quickly. The deception of Mrs. Liang and Qiao Qiqiao on Ge Weilong reveals the desolation of this young woman after her short bloom. Ge Weilong married the person she loved, but she didn't get equal love. She was drowned in the moonlight, and under her wholehearted efforts, what she got was Qiao Qiqiao playing with her feelings. She clearly knew that the life after the union with Qiao Qiqiao must be dispirited and painful. When she looked into the future, she saw that she became a person like Mrs. Liang, and saw the boundless loneliness after blooming. These are so cruel in Zhang Ailing's writing, but her writing is undeniable beautiful. Most readers can only see the beauty in front of them, and can't feel the sadness behind the magnificence.

3.2 Inspiration from the Fall of the Heroine 's Spirit

Ge Weilong's tragic experience is a wake-up call for the world to learn enough is enough, refuse money that does not belong to them, refuse all unreasonable ambiguity, and keep inner independence and purity of soul. In the face of the splendor of the world, you can't go astray knowingly. We should leave a pure land in our hearts and a ray of light for the future.

Zhang Ailing explained the tragedy of Ge Weilong, a young woman in Shanghai, with lust and irrationality, and wrote about the darkness, selfishness, hypocrisy, loneliness, indifference and metamorphosis in the depths of human nature. Almost everyone yearns for a life of luxury, so they work hard for it. However, some people start to hate it, and they want to get out of it, but they can't extricate themselves.

Conclusion

In a word, the most terrible thing is not forced surrender, but sober sinking. The fruitless love, greedy human nature and shameless material desire are very easy to make people degenerate and sink. Ge Weilong finally chose to stay in Hong Kong and combine with Qiao Qiqiao. It can be seen that she did not get rid of the extravagant life in Hong Kong. What she really could not give up was her vanity. However, her self indulgence did not bring her lasting happiness. Ge Weilong was not ignorant. She clearly knew what the consequences of the road she had taken, but she was also self indulgent. She walked further and further on the wrong road soberly, and knew that her life was a foregone conclusion. It is not difficult to find out that there are many choices at each



fork. Since we have a clear understanding, we should make the right choice and take responsibility for our own life. We should not only see the luxury of material life, but also pursue spiritual satisfaction.

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Research Topics and Future Prospects of Masculinity in China in Recent 20 Years

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Abstract

Taking 701 research articles on masculinity from 2000 to 2021 as the research object, this paper analyzes the research topics of masculinity in China with the help of the keyword analysis function of CiteSpace software. It is found that the research topics of Chinese masculinity include the writing of masculinity in literary works, the male image and discourse in the mass media, the dilemma of male identity, the relationship between gender and the construction of human relations of masculinity. The research on masculinity in China in the past two decades has achieved rich results and various topics, but there is still much room for development. Future research can further deepen the study of masculinity from three aspects: first, pay attention to the masculinity writing of Chinese literary works, and focus on the masculinity writing in poetry, CI, Qu and Fu that can highlight the uniqueness of Chinese literature; Second, find a way to resolve the dilemma of male gender identity and realize the transformation from grand discourse to micro individual care; Third, further explore the localization theory of the construction of masculinity and human relations.

Keywords

Masculinity, Core issues, Gender studies, Citespace

"Who am I?" "Where do I come from?" and "Where are you going?" are the three ultimate questions that have puzzled mankind for thousands of years. The question of "Who am I?" concerns the identity of people. In the primitive society, the identity of people is almost fixed, but in the modern society where people have lost the protection of religion and clans, the migration of population, nationalities and classes has intensified, and postmodern philosophical trends have kept rising one after another, identity has become a major problem that everyone has to face at present, and the care for identity has also added some practical significance.



A person's identity has many dimensions, and gender is one of the most basic and substantial sources of identity. Gender accompanies people's life from birth and integrates into all aspects of human life. However, early gender studies were equivalent to women's studies, and masculinity as a major component of gender did not receive due attention. With the continuous deepening of human understanding, it is gradually found that any single gender perspective is not enough to have a more comprehensive understanding of gender identity. Masculinity research has injected new vitality into gender research, and opened up a new direction in the gender dimension for solving the question of "Who am I?". Since the new century, the Chinese academic community has begun to recognize the importance and value of masculinity research, and the relevant research has shown a warming trend, so it is necessary to summarize the existing achievements. According to the data that the author has consulted, there are more than 10 literature reviews on masculinity research in Chinese academia. After careful study, it is found that the early literature focused on introducing the theory and practice of western masculinity research, since 2015, scholars began to put the perspective in China, but these review articles focusing on domestic masculinity research are more subjective. Therefore, this study will use CiteSpace software to present the existing research topics of Chinese masculinity more objectively, and provide reference for further deepening Chinese masculinity research in the future.

1. Research Design

1.1 Data Sources

The sample source of this study is CNKI database. The advanced search method was adopted, with "masculinity" as the key word. The search time span was from 2000 to 2021, and there were 908 original search results. After eliminating the catalogues, reports, notices, publication statements and non-research literature with little relevance to this study, 701 documents that met the standard were finally selected, and visual analysis was carried out with CiteSpace scientific knowledge map visualization software developed by Dr. Chen Chaomei.

1.2 Research Tool

CiteSpace is a citation analysis software tool in the scientific knowledge map, developed by Dr. Chen Chaomei, School of Information Science and Technology, Drexel University, USA. It is an information visualization software based on Java programming language. This software mainly defines the knowledge input and output between main research fields, shows the dynamic changes in scientific research fields, and analyzes the scientific social network. In this study, CiteSpace V.5.8.R3 was used to analyze the knowledge map, in order to reveal the hot spots of Chinese masculinity research in recent twenty years.



2. Quantitative Analysis of Literature on Masculinity Research

The annual increase or decrease in the number of publications in a certain research field can reflect the researchers' attention to this field to a certain extent. According to the statistics of literatures on masculinity research published by CNKI from 2000 to 2021, the trend chart of annual articles on masculinity research is obtained, as shown in Figure 1.

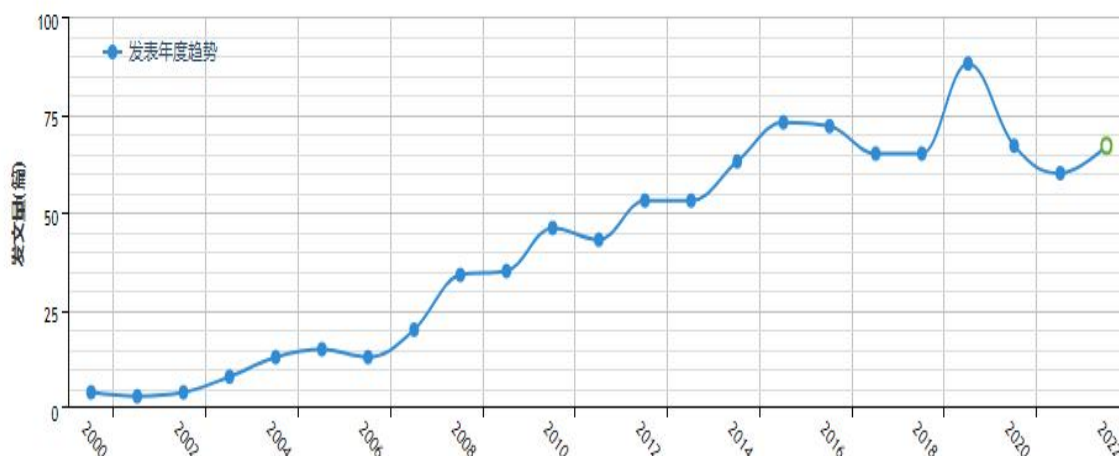


Figure 1 The trend chart of the annual number of documents issued by CNKI from 2000 to 2021 on masculinity research

It can be seen from Figure 1 that the number of literature on masculinity in the early stage of research is small and growing slowly, and then the overall trend is growing. Generally speaking, the research on masculinity can be divided into three periods: first, the period of slow growth (2000-2007), during which the research on masculinity began to enter the research field of scholars, but the growth rate of literature was relatively slow; Second, during the period of sharp rise (2007-2015), scholars paid more attention to the research of family education resources; Third, the period of ups and downs (2015-2021), in which the overall ups and downs are relatively large, and the number of documents increases and decreases from time to time.

3. Thematic Analysis of Masculinity Research

The 701 literatures that meet the standard after screening are imported into Citespace software, the TOP N in Selection Criteria is set to 100, other parameters are set by default, and the log likelihood algorithm (LLR) is selected to present the top ten clusters, so as to obtain the clustering map of masculinity keywords in China, as shown in Figure 2.

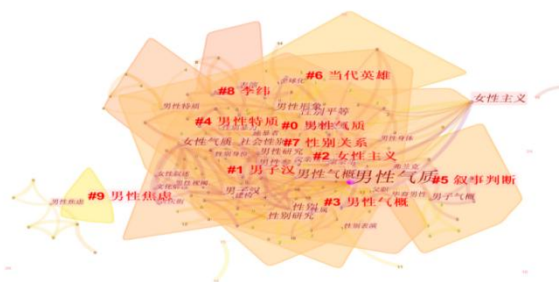


Figure 2 Citespace keyword network

CiteSpace keyword network atlas provides clustering module value Modularity (Q value) and clustering average contour value Silhouette (S value) to evaluate clustering. Generally, $Q > 0.3$ means significant clustering structure, and $S > 0.5$ means reasonable clustering. In Figure 2, $Q=0.6762$, $S=0.9686$, indicating that keyword clustering is significant and reasonable. Among them, "# 0 masculinity" is the research theme itself, which is not reanalyzable. Therefore, according to the 1-9 clustering, on the basis of carefully studying the literature, the theme of Chinese masculinity research is summarized.

3.1 Masculinity Writing in Literary Works

The related clusters are "#4 masculinity", "#5 narrative judgment" and "#6 contemporary hero". As symbolic systems with ideographic functions, literary works and mass media directly participate in the reproduction of gender culture, and the masculinity of their creations has largely established the masculinity of modern society, which has attracted the attention of scholars in the field of cultural studies. Novels, plays and musical literature are rich in masculinity. Most scholars focus on the masculinity in the novel, especially on the image of Robinson created by Daniel Defoe in Robinson Crusoe. Chen Xu found that Robinson, described by Defoe, constructed a masculinity recognized by modern society based on rational spirit by drifting on the sea and pioneering isolated islands, and established the rationality of the empire in reality. Wang Xiaoxiong found that Defoe achieved the goal of constructing a new male image without homosexual lust by depicting the relationship between Robinson and Friday from master and slave to companion. Besides, the masculinity writing in the novels of foreign writers such as Ian McEwan and Peter Carey has also received attention. A few scholars pay attention to Chinese local novels. For example, Lu Dunji pointed out that the image of "Yang Guo" in *The Condor Heroes* presents a kind of masculinity different from that of the West. In addition, scholars have also studied masculinity writing in scripts and music literature. For example, Yuan Jiali found that Edward Albee's one-act play *The Zoo Story* showed the dilemma and crisis of dominant masculinity under the norms and erosion of consumption culture in post-industrial society by shaping the masculinity images of two



classes and sexual identities; Liu Chang analyzed the lyrics of *Nothing and Shanghai*, and found that the western men portrayed in these works became the embodiment of material hedonism and sexual satisfaction.

3.2 Male Image and Discourse in Mass Media

The clusters related to this are "# 4 masculinity" and "# 8 Li Wei". As an important force in the consumer society, mass media began to play a more important role in the field of masculinity than literature. At present, there have been studies on male images in traditional mass media such as TV, movies, newspapers and magazines, and male discourse in new online media.

In the traditional mass media, firstly, the male images in TV can be divided into three categories: TV series, TV programs and TV advertisements. Xue Yingjie pointed out that the Chinese TV series *My First Half Life* has shaped the image of Zijun, who is highly dependent on women, and strengthened the social relationship dominated by male power. Zhou Juan pointed out that the talent show *Yangzhou Able Man*, founded by the City Channel of Yangzhou TV Station, showed the marginal grassroots male image and successfully met the psychological needs of the public; Ding Lin noticed the phenomenon that male images in TV advertisements changed from calm and masculine to soft, and analyzed the internal reasons for this change. Secondly, the male image on the screen: Ding Ning pointed out that in Li Wei's "Seventeen Years" villain performance, masculinity was not castrated in body rhetoric. In the 1980s, reform became the export of workers' masculinity construction, and the new era films constructed ideal workers' masculinity through the reformers' images on the industrial front; Bai Huiyuan believes that in recent years, the relationship between police and bandits in Chinese movies has changed from "Two heroes" to "CP", and a new masculinity has emerged in the relationship between men and men, which has triggered the audience's psychological identity. Finally, the male images in newspapers and magazines: Liu Yaohui analyzed the discourse production of the image of Yao Ming in *China Youth Daily*; Cao Jin discussed how the men's fashion magazine *Mr Fashion* reconstructed Chinese masculinity, class and commodity appearance.

Besides the male images in the traditional mass media, scholars also discuss the male discourses such as "diaosi", "gay friends", "straight man" and "sissy" in the new online media. Cao Jin pointed out that the transformation of market economy highlights the opposition between the rise of women and the crisis of masculinity in the social gender structure, and the new network rhetoric "diaosi", which originated from the new media, is the release and reappearance of this opposition in the new media. Zhou Yunshui pointed out that the word "gay friends" in the current virtual cyberspace is different from the word "comrade" and "buddy" in the last century, and it contains the future prospect of male intimate relationship transformation and individual democratization in the social transformation period; Xin Ye pointed out that young men with feminine temperament in the field of online public opinion were labeled as "sissy", which was the punishment and elimination of alien temperament by traditional hegemonic masculinity.



3.3 Predicament of Male Identity

The clusters related to this are "# 1 man", "# 3 masculinity" and "# 9 male anxiety". At present, China is in a period of social transformation. Social changes have a huge impact on traditional masculinity, resulting in the dilemma of male identity.

The dilemma of male identity is rooted in the context of economic, cultural and social changes. First of all, with the reform of the market economy, there have been many men who have entered female occupations, and these men who are engaged in non-traditional occupations are facing severe difficulties in identity. Su Yihui took a jewelry store and clothing store in Shanghai as a field survey, and found that male salesmen engaged in the service industry showed a male temperament that was different from the male temperament recognized by the mainstream as "high income", "high education" and "earn money to support the family". They often alleviated their anxiety by demeaning female saleswomen and slandering female store managers; Gao Xiujuan found that due to the conflict between gender identity and professional identity, male nursing students achieved a short-term balance by buffering the conflict between the two identities through college student identity, and managed their multiple identities by using the strategy of creating similarities and creating differences.

Secondly, the consumption culture accompanying the reform of the market economy has changed the path of male gender identity. Liu Chuanxia pointed out that under the consumer culture, everything can become a symbol with the aesthetic significance of consumption. In the traditional society, cultural taboos such as male cross dressing, feminization and homosexuality also have the right to reproduce the social culture. The subordinate masculinity even becomes a fashion and is imitated, forcing men to adjust their traditional lifestyle accordingly. Wang Jie pointed out that in the consumer society, the male body has become the object of gaze and become a consumer product. Both men and women are facing the danger of "feminization".

Finally, under the background of class differentiation, the male of the disadvantaged class also faces the dilemma of gender identity. Many scholars introduced a gender perspective to examine the masculinity of the new generation of male migrant workers, a vulnerable group in class differentiation. For example, Ye Pan investigated the worker culture of male migrant workers in a village, and found that the masculinity of the new generation of migrant workers was suppressed and could not develop a set of social norms that effectively supported their own aspirations through practice; Deng Yunxue found that, in the enterprise, the management created the submissive masculinity of the new generation of migrant workers through strategies such as fragmented space, hierarchical space and space discourse, which triggered the rebellion of the new generation of migrant workers against the management's space discipline. Another scholar, Meng Weina, paid attention to the next generation of migrant workers, and found that boys in private schools for migrant workers acquired a "manly" temperament. When they transferred from private schools to public schools, they would conflict with the new environment and be regarded as



students with psychological problems.

3.4 Gender Relevance and the Construction of Human Relationship of Masculinity

The clusters related to this are "# 2 feminism" and "# 7 gender relations". Gender has relevance, and masculinity is constructed through the correlation and difference between men and women, men and other men, and through the "constitutive others" of femininity. Xiao Suowei point out that the gender work undertaken by mistresses inside and outside the family makes their partners feel their dignity and status as men. Women's body, sex and emotion are important ways to achieve masculinity; Li Rongyu found through his research on men's fitness behavior that when bodybuilders create masculinity, they face a popular female audience. Since masculinity and femininity are in the same dualistic structure, the rise of women driven by feminism will inevitably lead to structural changes of male groups. Cao Jin pointed out that with the advancement of women's liberation movement, the patriarchal power structure, which used to deny femininity as its core, was challenged, and the construction of masculinity presented a more diverse orientation. Masculinity is still constructed in the interaction between men and other men. On the one hand, masculinity is constructed in the competitive relationship between men and other men. Rather, Ning Ke pointed out that every man needs to prove his masculinity to other men, so as to obtain corresponding social recognition and social status; By investigating the gender practice of "Niangpao" in schools, Han Weiwei found that when femininity appeared in boys, boys who practiced hegemonic masculinity would use campus bullying and other methods to confirm their male identity. On the other hand, masculinity is constructed by the cooperation between men and other men. Deng Yunxue found that under the dormitory labor regime, male workers took collective actions such as riots in dormitories to jointly safeguard the male dignity belonging to each of them; Zong Jinlian found through an interview with the "Brotherhood" of a junior high school that they regard bullying as an unspoken moral responsibility between brothers, and jointly build a so-called male glory.

On this basis, scholars have broadened gender relations into human relations to understand the particularity of the construction of masculinity in China. The construction of Chinese masculinity is different from that of the West, because Chinese men or women have no internal core gender identity. Zhou Huashan found that when asked about "how to look at men", most of the men interviewed would not discuss gender apart from the context of the human relations family, but put themselves in the network of the human relations family as sons, husbands, fathers and other specific human relations gender positions. Xiao Suowei point out that the construction of masculinity in China is based on the status in the relationship between human beings, and often integrates the combination of multiple roles such as "husband", "son", "father" and "friend", and these roles are interdependent. Cai Yuping found that the migration process forced male migrant workers to compromise and redefine their roles as "lovers", "husbands", "fathers" and "sons" to maintain their symbolic dominance in the family. Similarly, Cai Ling also found through the



analysis of Chen Li's case that behind the three important mobility actions, he fulfilled the gender roles of "good son", "good husband" and "good father" expected by the patriarchal society.

4. Future Prospects of Masculinity Research

From the above analysis, it can be found that there are abundant research results on masculinity in China for more than 20 years. However, there is still much room for development. Among the two themes of "masculinity writing in literary works" and "masculinity image and discourse in mass media", the existing research focuses on western literary works, while the research on masculinity writing in Chinese native literary works is relatively small. In the theme of "the dilemma of male identity", it focuses on the coping strategies of masculinity crisis at the national level from the perspective of political research, and has not yet pointed out the solution to the dilemma of individual male gender identity; In the theme of "Gender Relevance and the Construction of Human Relationship of Masculinity", scholars such as Zhou Huashan, Xiao Suowei, Cai Yuping and Cai Ling tried to prove that the introduction of the perspective of "Human Relationship" can more profoundly understand the construction of masculinity in contemporary real life in China, but these studies are scattered and have not yet formed a systematic theory.

The author believes that the study of masculinity should be further deepened from three aspects in the future. First, we should pay attention to the masculinity writing of Chinese literary works, focusing on the masculinity writing in poems, lyrics and songs that can highlight the uniqueness of Chinese literature. Second, we should find a way to resolve the dilemma of male gender identity, and realize the transformation from grand national discourse to micro individual care. Third, we should further explore the localization theory of the construction of masculinity human relations. For the third point, the author has some humble opinions. In fact, Chinese people refuse to discuss gender in essence, which is consistent with the "relationship based view of man" in Chinese traditional culture, that is, individuals must find a place in the relationship of human relations to become a person who can settle down. If they leave the relationship, people will become unreasonable "inhuman". As a result, everyone, whether men or women, occupies multiple and even contradictory social positions, and gender rarely becomes the center of identity. Since the construction of Chinese masculinity depends on human relations to a great extent, studying the social construction of Chinese masculinity on the basis of western masculinity theory will inevitably lead to the symptoms of "acclimatization". Therefore, from a historical point of view, scholars can deeply explore the practice of masculinity in Chinese cultural context before it was influenced by western culture, and make a "Chinese voice" and contribute to the "Chinese perspective" in the research of masculinity.

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The Disillusionment of the Ideal Country in *the Vegetable Garden*

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Abstract

Shen Congwen is dedicated to the creation of vernacular novels, but *The Vegetable Garden* is slightly different from other essays in style. Shen does not use straightforward ink to describe the blood and tears in the Yu family's vegetable garden, but focuses on describing the landscape and the people in the garden, telling a tragic story in a beautiful mood and kind humanity. The feelings of the novel change and develop with the changes of people in *the vegetable garden*, revealing the author's sense of suffering and compassion between the lines. Shen Congwen's personal experience of the world and his inner fantasy of utopia are important reasons for writing about his life of suffering. To a certain extent, this novel expands the realm of expression of his novels of "Xiangxi".

Keywords

Shen Congwen, *The Vegetable Garden*, Artistic conception, Tragic Story

The Vegetable Garden is a tragic story, Schopenhauer said: life is always swinging back and forth between pain and boredom. Life is full of suffering, but Shen Congwen writes about beautiful scenery and pure humanity in a lyrical tone, hiding blood and tears in the scenery, not talking about emotions, but often seeming more emotional. This work, like other novels of "Xiangxi", deviates from the literary convention of story and plot in its narrative, and uses subjective factors such as emotion and meaning to support the inner meaning of the work, focusing on creating a beautiful mood.

1. Characterization in the Ideal Kingdom

The Vegetable Garden is the story of a few small people with good morals who take the path of no



return amidst the bloodshed of the times. The "son" and the beautiful "daughter-in-law" are mercilessly slaughtered due to political turmoil, and the grieving mother hangs herself three years later. The text is full of sincere humanity, beautiful language and poetic emotions, but when read carefully, one can find the reader's hidden blood and tears between the lines, and these blood and tears make the whole work a faint sorrow, and when read carefully, it is like a lyric poem with endless aftertaste and long meaning. Shen Congwen never hides his eulogy and pursuit of the true beauty of humanity: "a beautiful, healthy, natural, and not contrary to the human form of life."^{[1]253}

After experiencing the bravery of Xiang soldiers and bandits, the darkness of various kinds of unnecessary killings, and the inexplicable escape from death during his military career, Shen Congwen developed his pursuit of a beautiful life and a kind human spirit. In the 1930s, when Shen Congwen was living in Beijing and struggling to make ends meet, his hometown in western Hunan became his only spiritual support.

In the beginning of the essay, *The Vegetable Garden* tells the reader the origin of the characters' family history, which brings them closer to the reader and creates a great attraction to the reader. The two of them were often silent for half a day, listening to the cicadas flying away in the evening, or to the sound of the stream. The stream goes around the garden to the east, the water is clear, there are often small shrimps and fish, the fish is so small that it is useless except to watch and play. At that time of the year, the fish are also roughly resting." In the text, the mother and son can have such a leisurely mood, because there is such a vegetable garden can be relied on to make a living. "Although the mother and son are faced with all the hardships of life, they still take it lightly and are happy with the humdrum. Such a harmonious and tranquil scene, and the kind humanity shown by mother and son, is exactly the ideal social model that Shen Congwen pursues.

Shen often exposed the human weaknesses and moral degradation of the city through the contrast between urban civilization and the world of western Hunan. On the one hand, he criticizes the urban civilization with bitter irony, and on the other hand, he expresses in his essays his fondness for the good and beautiful humanity of his hometown in western Hunan, thus he wrote such a touching work as "The City by the Side". Although *the Vegetable Garden* is also full of beautiful scenery and good humanity, behind this beauty lies a tragedy, which subconsciously turns the "laughter" of people immersed in the beautiful scenery into a "laughter with tears".

2. The Disillusionment of the Characters in the Ideal Kingdom

Unlike his contemporaries, who were warlike revolutionary heroes, Shen was happy to portray such characters, and he focused more on the small people who lived in an ideal "utopia". His characters, be they peasants, sailors, hunters, etc., all have a kind, pure, warm, sincere, trustworthy, and affectionate quality, presenting the ancient human beauty and human feelings belonging to the "western Hunan world" in his mind. The story of *the Vegetable Garden* is about the merciless slaughter of revolutionaries, but the author does not portray the "son" as a great hero who died



generously, but focuses on the mother and son's modesty and kindness to others, and the mother and son are as white as their surname "jade". The mother and son are as white and flawless as their surname "jade". [2]The mother is also "rich in woodland manners" and treats her subordinates with love, which is quite similar to the soft and beautiful image of women that Shen Congwen likes to portray in "Xiangxi", but the mother's image is more responsible and resolute.

The image of the son is different from the image of a man with primitive brutal power that Shen Congwen portrayed in "Xiangxi", he is gentle and filial to his mother "He is honest with others, and what he asks of them is also honest. He sees honesty as a virtue in life, but this character and fun all come from his mother's cultivation." The image of the daughter-in-law is "a daughter-in-law who is not a fault to be found except that she is too beautiful to be a daughter-in-law and is worth worrying about." Their life was peaceful and quiet, and if their son had not gone to Beijing to study and become a Communist, their life might have gone on like this, ending with a happy ending. Unfortunately, it was not to be and the family suffered a devastating blow.

The son and daughter-in-law were brutally murdered, breaking Mrs. Yu's "harmless and extremely reasonable grandmother's dream". The world's hopes are shattered, and the peach blossom garden he remembers and aspires to no longer exists, leaving only reminiscence and regret. This kind of reminiscence and regret reflects the "elegiac" mood that often appears in Shen Congwen's works, which originates from his experience of the brutal war scenes and his observation of the real world, showing his concern and reflection on the suffering brought by war and the impact of urban civilization on the traditional agrarian civilization.

3.From the Ideal Kingdom to the Real Society

The scenery in the text is not the original natural scenery, but a combination of lyrical words expressed, given the emotional connotation of the picture. Emotion and scenery are inseparable, and the interplay of scenes and scenes is the meaningful context. Shen Congwen puts the feelings he wishes to express in this essay in his words, and does not use blood and tears to express such sad feelings, but hides them in the realistic descriptions of scenery in one place.

"The appearance of the chrysanthemum marks the eventual tragic fate of mother and son, and the tone of the novel is about to change from serene to sad. "The chrysanthemums loved by the daughter-in-law are not Tao Yuanming's "Picking chrysanthemums under the eastern hedge, seeing the southern mountains at ease", but Qu Yuan's "Drinking the fallen dew of Mulan in the morning and eating the fallen Ying of autumn chrysanthemums in the evening". These chrysanthemums represent the thousands of communists who sacrificed their lives for their ideals in the era of "the change of the flag of the king". The original courtyard full of fruits and vegetables is enlivened by the planting of chrysanthemums, suggesting that it is because of the tireless struggle of these brave revolutionaries that China has been transformed.



In a large number of his works depicting urban civilization, Shen Congwen "made a mirror for the urban high class", thereby reflecting the ugly worldly appearance of the urban upper class. The country gentry and elegant people came to enjoy the chrysanthemum, drinking wine and making fun of the extravagant, apparently looking good to a group of elegant people, but in fact, they are still immersed in the ignorant feudal thinking, seemingly elegant but vulgar. "More will do some poetry, think they are good will be inscribed on the wall, or spend money to find a stonemason to engrave the stone, ready to embed the wall as a souvenir." The so-called "celebrities and great scholars" to commemorate "the owner of the country's efforts, much blessing and longevity", but it is an arrogant move, compared with the "master" for the country and the people's feat, is really small. The "mother" was lucky enough to stay alive and preserve the family fortune, which seemed to be a generous move by the government and government offices, but it was only to satisfy the selfish desire to eat Yu's cabbage. Shen Congwen is accustomed to writing about the personnel of the city with critical and ironic strokes, "When everyone returns home, they must still have the opportunity to dream of guessing with Mr. Wuliu. He uses such a speculation to satirize the ignorance of the majority of people in Chinese society at that time, "I would rather be a dog in peace than a man in turmoil", who only cared about the immediate pleasures and ignored the rise and fall of the country, exposing the ignorance and indifference of Chinese people, and glorifying the millions of benevolent people like the "son" in the text. "The Chinese people's ignorance and indifference are exposed, and the noble quality of "to leave a clean slate on earth" is praised.

To sum up, Shen Congwen said "beauty is always sad"[3], the Yu family vegetable garden looks like a harmonious, but if you look at its essence through this thriving illusion, you will be able to feel the suffering. The mother and son of the Yu family are unfortunate, and they are finally pushed to death by the era. Unlike other works of Shen Congwen and other works on revolutionary literature, Shen Congwen writes in a lyrical and calm tone rather than with tears and accusations, embellishing and rendering the unnoticeable tragedy with the beauty of nature and human feelings, writing about the "beauty in sorrow" and the "beauty in sorrow". Writing "The Sorrow of Beauty" and "The Beauty in Sorrow". [3] Instead of portraying the image of great heroes, the hardships of life and social turmoil, he turns his attention to the common people living in the lower strata of society, showing the ugly world of that chaotic era with their sorrow and happiness. To truly understand Shen's feelings in his writings, one should not only immerse in the beauty presented on the surface, but also go deeper into the text and feel Shen's sorrow in the blood and tears flowing between the lines.

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Exploring the Innovative Mode of Voice Pronunciation Course Reform in Broadcasting and Hosting

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Abstract

Education is the foundation of a nation and a strong nation, and the root of whether a discipline can develop in the long run lies in whether education can adapt to the requirements of the times with flexible adaptations. Under the new situation, the original education and teaching mode of broadcasting and hosting art majors has shown inevitable limitations. In order to make the broadcasting and hosting majors adapt to the development trend of the new era, and to meet the new development of media industry and the increasing professional knowledge demand of contemporary college students, the course of "voice pronunciation" of broadcasting and hosting majors should be effectively reformed to break through the traditional education and teaching mode. In order to meet the new development of the media industry and the growing demand for professional knowledge of contemporary college students, the "voice pronunciation" course of broadcasting and hosting majors should be effectively reformed to break through the traditional education and teaching mode and pave the way for future education and teaching of broadcasting and hosting. With the development of society, the problems students encounter are not static, but variable and multifaceted. The author makes a detailed analysis of the pronunciation problems encountered in the learning process of broadcasting and hosting, and gives appropriate examples, and finally summarizes the problems comprehensively and puts forward a few suggestions for reform and innovative mode.

Keywords

New situation, Broadcasting and hosting majors, Curriculum reform, Voice vocalization, Innovative mode

With the rapid development of society, the media industry has become increasingly prosperous, and the standards required of announcers and presenters have been raised to a certain extent. Therefore, in the process of education and teaching of the course of "speech and voice" in broadcasting and hosting, teachers must reform and innovate their teaching methods to meet the



rising needs of students and society.

1. The Pronunciation Problems

Students majoring in broadcasting and hosting have certain professional characteristics in voice pronunciation: one is that students in this major have a solid voice foundation, and usually have a low rate of voice errors, with minor errors mostly focused on their own voice defects. For the students of this major, voice defects mainly refer to a state of straying between correct and incorrect voice pronunciation, although such voice defects do not form an opposition to the original meaning of words and do not affect the correct understanding of the listeners of the connotation of the utterance, but there is still a certain degree of deviation between voice defects and standard voice pronunciation. Secondly, due to the rapid development of the times, most students of broadcasting and hosting majors are influenced and disturbed by the current diversified factors, and are attacked by the corrupting thought of quick success, leaving behind the importance of standard pronunciation; thirdly, they are seriously influenced by various weird pronunciation and foreign diversified pronunciation methods in the Internet, which bring certain interference to the students of broadcasting and hosting majors in their normal pronunciation learning[1]. By analyzing and studying the problems that students of broadcasting and hosting majors often encounter in the process of daily study, the following points are summarized.

1.1 Focus on Respiratory Control

In the process of practicing voice and pronunciation for students of broadcasting and hosting, it should be clear that the main source of sound production relies on the reasonable regulation of individual breath, so in the course of education and teaching of "voice and pronunciation" for broadcasting and hosting majors, professional teachers usually emphasize the reasonable control and use of breathing. When college students majoring in broadcasting and hosting first enter the college campus, they will have strong curiosity and positive psychological vision about what they will learn in the future, so most of them are eager to make their voices as charming and infectious as teachers or famous hosts through professional training within a certain period of time. In this mindset, they spend a lot of time on training their voices to spread farther and cover a wider range. Often, in the process of practicing their voices, college students in broadcasting and hosting majors will imitate the daily practice of some drama performance students, understanding voice strength as an effective way to control their voices. Due to the nature of the profession, drama performance majors need to perform a strong control method in terms of voice control, which generally requires students or actors of this major to be able to spread their voices from the theater stage to any corner of the performance venue without the use of amplification equipment. However, the processing and control of voice by students of broadcasting and hosting majors is weak control in comparison, because in most cases announcers and hosts need to use amplification equipment in the process of work, so it is not necessary for students of this major to have a loud voice like a drama actor, but they need their own voice to have the characteristics of clarity and



concentration, so that when using the microphone to ensure that the voice can "in the mike". In the process of selecting announcers in the last century, due to the special requirements of political propaganda and the limitations of simple recording conditions as well as recording equipment at that time, there was usually a preference for personnel with their own mid-air and wide voices. With the development of the times, in the new situation, the audience for the host voice aesthetic needs have become more diversified, but the basic requirements of the standard or should spit pronunciation clear and accurate.

At the present stage, there are still many broadcasting and hosting students in the process of "voice pronunciation" course learning one-sided focus on the control of breathing rhythm, not really pay attention to the oral control. As a result, the voice is superficially loud, but it is difficult for the audience to hear the content clearly. According to the cultivation rules for students of broadcasting and hosting, the first thing that college students who have just studied this profession need to solve is the problem of Mandarin pronunciation, but this key issue is often ignored by most students. Students without professional voice training usually have the following problems in voice pronunciation: first, the lips and tongue lack certain strength in pronunciation, and at the same time, the mouth seems soft and flat; second, the voice is scattered and unfocused. These basic problems must be improved by a long period of professional training and oral control. From an objective point of view, if oral control and correct pronunciation of Mandarin cannot be taught and trained separately, it is very easy to cause one-sided and isolated teaching content. In general, many students' own voice problems that are difficult to change can be improved by adjusting and improving the actual state of their biting organs to achieve the desired training effect, and even achieve twice the result with half the effort[2]. The most prominent difference lies in the location of the oral resonance point, which is more backward for the northerners and more forward for the southerners. For example, if we look at the pronunciation of the most basic vowel zh ch sh, the southern students are affected by the position of their own cavity resonance point, and in the process of pronouncing this group of vowels, the voice becomes more forward, and even if they improve it by surface phonetic correction, it will still be repeated. However, if students are guided to improve the position of the resonance point in their own mouths, it will be easier to solve the pronunciation problems of this group of consonants. Besides, the pronunciation of the rhyme an and the preposition ian is also a difficult task for the southern students. Usually, first-year students of broadcasting and hosting majors usually have poorly opened mouth and tight teeth. In the process of pronouncing this group of rhymes, it is very difficult for them to stand up and open the mouth of the rhyming belly a. As a result, the sound produced by the southern students sounds very flat and lacks roundness. Therefore, the professional practice of increasing the oral opening in the daily training will have a very obvious effect.

1.2 Focus on Vocal Rhyme Control

In the process of studying broadcasting and hosting, the basic vocal characteristics of Mandarin are very close to those of the northern dialects, and there are only differences in some



pronunciation tones, so the northern students The students from the north can enter the learning state very easily. In the process of correcting the errors in phonetic pronunciation, it is obvious that the northern students have fewer problems in the pronunciation of vowels and rhymes than their southern counterparts, and the errors are usually concentrated in the control of vowel tones. However, for students from southern regions of China, such as Sichuan, Zhejiang, and Fujian, there are many problems in the process of intonation. The education and teaching mode of Mandarin in China's colleges and universities has adopted the vocal-rhyme center theory for a long time, which means that special attention is paid to the importance of vowels and rhymes in vocalization, but the importance of intonation in vocalization has not been given enough attention. Due to the long-term influence of this concept, some teachers in the course of "Voice and Vocalization" in broadcasting and hosting majors think that the difference of vocal tones can hardly have a great impact on students' future career, so they ignore the importance of vocal tones in the actual education and teaching process. However, when students speak Mandarin in school with a strong local accent, it not only brings a certain obstacle to the communication between themselves and their classmates, but also causes a certain impact to their personal image established in the minds of their classmates. According to the survey, students who do not have a standard voice have difficulty in meeting the employment requirements of the media industry in their future career planning. In addition, the voice habit also has a certain influence and contagious effect, when a student in the class or the dormitory has serious voice tone problems, it will drive other students' voice tone value deviation in the process of interaction with classmates.

1.3 Focus on English-style Pronunciation

With the deep development of social and economic integration, English has become an international lingua franca. As a result of this, schools at all levels in China are strengthening the teaching of English as a subject with the aim of improving the overall English proficiency of the nation, but in the process of promoting the teaching of English, many obstacles have been created for students to learn their native language. Due to the influence of Englishized pronunciation, most of the students have deviations in their native language pronunciation. Most of the broadcasting and hosting students, when practicing their Mandarin pronunciation, confuse the English alphabet pronunciation with the vowels and rhymes in Hanyu Pinyin to a certain extent. During Mandarin vocal training, the tongue and mouth shape subconsciously approach the vocal habits and status of the English language.[3] For example, in Mandarin Chinese, the tip of the tongue needs to be curled upward to make contact with the front of the mouth to make a sound, and in Mandarin, there are more real sounds than imaginary sounds, and fewer nasal sounds are used. These English pronunciation rules and techniques are a wrong way in the process of Mandarin pronunciation.

2. Innovation and Reform Strategy

2.1 Enhance the Sensory Cognitive Ability

In the teaching process of broadcasting and hosting, breathing control is very crucial, and it is a



relatively weak link for most students. Students in this major have more or less problems in breath control during voice pronunciation, which makes it difficult to improve their broadcasting and hosting skills. Therefore, improving students' sensory perception in voice pronunciation courses can correct pronunciation errors in daily practice. It is recommended to improve sensory perception in the following ways: on the one hand, effective control of visual-sensory behavior. In the training of breath control, the correct vocal action is an important prerequisite, such as mouth opening, lip-tooth adhesion and lip and tongue strength. In order to guide students to observe and perceive the accuracy of their vocalizations, teachers can have students practice their vocalizations in front of a mirror in the course of daily practice, thus effectively combining the mutual promotion of visual and auditory senses to further improve the ability to control breathing. Through this practice method, students can observe whether their vocalizations are accurate in real time, so that they can continuously correct and improve their vocal skills. The prerequisite for students to effectively adjust their voice is to be able to perceive the vibrations accurately. In the process of learning, students need to be able to adjust their voices effectively in order to perceive the vibrations accurately. In the process of teaching voice production, teachers of broadcasting and hosting can guide students to use their own body to perceive the airflow movement, thus effectively improving their professional ability to control breathing. For example, in the teaching process of thoracic resonance, in order to effectively improve students' perception of thoracic airflow, teachers can guide students to place their hands on their waist and abdomen, perceive the flow of airflow in the process of vocalization, and thus deliberately control their vocalization. Through prolonged training and the gradual improvement of their professional vocal ability, students will naturally shift from a deliberate control to an unconscious professional state[4].

2.2 Innovative Education and Teaching Methods

The artistic expression of voice is the voice of the host, and the professional voice of broadcasting and hosting is closely related to the professional voice of drama, singing voice and acting voice. In the background of the new situation, the education and teaching of broadcasting and hosting majors should adhere to the concept of integration, fully integrate the training and teaching skills of diverse language arts to further enhance the actual vocal ability of students in this major. For example, singing vocalization, although this vocal technique is very different from the vocalization of broadcasting and hosting, but the emotional integration needs in the process of singing vocalization can effectively help the students of broadcasting and hosting to develop and improve their emotional control ability. Teachers can draw on the teaching skills of vocal music majors to guide students in song rap practice, helping them to experience the lip and tongue changes in the process of pronouncing words in rap practice, so as to improve the voice vocal level of students in this major.

2.3 Cultivate and Enhance the Cultural Temperament

Language is an important carrier in the process of cultural communication, and in the learning process of broadcasting and hosting, students should have a good cultural temperament and



cultural cultivation as a prerequisite for fully mastering the art of language. Therefore, in the process of education and teaching of broadcasting and hosting, professional teachers should focus on cultivating students' cultural temperament and cultivation, so as to continuously improve students' professionalism and employability. The cultivation of cultural temperament is not something that can be achieved overnight, but requires a long period of guidance and cultivation. Teachers can guide from the following aspects: first, pay attention to reading books on vocal skills, excluding textbooks, there are many books on the market related to broadcasting vocal profession, teachers can select and recommend them to students; second, pay attention to reading books on the art of daily speech; third, pay attention to reading books on literature and arts[5] .

Conclusion

To sum up, the pronunciation problems that students of broadcasting and hosting majors usually encounter in their daily learning process include lack of oral control, neglect of intonation and neglect of the standard pronunciation characteristics of their native language due to the influence of English pronunciation. The reform proposals include improving students' sensory perception, adopting more interesting and effective educational methods in the teaching process, and strengthening the cultivation of cultural temperament and cultivation of broadcasting and hosting students. At present, due to the impact of the rapid information technology network era, the teaching of the art of broadcasting and hosting is still in a stage of continuous experimentation and revision, in order to strengthen the development potential of the broadcasting and hosting profession, in order to meet the needs of students and society, the course of "voice pronunciation" in the new situation should In order to strengthen the development potential of broadcasting and hosting majors, and to meet the needs of students and society, the course "Voice and Sound" should be reformed and innovated in the new situation.

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On the Three Modes of World Dramatic Cultural Heritage Protection ^①

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Abstract

Five major theatrical genres, namely, Chinese Kunqu, Japanese Noh, Indian Hathiayan Sanskrit, Spanish Elche Mystery Theatre and Italian Sicilian Puppet Theatre, are included in the first group of masterpieces of the oral and intangible heritage of humanity. The conservation and transmission status of these five major theatrical genres has basically formed three major models, namely the Japanese model, the Indo-European model and the Chinese model. The preservation and development model of Chinese Kunqu has formed its own preliminary system.

Keywords

Theatrical Heritage, Three Models, Chinese Kunqu

From October 17 to November 16, 1989, the 25th session of UNESCO adopted the Recommendation on the Safeguarding of Folk Creations, recommending that all countries in the world take action as soon as possible to preserve, protect and disseminate folk creations and traditional culture as the common heritage of all humankind. In 2001, after a rigorous selection process involving submissions from cultural institutions and representatives of Member States, the Director-General of UNESCO issued the first batch of "Masterpieces of the Oral and Intangible Heritage of Humanity". In 2001, the Director-General of UNESCO released the first list of "Masterpieces of the Oral and Intangible Heritage of Humanity" to the world.

For the representative works of the drama category in the list, each country has adopted different characteristic modes of conservation or artistic inheritance formations, and their study will help to understand the characteristics of the conservation, inheritance and dissemination of Chinese kunqu

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from a global perspective.

1. Three Major models of Theatre Cultural Heritage Conservation

On May 18, 2001, after a voting process, UNESCO inscribed five major theatrical genres - Chinese Kunqu, Japanese Noh, Indian Hattiya Sanskrit, Spanish Elche Mystery Theatre and Italian Sicilian Puppet Theatre - in the first group of masterpieces of the oral and intangible heritage of humanity. The protection and inheritance status of these five major theatrical genres has basically formed three major models, namely the Japanese model, the Indo-European model and the Chinese model.^[1]

The preservation and transmission model of Japanese Noh music is closely linked to four key points. The first is the family tradition; the second is the acceptance of students; the third is the support of the foundation corporation; and the fourth is the behind-the-scenes support of the state, including relentless promotion overseas, especially in Western institutions of higher learning. Japanese people will always regret if they do not climb Mount Fuji once in their lifetime, or see Noh, Rant and Kabuki once.

The Kansei-ryu school of Japanese Noh music (pronounced Kanze-ryu in Japanese and translated as No theatre in English) was founded in the 14th century by Kanami, who was so diligent and influential that he became the head of the Kanseiza school, one of the four Yamato schools of Sarugaku (the prototype of Noh music). The second generation of his lineage, Kansei Genkei (commonly known as Zeami), relied on the patronage and support of Shogun Ashikaga Yoshimitsu to compile more than one hundred Noh scripts (ballads). In addition, Zeami's "Feng Zi Hua Zhuan" (ふうしかでん) is one of the performance empirics of Noh and an important monograph on the aesthetics of oriental acting. Through the inheritance of blood (sometimes from male to female), the transmission of apprentices, the dissemination of scripts and theories of performance, and the formation and development of genre styles such as mystery, grace, and elegance, this school of performance became the largest noh group in Japan from the Muromachi period (1338-1573), with hundreds of professional noh masters in the Kansei ryu and more than half of the noh enthusiasts paying dues alone. more than half of the noh enthusiasts in Japan.^[2]

The reverence for tradition and the respect for the sages have led to the creation of at least 50 plays by Zeami, which have survived to this day and can be performed in their original form. On December 19, 2015, at the "Sino-Japanese Traditional Theatre Symposium" co-organized by the Beijing Opera Critics Society and the Japanese Embassy, I was treated to a performance clip of Noh "Weng" demonstrated by the famous Japanese Noh actor Merosoria and his speech about his family's 600-year history of passing down Noh. Kunqu and Noh have both had a 600-year history of transmission, and Peking Opera has a 200-year history of transmission. However, from the perspective of bloodline inheritance, today the longest-running family in Chinese opera, the seven generations of Tanmen of the Peking Opera Laosheng line, which is called the first family in



Chinese Peking Opera, has only been passed down for about 150 years, which cannot be said to be a pity compared to the bloodline inheritance of Neng Le.

The Indo-European model can be broadly seen as a religious mystery theater model. The Indian Vatican opera of jottiyetan^[3] has generally been performed for 2000 years in Kuttambaram, a Hindu temple in the state of Kerala. It is an exemplary demonstration of the close integration of Sanskrit classicism with local cultural traditions. As the only Indian genre in which male (Chakyar) and female (Nangiars) perform together, the genre has a distinctive percussion (Nambiars) accompaniment. The expression of the local dialect of Malayalam, the strong color of the Kerala comedy, the evocative eyes, the richness of facial expressions, the standardized and precise dance vocabulary, and the long-lit stage divine lamp, all constitute the double attribute of amusing the people and the gods. The male actors from the Chagya tribe and their one-act plays are the fruit of the secret heritage of several families. The performance of this Sanskrit drama is extremely elaborate and detailed, often lasting more than 40 days for a single play. This model was also adopted by the Elche Mysteries in Spain, which have been performed for 600 years without interruption in the Basilica of Santa Maria de Elche under papal licence. The scenes of the death, coronation and ascension of the Virgin Mary are composed of a horizontal stage representing the "earth" and a vertical stage representing the "sky". The script, written in the Valencian dialect, was first compiled in a collection of plays in 1625. Its 600-year history of uninterrupted performances, the participation of the entire population of Valencia, and the constant flow of pilgrims from all over the world have made it a fundamental model for the preservation of religious theater, and a cultural miracle worthy of respect.

Since the new century, especially in the last decade, the Chinese kunqu model of conservation has forged its shape. Compared with the Japanese model and the Indo-European model, the Chinese kunqu model of conservation, inheritance and development, with the government as the leader and the theater companies and performing artists as the main force, has emerged as the most systematic and grounded model of sustainable development among the masterpieces of oral and intangible heritage of humanity. The characteristics of the preservation, transmission and development model of Chinese kunqu art are mainly reflected in a series of policies, measures and activities led by the government and actively implemented. In some dynasties, such as the Ming and Qing dynasties, the promotion and support of courtly opera, especially kunqu, greatly contributed to the development of the art of opera.

After the founding of New China, the Zhejiang Kunqu Opera Company's adaptation of "Shi Wu Guan" was performed in Beijing in 1956, which had a wide impact on the whole country, and Premier Zhou once lamented that one play had saved the life of an opera genre. In recent years, the National Project for the Rescue, Protection and Support of Kunqu Art has made remarkable achievements in many aspects, and has also demonstrated the outstanding "Chinese model" of preserving cultural heritage and passing on ancient operas. For example, the State has selected and rescued nearly 300 traditional kunqu operas starring many contemporary kunqu masters, with a



rich repertoire and different performance forms, from the Song, Yuan, Ming and Qing dynasties, ensuring that the "living heritage" of kunqu, the "world cultural heritage", can be preserved through modern technology. It ensures that the "living heritage" of kunqu, the "world cultural heritage", can be recorded and preserved with greater authenticity, stability and longevity through modern technological means.

Digital records of kunqu performance repertoire heritage have formed echoes of each other in Taiwan, China, the Austrian National Academy of Sciences, and the University of London, UK. It is to be expected that a globalized treasure trove of kunqu digital resources will surely integrate all aspects of the kunqu performing arts, from official and private sources, from professional troupes and ticket fans, and from Chinese bases and international teams, to leave behind a superb and eternal historical memory of the kunqu performing arts. In recent years, the Kunqu rescue, protection and support project of the state has funded the China Kunqu Museum to collect and organize a number of Kunqu relics and documents of historical and artistic value, and has established a theoretical research center for Kunqu art at Soochow University and held nine consecutive "China Kunqu Forum"^[4]. The conference was supported by the publication of a series of publications on kunqu. With the support of the conference, we have edited and published a series of books, such as the Proceedings of the China Kunqu Forum, the Research Series on Kunqu and Traditional Culture, and sponsored the editing and publication of a series of historical materials and research treatises, such as the Proceedings of the China Kunqu Forum, the Research Series on Kunqu and Traditional Culture, the Zhang Zidong Kunqu Codex, the Kunqu Performance Literature Collection, and the Chinese Kunqu Art Dictionary.

With the support of the Ministry of Culture, the Jingkun Office of the National Committee of the Chinese People's Political Consultative Conference and the China Federation of Literary and Art Circles, and with the direct promotion and support of Beijing Municipality, the Biographical Series of Chinese Jingkun Artists edited by the China Academy of Xiqu has also been published in more than 60 volumes. All these have provided diversified academic guidance and theoretical support for the inheritance and development of contemporary kunqu art and stage practice from the levels of data preservation and theoretical research. In contrast, the Japanese traditional theater preservation model, with the foundation corporation and family inheritance as the mainstay, is very successful in the inheritance of tradition, but weak in the development of theater; the Indo-European traditional theater preservation model, with religious temples as the mainstay, is in a relatively poor economic dilemma. In contrast, the Chinese model of traditional theater preservation, represented by Kunqu art, is not only in the main square of the national cultural strategy, but also has received positive response and vigorous practice from Kunqu practitioners, as well as widespread echo and support from the society, and has a leading spirit and exemplary significance among many UN States Parties.



2. The State of Chinese Kunqu Performances at Home and Abroad

The Chinese kunqu repertoire is not only inherited, collated, adapted and newly created, but also maintains a wide range, large camp, and regular performance dynamics at home and abroad. Without performances of a certain scale, the meaning and roots of the so-called preservation and inheritance are not perfect. Relatively speaking, the Chinese model may have its own advantages over the Japanese and Indo-European models in terms of the scale of regular performances. As of 2021, the Chinese Kunqu Opera Festival has been held eight times, honoring a number of outstanding creators of kunqu, outstanding theoreticians of kunqu, and units that have made outstanding contributions to the art of kunqu, and selecting a number of outstanding young and middle-aged actors. During this period, a series of major kunqu performances have been held, such as the "National Kunqu Excellent Repertory Exhibition Week" held in Nanjing in 2010, the series of events held in Beijing, Shanghai and Suzhou in 2011 to commemorate the 10th anniversary of the successful application of kunqu as an "inscription", and the series of events held in Beijing in 2013 to commemorate the 10th anniversary of the successful application of kunqu as an "inscription". In 2011, a series of events were held in Beijing, Shanghai and Suzhou to commemorate the 10th anniversary of the successful application of kunqu, and in 2013, the "Beautiful Purple and Sweet Red - 2013 National Kunqu Excellent Repertoire Exhibition" was held in Beijing, and in 2014, the "Famous Playwrights - 2014 National Kunqu Peony Exhibition" was held in Beijing. -The 2014 National Kunqu Opera "Peony Pavilion" Heritage Report Performance" in Beijing, etc. The "National Kunqu Art Rescue, Protection and Support Project" also actively promotes and subsidizes seven kunqu troupes across the country to conduct public welfare and popular performances, which not only gives more outstanding young performers the opportunity to practice on stage, but also allows more young people to have the opportunity to get close to and appreciate the outstanding traditional art of the nation, and creates an opportunity for the inheritance and development of kunqu art. This has created a better living environment and social foundation for the inheritance and development of kunqu art. At the same time, under the effective guidance of this initiative, the public welfare and social performances of kunqu troupes nationwide have been very encouraging, not only in terms of the number of performances, the increasing number of performances, the wide audience, and the social influence, but also in terms of the diversification of the forms of performances, including regular and fixed performances in campuses and tourist attractions, as well as in the subway, in real gardens, and the creation of global online network performances. This has made the kunqu stage more colorful in general, constituting different levels and styles of performances to promote kunqu and reach the public, thus showing a stronger vitality and force.

The Chinese model also has much to offer in the development of overseas performance markets. In order to further promote the excellent Chinese traditional culture and enhance the international influence of Chinese culture, the National Project for the Rescue, Protection and Support of



Kunqu Art also pays great attention to promoting and guiding outstanding kunqu opera troupes and outstanding kunqu repertoire to "go global" during the implementation process. With the support of the state, kunqu troupes have gone to the United States, England, Greece, the Netherlands, Switzerland, Sweden, Belgium, Japan, Estonia, Latvia, Tucson, and other 40 countries for foreign exchange performances. At the same time, we also use kunqu as a link to strengthen cultural exchanges with Hong Kong, Macao and Taiwan, and actively promote the participation of kunqu troupes, experts and scholars, and kunqu enthusiasts from Hong Kong, Macao and Taiwan in major performances, seminars and observations, such as the "China Kunqu Art Festival" and "China Kunqu Forum". This has further promoted the influence and competitiveness of national culture in the international arena and the formation of a worldwide "kunqu cultural fever" in recent years. In March 2006, kunqu actress Yang Fengyi was awarded the 2006 Florence International Women's Award in Florence, a city of cultural significance in central Italy. This is the first time in its 15-year history that the award has been given to an Asian. This award is a recognition of Yang Fengyi's continuous efforts to bring the art of kunqu to the international stage over the years. Since 1994, Yang Fengyi has starred four times in Italy in the Peking Opera "Princess Du Landuo" and participated in the opera "Princess Du Landuo" at the Rome Opera House in Italy. Since 2011, different versions of Kunqu's Peony Pavilion have been performed from Lincoln Center to the Metropolitan Museum of Art, and from North America to Europe, gaining widespread attention almost worldwide. 2014, the National Arts Foundation, under the supervision of the Ministry of Culture, has added regulations related to the promotion of opera art overseas, and it is believed that more Kunqu productions, with the support of the National Arts Foundation, will gain more popularity in the mainstream overseas theater. It is believed that more Kunqu productions will gain more favor in the overseas mainstream theater market with the support of the National Arts Foundation.

The overseas performance and development of kunqu cannot be ignored without mentioning Japan. From as late as the last century, the "Sino-Japanese cooperation" in the field of kunqu has been a great story, with some of the kunqu repertoire included in Mei Lanfang's visits to Japan in 1919 and 1924, and in 1960, the Japanese New Theatre Company performed Muxia Shuner's "Xi He" in Beijing. Hong Xuefei, who was in the Beikun cadet class at the time, was so moved that he later worked with Japanese professor Jingfang Shuyi to adapt the kunqu opera "Xi He". From Hong Xuefei's version in 1990 to Yang Fengyi's version in 1996, and the Shanghai Kunqu Opera Company's Liang Guyin and Ji Zhenhua's version of the Haifa kunqu in 1995, the competition between the northern and southern kunqu theaters to adapt and stage "Xi He" has become a cultural phenomenon. In 2001, the large-scale new kunqu opera "Guifei Dongdu" was staged with huge investment from both China and Japan, with elite talents from across industries and borders, another grand artistic collaboration between China and Japan on the level of kunqu. Early in the rehearsals of "Gui", former Japanese Prime Minister Toshiki Kaibe and Civic Party Chairman Fantastic Wufa sent their best wishes; Japan has contracted with Beijing to book more than 30



performances. The industry believes that the innovation of "Your Concubine's Journey to the East" has at least three aspects: first, the groundbreaking integration of kunqu with symphony, opera, dance, drama and other Western arts, creating a stage art development model in line with the international trend; second, the pioneering transnational cooperation, the integration of Chinese and Japanese cultural characteristics in one furnace; third, with the cultural tourism boom, to explore the potential market value of kunqu. In addition to the long history of "Sino-Japanese cooperation," international cooperation in kunqu art has also involved other countries and regions around the world. For example, in 2015, the Northern Kunqu Theatre of China and the Yakutia Republic of Russia cooperated in the "Yakutia Culture Day", in which the Russian side re-staged the Chinese opera classic "The Peony Pavilion" in the traditional literary form of the Yakutia Republic, while the Chinese side re-staged the Yakutia opera classic in the form of In the autumn of 2006, a youthful version of "The Peony Pavilion" was performed. In the fall of 2006, a youthful version of The Peony Pavilion was performed to critical acclaim at colleges and universities in San Francisco and Los Angeles, and in 2008, a collaboration between Tamasaburo Bando and the Suzhou Kun Opera Company became a phenomenon in Sino-Japanese theater collaboration.

3. Selection and Training of Theater Inheritors

The transmission of old theatrical genres as cultural heritage requires that generations of performing heirs be alive and active on the stage, displayed in the flesh and performed in living form. As for the selection and cultivation of inheritors of theatrical heritage, Nohaku and Kabuki in Japan basically adopt a family style of inheritance based on a blood background and adhere to various rules of passing down to men but not to women. This method of inheritance has the advantages of a long history, a strong brand and a unique style, but it also has the disadvantages of being relatively conservative and not having a wide range of options. The male performers of Vatican opera of jottiyetan, which is said to have a history of more than 2,000 years, have been handed down individually and confidentially from one generation of masters to the next, and its repertoire and teaching materials have been monopolized by several families and kept secret. As the patent of several tribes such as Chakyar, Nambiar and Nangiar in Kerala, India, its religiosity and sacredness have been carried to the extreme, and the principles of the rituals and the immutability of the repertoire are extremely strong. However, the excessive monopoly of the family and the particular regionalization of the genre have made it too niche and limited its influence. The formation of the "Chinese model" for the training of kunqu inheritors has gone through two important stages and is reflected in two specific forms of inheritance.

From 2005 to 2009, the National Kunqu Rescue, Protection and Support Project established the Kunqu Creative Talent Training Center and the Kunqu Performing Arts Talent Training Center in Zhejiang and Shanghai, respectively, and held five training courses for kunqu composers and five training courses for kunqu performers. More than 170 kunqu writers, directors, musicians and



choreographers and more than 200 young performers have received professional training of high standard. For example, the Performance Center set up at the Shanghai Opera School, with Cai Zhengren and Yue Meiti as the main teachers in its training course for minor students and Liang Guyin, Zhang Xunpeng and Shen Shihua as the main teachers in its Dan class, has taught a number of repertoire to students from major kunqu troupes and has trained a strategic backbone for the future development of major kunqu troupes.

The second is the project of apprenticeship of famous contemporary kunqu artists^[5]. Over the past 10 years since 2012, in view of the fact that the Beijing opera world and other local operas have partially revived the tradition of apprenticeship of famous artists, the Ministry of Culture has launched the "Famous Artists Passing on Opera - Contemporary Kunqu Famous Artists Apprenticeship Project" based on the national level, which has established the government-led mechanism for the inheritance and innovation of kunqu art talents. The first "Famous Artists Passing on Opera - Contemporary Kunqu Masters Apprenticeship Project" specially recruited 11 old generation kunqu masters such as Cai Zhengren, Zhang Jiqing, Wang Shiyu, Hou Shaokui, etc., and adopted the form of "one with two" according to different trades. In 2013, the "Famous Artists Passing on Their Operas - The First Reporting Performance of the Contemporary Kun Opera Master's Apprenticeship Project" and the "Famous Artists Passing on Their Operas - The First Reporting Performance of the Contemporary Kun Opera Master's Apprenticeship Project" were held. In 2013, we held the "Famous Artists Passing on Their Operas - The Second Ceremony of Apprenticeship of Famous Contemporary Kunqu Opera Artists", in which 13 famous kunqu artists, including Zhang Jingxian, Zhang Mingrong, Shi Xiaomei, Hu Jinfang, Lei Ziwen and Wang Shiyao, were hired to teach 28 students, further expanding the scope of the "Famous Artists Passing on Their Operas" program. The scope of the "Famous Artists Passing on Their Performances" project was further expanded. In 2014 and 2015, the project reached its third and fourth sessions. Starting from the fourth edition, in addition to continuing to recruit the old generation of famous artists, a group of middle-aged kunqu artists, such as Wang Fang, Luo Yan and Gu Haohao, participated for the first time in the process of accepting students to pass on their skills. As of 2021, the kunqu chapter of the famous artists has been handed down in an orderly and impressive manner. This trend demonstrates the systemic nature and continuity of the project, and foretells that new generations of famous artists will enter the inheritance project in the future, so that the work of kunqu transmission will continue from generation to generation. In the author's opinion, the transmission of famous artists is the best way to preserve the heritage of ancient repertoire in the history of human drama. The Japanese Noh and Kabuki tradition also has its own characteristics, but the family transmission system based on bloodline also has great drawbacks. For example, should a breakthrough be made in the past, when men were passed down to women, and how big should the breakthrough be? What if one generation has a bad voice? What if there is no interest? Only pass on their own children and not the children of others, in terms of the law of artistic talent, is not scientific enough. The model of passing on the opera to



famous artists in Kunqu has been extended to Beijing Opera and most of the opera genres in China. This unprecedented initiative in the history of theater has two characteristics of honor and responsibility. First, the inheritance of kunqu is a national cultural project, and the remuneration of the famous artists is lower than the "market price" of teaching kunqu, but it is a solemn trust in the name of the state, which has never been done in China or in the West, which makes the teachers of kunqu feel a sense of honor and mission. Secondly, the famous opera masters do not stay in words and are not just a showcase, but measure the results of their teaching by the apprentice's performance.

4. International Review and Consideration of Chinese Kunqu Preservation Model

As mentioned above, the Chinese model of traditional theater preservation has made certain achievements, but promoting its further sustainable development requires the strong support of the government, the kunqu community, and all sectors of society. Compared to the mystery plays that have been performed for 600 years in a row in cathedrals, and compared to the incense fires that have never been extinguished in the temples of Sanskrit opera, the heritage of kunqu has been intermittent throughout its history, sometimes to the point of near extinction, and the lessons in this regard deserve to be seriously learned and reflected upon. There is a view that kunqu has not been divided into genres and styles throughout the ages. In fact, this is not accurate. From the kunqu literature since the Ming and Qing dynasties, kunqu has never been assigned. There are subtle differences between the Wujiang and Linchuan schools that we used to talk about, the Northern and Southern Kunqu, and the Songjiang, Kunshan, Changshu and Jiaying schools among the Southern Kunqu. There is also a clear difference in the style of kunqu singers who sing but do not perform and those who perform on the stage. Even the style genres between the old artists of the Chuanzi generation and between the Chuanzi generation and Yu Zhenfei have many differences. Differentiation is genreization, and genreization is stylization. As a courtly kunqu style, Beikun's spittle has always been more Chinese, more Huguang, more similar to that of Beijing opera. The Kunqu team in Jiangsu and Zhejiang originally sang in both Kunqu and Su operas, so they had a greater connection with the Suzhou voice and a more "sweet and sticky" character. Since the founding of New China, however, the Jiangsu Kunqu Academy and the Suzhou Kunqu Troupe have become more influenced by Suzhou opera, while the Zhejiang Kunqu Troupe has drifted away from it. It is difficult for a troupe and an actor to leave a clear mark on history without their own style and genre. The multitude and complexity of Beijing opera genres provide an excellent example of the development of the art of the Beijing opera voice. The bigger problem is that without genres there is no style, and without style there is no division of labor, and they will squeeze each other in the repertoire and in the limited space for preservation of heritage and creation. In the case of the seven major kunqu troupes (not counting those in Taiwan and



excluding the newly established Kunshan Contemporary Kunqu Troupe), many of their repertoires clash, many of their themes "fight", and many of their creative acts are actually repetitive imitations. If, under the guidance of a general plan, each kunqu troupe's strengths were differentiated and divided, the development of the seven kunqu troupes would be smoother, more unique and diversified, and those highly respected and virtuoso performers would be able to establish their own schools and become a new generation of stylized and genre-oriented masters. In the process of realizing the great rejuvenation of the Chinese nation, the economic rejuvenation is in the forefront, and the cultural rejuvenation of national culture is also characteristic, but the rejuvenation of kunqu and opera culture can best convey the charm of Chinese cultural rejuvenation. Kunqu is the first to create a Chinese model for the preservation of the oral and intangible cultural heritage of mankind in the opera world, and it is the first to pioneer in the forging of the traditional spirit and aesthetic norms of the Chinese nation, which deserves the attention and attention of opera artists throughout the country and the world. The Chinese model for the preservation of kunqu not only provides a good model for the revival of Chinese traditional culture, but also for the preservation of the ancient culture of mankind and the construction of a spiritual and aesthetic home.

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The Relationship between Family Environment and College Students' Mental Health

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Abstract

Strengthening the mental health education of college students is a major issue facing university education at present. This paper starts from the relationship between family environment and college students' mental health, draws on relevant theories at home and abroad, and provides a basis for the development of mental health education in schools and families. The correlation between family environment and mental health of university students is studied by using the literature method, and some countermeasures are proposed, with the aim of improving the psychological quality of university students and promoting their overall development.

Keywords

College students, Family environment, Mental health

College students are the main force of social development, however, in recent years, with the dramatic increase of pressure in various aspects such as family and employment, on college campuses, there are increasing phenomena of students running away without leave, mental disorders and unnatural deaths, which have caused serious impact on the safety and stability of schools, and some even affect the normal order of study, life and work of schools. The mental health problem of college students has attracted more and more general attention from educated people, so it is important to seriously study and grasp the current situation of college students' psychological problems, explore the causes of college students' psychological problems, help them solve the psychological problems frequently encountered in the process of psychological development and daily life according to the psychological characteristics of college students' group, optimize the psychological quality of college students, and make them comprehensive, full, harmonious and It is an important issue for the comprehensive implementation of quality education in colleges and universities ^[1]. The family environment is closely related to the growth of college students. Family is the most initial and basic educational environment in life, which has an important influence on the psychological development of adolescents ^[2], and understanding the differences of college students' perception of family environment and its influence on mental



health can provide a basis for the targeted mental health education work.

1. The Current Situation of the Influence of Family Environment on Mental Health

School mental health education in the modern sense originated in the United States and was first developed in Europe and the United States. As an important part of school mental health education, college student mental health research has been developed in Europe and the United States, especially in the United States, and the supporting research facilities and tools are also relatively complete [3].

In the article "The Current Situation, Trends and Implications of Research on College Students' Mental Health in the United States", it is stated that at present, the research on college students' mental health in the United States is developing more rapidly and the research tools are more perfect, the preparation and use of scales are more scientific and standardized, and the types of scales show a trend of diversification. In the study of the same nature of the problem, a variety of scales are used.

Bandura's social learning theory states that human growth and knowledge are acquired through constant observation and imitation of others. One of the most important psychological characteristics of 3-6 year olds is their strong curiosity and desire to learn. Therefore, parents' parenting behaviors invariably have a direct impact on children's behavioral development. In studies on the influence of family factors, researchers have used different scales depending on the dimension under study. The article notes that in "A Longitudinal Study of College Students Who Have Lost a Loved One", the researcher used a projective method to select cards from three dimensions, all of which were selected from the Test of Apprehension (TAT). In "A study of family origin as a predictor of psychological impedance in college students," the researchers examined the relationship between family origin and psychological impedance in college students. The study used the Treatment Impedance Scale (TRC) and the Family Environment Scale (FEC) and concluded that five family factors were good predictors of psychological impedance in college students [3].

The current domestic research in this area is divided into two categories: 1. the social life context of the family, mainly on the economic status of the family (family income), family location, parents' occupation, parents' education level, family structure, etc. 2. the psychological environment of the family, mainly on the influence of family parenting style and family atmosphere. These empirical studies on the effects of various family factors on mental health can be subdivided into phenomenological descriptive and mechanistic exploratory ones according to their nature. The former mainly describes the impact of relevant family factors on mental health phenomenologically, while the latter explores and reveals in more depth the psychological mechanisms underlying the influence of family factors on mental health [4].

In "A Study of the Influence of Family Environment on the Mental Health of Middle School Students", the researchers examined the influence of family environment on the mental health of middle school students, using the "Family Environment Scale" (FES-CV) and the "Mental Health Scale for Middle School Students" (MSSMHS) administered simultaneously, and concluded that family environment has an influence on mental health, with grade and gender differences [5]. In "A Review of Research on the Relationship between Family Parenting Styles And Child



Development," the authors compiled research on the relationship between family parenting styles and child behavior, research on the relationship with child social development, and research on the relationship with child character formation to describe the relationship between the family environment and child development.

One of the more researched elements of family psychological factors is about family parenting styles. The study of family parenting styles has become an important research topic and field in modern educational psychology and developmental psychology, and the research on parenting styles mainly revolves around the relationship and influencing factors between them and mental health, academic performance, personality traits, socialization, and interpersonal relationships [6]. Many studies have shown that poor parenting styles are the main cause of students' psychological ill health. The vast majority of articles in domestic empirical studies on the influence of family factors on mental health are phenomenologically descriptive in nature. These studies describe the effects of a range of family factors on mental health [4].

2. The Main Factors Affecting the Mental Health of College Students

2.1 Own Mental Health Status

Mental health is a state in which a person has a sense of stability in the internal environment and is able to adapt to the external environment in any form socially, that is, when encountering any obstacle or difficulty, there is no psychological disorder and the person is able to overcome it with appropriate behavior. The criteria of mental health can be summarized as: normal intelligence, emotional health, sound will, consistent behavior, good grace and relationships, and personality stability [7]. However, with the progress of the times and the development of society, the psychological health of college students is far from what it used to be. Faced with pressure from parents relatives and society, they do things with obvious compulsion. A large number of surveys have shown that the main reason for the high morbidity rate of college students in China is psychological disorders, and mental illness has become the main disease of college students. The specific manifestations are terror, anxiety, compulsion, depression and emotional crisis, neurasthenia and so on. Some schools conduct annual surveys on the mental health status of new students, and the results show that a large number of college students have poor psychological quality and different degrees of disorders every year [8]. Zhang Mingquan conducted a mental health test on a total of 8684 students at Northeast Normal University, and from the results, college students with psychological disorders or psychological confusion accounted for about 25% of the total number surveyed [9]. Some studies showed [10] that the total detection rate of psychological abnormalities among college students on SCL-90 was 32.49%, the total detection rate of anxiety in SAS evaluation results was 10.37%, and the total detection rate of anxiety in SDS evaluation results was 16.82%. This indicates that the overall psychological condition of college students is at a subhealthy level.

2.2 Family Environment

The family psychological environment is primarily the relationship between family members. It is the psychological system constituted by the atmosphere and lifestyle of family activities [11]. The family psychological environment is the most familiar psychological environment for children, and they are infected by the family atmosphere from childhood, which leaves an indelible influence inside the child, regardless of whether the family atmosphere is good or bad.

Families spending time together in a non-recreational environment can create a tense mood in the



child with significant obsessive-compulsive symptoms. In addition to entertainment, cultural and organizational aspects also have a favorable impact on the psyche. Without recreational activities cultural activities, children tend to develop no interest in doing things, indifference to emotions, numbness to things around them, and even the formation of a self-contained personality. Children who grow up in families without cultural and recreational atmosphere do not feel culture and entertainment, do not experience the fun of it, and are prone to alienation and conflicts with those who grew up in a cultural and recreational atmosphere. Conflict is also an important reason for the exacerbation of children's psychological problems. Not only does conflict between children have an impact on mental health, but also conflict in the family environment has an impact on mental health. Huiduo Wu (2009) studied the relationship between family environment and mental health using the UPI and the Family Environment Scale (FES-CV) and found that ^[12]. Students who may have psychological problems showed more ambivalence and less intimacy and emotional expression in their family environment compared to students who may not have psychological problems. If there is low intimacy between family members, it can easily lead to emotional problems. Inability to express their emotions smoothly in the family cannot relieve the psychological stress caused by the confusion of growing up, forming personality traits with insecurity, which further form interpersonal communication barriers, and families with high ambivalence usually have more conflicts among their members and are more likely to feel depressed and anxious ^[4]. Hu Shengli's study showed that family environment explained 27.83% of the total variance of the items influencing students' mental health ^[13].

When children go to college, some parents shift from focusing on their children's mental health growth to their children's living expenses at school, thinking that they can relax their psychological education after the rebellious period. In fact, family education needs to be accompanied by school education and social education. The psychological level of college students rises a step compared to the previous stages as they enter adulthood. At the time of the psychological transition between adolescence and adulthood, parents also need to keep learning so that their children can make a smooth transition with good psychological regulation and mental health care.

In the family parents should set an example and set a good example for their children. The creation of a united and harmonious family atmosphere depends not only on the educational atmosphere between family members for their children, but also, and more importantly, on the establishment of a good relationship between parents. In terms of the intimacy of the family environment, a good relationship between family members will make the family atmosphere harmonious and conducive to the development of a healthy personality of the child. Family education will be implemented more effectively in a united and harmonious family. If parents adhere to the principle of being both loving and strict with their children, sometimes just a kind and encouraging glance, a heartfelt conversation, an earnest and sincere loving expectation can have an effective guiding effect and become a positive driving force for children's behavior. Research on the relationship between family atmosphere and personality traits has shown ^[14] that individuals in a harmonious family atmosphere are more emotionally stable, whereas individuals in conflict and discrete family atmospheres are more likely to be emotionally unstable and develop cold, hostile, and withdrawn personality traits.

3. The Way to Solve



Creating a harmonious and good family environment not only improves students' mental health, but also has an important significance in improving their academic performance. Some parents will continue to pay attention to their children's academic performance. At the stage of middle school and high school, some parents have been accustomed to demanding their children in intellectual education and neglecting their children's inner education, and still maintain this attitude at the college level, and often blame and criticize their children, making them prone to negative psychology when comparing with children of the same age. Families that pay proper attention to their children's studies, on the other hand, will have more room for their children to develop with less stress.

Then how to create a good family environment, in Kong Qiying's practical strategies for a good family education environment put forward the following aspects, first of all, create a good family physical environment, including leaving space for children to move around, and choosing food, clothing, use and other living items for children to be scientific and reasonable. Provide items conducive to children's intellectual development, and pay attention to beautifying the home environment. A beautiful family environment is characterized by the style and arrangement of furniture, the matching of interior colors, and the treatment of light and darkness in accordance with the laws of beauty. Building a harmonious psychological environment, such as establishing an appropriate parental role, paying attention to the attitude and behavior of parent-child communication, establishing a harmonious family atmosphere and a reasonable family lifestyle, and having reasonable expectations for children. As well as creating a happy information environment, a rich and good information environment plays a role in helping children expand their horizons, develop their interest and habit of exploration and cultivate their emotions.

4. Conclusion

Mental health education for college students is far from enough to rely on families alone, and schools should also strengthen the mental health education for students. Mental health courses are offered to help freshmen adapt to the new environment as soon as possible, to reduce the psychological pressure of students preparing for graduate school in their third year, and to provide psychological support for fresh graduates looking for jobs in their fourth year, so that they can complete the transition from school to society well. The school should have a psychological counseling service, study the characteristic laws of college students' mental health, solve the problems encountered by students, actively cooperate with social psychological counseling institutions, regularly carry out psychological lectures and psychological counseling, so that students' personality qualities can develop harmoniously.

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A Study of the Dialectical Relationship between New Practical Aesthetics and Ecological Aesthetics

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Abstract

From Marx's thought, both ecological aesthetics and new practical aesthetics are important and indispensable aspects or dimensions of practical materialism. Ecological aesthetics and new practical aesthetics both share the common goal of striving for a fully developed individual, and ecological aesthetics is the enrichment and improvement of the theoretical system of new practical aesthetics on the premise of sharing the ideal goal with new practical aesthetics. This paper attempts to argue the dialectical relationship between ecological aesthetics and new practical aesthetics from the theoretical basis of ecological aesthetics and new practical aesthetics with the help of Marxist theoretical ideas.

Keywords

New practical aesthetics, Ecological aesthetics, Aesthetics, Materialistic pragmatism

After the great discussions in the 1950s and 1960s, practical aesthetics gradually established its mainstream status in contemporary Chinese aesthetics. By the 1990s, the development of Chinese aesthetics was in a period of a hundred contending schools of thought, and the authority of practical aesthetics was challenged, and a new practical aesthetics emerged from the debate between practical aesthetics and new practical aesthetics. Ecological aesthetics is a new form of aesthetics that has emerged since the 1990s, developed from a new kind of ecological aesthetics. Along with the birth of ecological aesthetics, scholars in the field have debated the relationship between ecological aesthetics and new practical aesthetics. Some scholars propose to replace the new practical aesthetics with ecological aesthetics, while others believe that ecological aesthetics is a sub-discipline of the new practical aesthetics as a whole. The author believes that eco-aesthetics, as a new form of aesthetics, has its own specificity and inevitability, but the existence value of new practical aesthetics cannot be dismissed. Ecological aesthetics and new practical aesthetics have the same origin, and ecological aesthetics is the pioneering and development of new practical aesthetics.



1. Taking Practical Materialism as the Logical Starting Point

Although the new practical aesthetics and ecological aesthetics are of different ages, they both grow on the fertile soil of the Marxist view of material practice and have a vigorous vitality. The practical perspective is the basic viewpoint of Marxism, and the generation of practical discourse has opened up a new direction of modern philosophy in the world - modern materialism. Practice, as the fundamental category of modern materialism, comprehensively reveals the modernity of philosophy, and contains the questions of postmodernism and its historical answers.

As a representative of "New Practical Aesthetics", Mr. Zhang Yuneng attaches importance to the analysis of the philosophical foundation of practical aesthetics and emphasizes the philosophical foundation of practical materialism. He especially attaches importance to the materialist view of material firstness, believing that material production governs spiritual production and discourse practice, and that aesthetic activity is transcended within them. He believes that practical materialism contains four parts: practical ontology, practical epistemology, practical value theory and practical dialectics. Therefore, Mr. Zhang Yuneng's new practical aesthetics pays particular attention to the concept of practice in the ontological sense, moving from natural ontology to practical ontology. Influenced and inspired by the ideas of Professor Jiang Konyang's multi-layered tiredness and other modern Western schools of thought, Mr. Zhang Yuneng systematizes his ideas. He believes: "Practice is a multi-layered and open concept. It contains at least three layers: the material exchange layer, the consciousness role layer, and the value assessment layer. These three layers contain their own internal systems: the material exchange layer contains three systems: the tool-operating system, the language-symbol system, and the social relationship system; the conscious action layer contains three systems: the unconscious system (the need-impulse system), the subconscious system (the purpose-construction system), and the conscious system (the emotion-mediating system); the value assessment layer also contains three systems: the compliance assessment system, the conformity assessment system, the purpose assessment system, and the compliance and conformity assessment system. purposeful assessment system, and the assessment system that unifies compliance and purposefulness."

^[1]These three layers and their respective subsystems make up the structure of practice, and interact and move interlockingly to constitute human social practice, the basic types of which are material production, spiritual production, and discursive practice. This is also a new development of practical aesthetics by the new practical aesthetics, which can thus prove that the new practical aesthetics is modern and open, and is an indispensable part of the aesthetic system.

Eco-aesthetics is a new achievement in the context of both "anthropocentrism" and postmodernism, and a new development of Marxism's materialistic view of practice. Mann's eco-philosophical concept of harmony and coordination between man and nature is highly consistent with our eco-aesthetic concept of harmony between man and nature, so Mann's eco-philosophical concept is an extremely valuable resource for us to think deeply and explore eco-aesthetics in the new century.

Materialistic pragmatism is a kind of materialistic worldview characterized by subjective and active practice, which is different from the old materialism and has a rich connotation of breaking through the shortcomings of traditional philosophical metaphysics. In the 1944 Economic and Philosophical Manuscripts, Marx explained in more detail and specifically the rich connotation of the materialist view of practice as a breakthrough from traditional metaphysics, mentioning: "We



see that subjectivism and objectivism, idealism and materialism, activity and movement, only in the social state do they lose their opposition to each other and thus to each other. their existence as such between oppositions; we see that the resolution of the theoretical opposition itself is possible only by means of practice, only by means of the practical power of man; the resolution of this opposition is therefore not merely a task of cognition, but a task of real life, which philosophy fails to solve, because philosophy regards this as a task of theory alone."^{[2]P127} That is to say, the opposition between materialism and idealism, between activity and subjection, between man and nature, can be resolved and thus unified only in the dynamic social practice of man, and cannot be resolved from the purely theoretical abstract realm of mind alone. In other words, it is also only social practice that can unify man and nature in contradictory opposition and unity as a whole fundamental. Man and nature are a pair of contradictory existences, for example, nature survives and operates strictly according to its own laws, and this also includes natural phenomena such as mudslides, earthquakes and volcanic eruptions, which can threaten the survival and development of human beings. On the one hand, human practice is to avoid harm for their own survival and development, but on the other hand, they have to transform nature. Once human practice goes against the laws of nature, it will not only destroy nature, but also make themselves suffer. Therefore, it is said that man and nature form a "co-integration", and only in social practice can man transform and use nature in accordance with the laws of nature, and produce a "co-integration" in the "unity of opposites" between man and nature. ". Marx, in his "Philosophical Manuscripts on Economics of 1844", clearly proposed that the "society" created through social practice is the "co-integration" of man and nature. In Marx's thought, the flesh and blood connection and wholeness of man and nature are unified in the practical activities of human society, and are unified in society. In short, although the objects of ecological aesthetics and new practical aesthetics are different and focused, they are both based on practice.

2. Ecological Aesthetics is the Pioneering and Transcendence of

Practical Aesthetics

Practical aesthetics is not a classical form aesthetics, and eco-aesthetics is not a complete transcendence of practical aesthetics. In a way, ecological aesthetics is a new branch growing from the prosperous tree of the new practical aesthetics, a self-transcendence of the practical aesthetics with openness and modernity, and a new development of practical aesthetics.

2.1 Ecological Aesthetics is an Indispensable Dimension of Practical Aesthetics

Mr. Zhang Yuneng is the first person in the field to study the relationship between ecological aesthetics and new practical aesthetics. He proposes that "ecological aesthetics is an indispensable dimension of practical aesthetics" from the scope of aesthetic research^[3]. The construction of aesthetics discipline from the aspect or dimension of aesthetic relationship, the scope of aesthetics research is mainly defined as three aspects or dimensions: the study of aesthetic subject, the study of aesthetic object, and the study of aesthetic creation, thus aesthetics has correspondingly: the theory of aesthetic sense, the theory of beauty, the theory of art, the theory of technical beauty, the theory of aesthetic education and other discipline construction, while relatively neglecting the "reality" in the aesthetic relationship of human to reality This aspect or dimension of the composition of "reality" has been relatively neglected. If we look at the "reality: the dimension of



the composition of the aesthetic relationship of man to reality, we can see that this "reality" mainly includes three aspects or three dimensions: the aesthetic relationship of man to nature, the aesthetic relationship of man to others (society), and the aesthetic relationship of man to himself. In this way, the construction of aesthetic disciplines can give rise to new aesthetic sub-disciplines: human aesthetics, dress aesthetics, etc., which study man's aesthetic relationship to himself; communicative aesthetics, ethical aesthetics, etc., which study man's aesthetic relationship to society (others); and ecological aesthetics, which specializes in the study of man's aesthetic relationship to nature. In this respect ecological aesthetics is an indispensable dimension of practical aesthetics.

In the past, there has been a lack of attention to the study of natural beauty and the aesthetic relationship between human beings and nature in aesthetics, and some branches of aesthetics, such as ecological aesthetics, have been overshadowed and neglected. Now, with the deepening of globalization and industrialization, ecological and environmental problems have become more and more prominent and have become major issues directly affecting the survival and development of human beings. Therefore, the study of natural ecological problems has logically entered the vision of humanities and social sciences as well as philosophical theorists and has become an important subject of their research. It is against this background of globalization that aesthetics and aestheticians call for the construction of an ecological aesthetics or the study of aesthetic issues from an ecological perspective, which is undoubtedly very necessary and is a manifestation of an indispensable research dimension in practical aesthetics.

2.2 Ecological Aesthetics is a New Development of the New Practical Aesthetics

Man has natural attributes, but they are not the only attributes, they are governed by the social attributes of man, because man is the sum of social relations, and the essence of man is his social nature, and his social nature is concentrated in social practice. Only by "building according to the laws of beauty" can man realize the unity of man and nature, naturalism and humanism. Marx pointed out clearly: "Only in society is man's existence in nature his human existence, and nature becomes man to him. Therefore, society is the completed essential unity of man with nature, the true resurrection of nature, the realized naturalism of man and the realized humanism of nature".^{[4](P122)} In other words, even the nature of man as a society requires the realization of unity with nature. Thus it seems that ecological aesthetics and new practical aesthetics are indispensable without one another, and that the loss of either is incomplete.

Both eco-aesthetics and neo-practical aesthetics are based on the Marxist view of material practice and have a solid theoretical foundation, thus being able to dialectically reveal the unity of conformity and purposefulness of beauty, aesthetics and art. However, ecological aesthetics and neo-practical aesthetics have their own focus and different objects of study. While neo-practical aesthetics focuses on solving the problem of man and nature, ecological aesthetics focuses on harmonizing the relationship between man and nature.

3. Manifest the Ultimate Humanistic Concern of Promoting the

All-round Development of Human Beings

As a new discipline that studies the aesthetic relationship between human beings and nature, ecological aesthetics is an important branch of aesthetics. Eco-aesthetics can be said to be based



on real needs and is a product of the integration of humanities and sciences. It can be said that ecological aesthetics and new practical aesthetics share a common ideal of human society, and they are in line with the concept of the comprehensive and free development of the individual under the ecological civilization of the harmony of heaven and man pursued by the new practical aesthetics, both for the sake of "perfect humanity". In a sense, the ecological environment is the external premise and natural foundation of practice, and the necessary law-compliant human practice is the way to realize the harmony between human beings and nature.

Due to the unreasonable "transformation" and "conquest" of nature by human society, especially the Western capitalist society under the influence of the concept of "anthropocentrism", the natural ecology and human living environment have become an important issue in the development of human society. Since the 20th century, the human living environment has been seriously destroyed and damaged, and the natural ecology and human living environment have become an important issue for human social development, a major problem that is almost related to the survival of human beings. It is in the context of this era that eco-aesthetics emerged, from which it can be inferred that the ultimate goal of eco-aesthetics is people, specifically pointing to people, human society, human survival and development. Therefore, eco-aesthetics is to deal with the relationship between man and nature in social practice, and to construct a harmonious and unified aesthetic relationship between man and nature for the survival and development of man, so that every individual human being can develop freely and comprehensively.

In today's era of globalization and waves of postmodernist thinking, anti-humanism and anti-anthropocentrism have become fashionable, and "postmodernism rejects the 'anthropocentrism' of the modern worldview and emphasizes the love and respect for the land and nature." "Contrary to anthropocentrism, which emphasizes the opposition between man and nature, postmodernism emphasizes the oneness of man and nature and predicts that a postmodern worldview that advocates the 'oneness' of humanity and nature and the harmony between man and nature will help people move toward a 'perfect human nature'".^[5] In this context, we believe that the post-modernist ideal of "the unity of man and heaven" is consistent with the human social ideal of practical materialism and practical aesthetics, and that their ultimate goal should be "perfect humanity", that is, "the fully developed human being". The "fully developed human being". However, the reason why we propose this ultimate goal is that in addition to the "constructive postmodernism" introduced above, there is also a "disintegrative (destructive) postmodernism" which is This kind of destructive postmodernism often completely dissolves the "center" when it is anti-humanism and anti-anthropocentrism, which will easily lead to unclear center, unclear goal and unclear purpose, and will eventually dissolve human beings in the state of nature. The "complete unification" of man and nature does not seem to be the ultimate goal of ecological aesthetics, and in fact the contradiction and opposition between the two is an eternal topic that can only be solved in the practice of human compliance and purposeful unification, not in the post-modernist utopian vision, and cannot be solved once and for all. In this process, it should be self-evident that human beings, human social practices, should always be the main aspect of the conflict. We believe that "anthropocentrism" is incorrect and is a modernist "myth" of rationalism, scientism, and progressivism of the expanding "modernity" since the Western Renaissance. "However, "anthropocentrism" is still indispensable, and without this center, everything on earth would lose its value and meaning.

In short, the new practical aesthetics and ecological aesthetics stand on solid ground, grow on the



soil of practical materialism, and possess vigorous vitality. Ecology can only be kept in balance through human practice in accordance with the laws of nature, and ecology is the external premise and natural foundation of practice, so it seems that the two are indispensable and complementary to each other. Ecological aesthetics and new practical aesthetics are theoretical systems that transcend themselves with the times and have important practical significance as an effective way to solve the aesthetic problems of human society. We look forward to the growth of eco-aesthetics and new practical aesthetics on the path of aesthetics with their deep theoretical foundation and broad-mindedness!

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A Study on the Overseas Dissemination of Chinese Classical Poetry^①

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Abstract

Chinese classical poetry is the essence of Chinese culture and plays a significant role in cultural exchanges between China and the world. Chinese classical poetry is also an indispensable treasure of Zhenjiang city culture. Zhenjiang's poems are rich in quantity and broad in the subject matter. The overseas spread of Zhenjiang poetry can convey the connotation of Zhenjiang's history and culture, open a window for the world to understand Zhenjiang's history and culture deeply, and promote Zhenjiang's culture to go global.

Keywords

Chinese classical poetry, Overseas cultural exchange, Ways

In recent years, China has strengthened its cultural self-confidence, carried forward traditional culture, and vigorously promoted it to the world. Chinese classical poetry is the essence of Chinese culture and plays a significant role in the cultural exchanges between China and the world. This paper takes Zhenjiang, Jiangsu Province, as an example. The dissemination and exchange of Zhenjiang poetry facing the world can convey the unique connotation of Zhenjiang's history and culture, open a window for the world to understand Zhenjiang's history and culture in depth, and

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promote Zhenjiang's culture to go global.

1. Research Significance

1.1 Zhenjiang Poems and Their Significance in Overseas Communication

Zhenjiang is located on the South Bank of the Yangtze River in China. It is the junction of the north and the south. Literati gathered here and wrote many famous poems. According to statistics, there are 1000 poems about Zhenjiang in "Quan Tang Shi" and more than 10000 poems and songs related to Zhenjiang by celebrities of all ages. Among the poems required to be recited by Chinese primary and secondary schools, Zhenjiang is the city with clear geographical information, with 6. Many Zhenjiang poems are immortal masterpieces circulated for thousands of years. These poems record the historical and cultural development of Zhenjiang in vivid language.

Classical poetry contains deep geographical information and humanistic feelings as an essential part of Chinese cultural resources. Its regional attribute closely connects historical and cultural celebrities with regional historical and cultural. To promote tourism, economy and culture with poetry, and to explore Zhenjiang's rich treasure house of poetry and cultural resources, is the need to enhance the attractiveness and competitiveness of Zhenjiang City and the necessity of Zhenjiang's economic and cultural development.

The overseas dissemination of Zhenjiang poems can enhance the world's understanding of Zhenjiang's city image, experience the city culture, and improve the city's image. The overseas dissemination of Zhenjiang poetry can break through the barriers of different cultures, strengthen the cultural exchanges between China and the world, and promote cultural appreciation and integration so that more people can understand the beauty of classical poetry, feel the charm of Zhenjiang culture, and understand the culture and history of their cities more deeply.

2. Research Status

2.1 Related Poetry Publications and Program Production

Zhenjiang has published a hundred poems in Zhenjiang, Jingkou poems, paintings, and other poetry-themed publications; Zhenjiang cooperated with CCTV to shoot Zhenjiang poetry and arranged large-scale dance dramas.

2.2 Relevant poetry practice activities

Zhenjiang organized an ancient poetry competition, a special lecture on "touring beautiful Zhenjiang with poetry", a short video contest on "walking into Zhenjiang in poetry", and a poetry recitation Conference for foreign students.



2.3 Communication Dilemma

The language of Chinese classical poetry is refined and rich in imagination and emotion. However, the euphemism and implication of the language of poetry, often "expressing emotions by borrowing the scenery", and the ubiquity of allusions, puns, metonymies and images add difficulties and obstacles to translation.

The differences in cultural background and growing environment make it rather challenging to understand poetry. It requires the translator to have a sufficient and profound understanding of the original author, writing knowledge and the work itself, and understand the rich connotation behind the poetry to translate the actual work to the greatest extent.

3. The Ways

3.1 Four cultivation

In the process of overseas dissemination of Zhenjiang poetry, two stable teams are needed: one is the team of teachers, who can be selected from Zhenjiang literary and historical experts and universities; Second, excellent overseas students can sort out and choose excellent overseas student representatives from all over the world from the universities in the town, and dig out more Zhenjiang narrators.

Select short, concise and catchy Zhenjiang classic poems, translate them into Chinese and English, compile them into a volume, and publish them as an essential reference for overseas exchanges of Zhenjiang local poems.

The combination of poetry and popular music can radiate the new vitality of the development of poetry, expand the content of contemporary popular lyrics, and improve the cultural taste of creators and admirers. Zhenjiang can cultivate many audio and video products in both Chinese and English, which can intuitively and vividly express the artistic conception in poetry to more easily arouse the emotional resonance of the audience and intuitively experience the history and culture of Zhenjiang.

Zhenjiang can record several micro classes for Zhenjiang poetry appreciation with the help of local universities and experts. The micro types have Chinese and English subtitles. Through vivid and flexible teaching methods, aesthetic poetry artistic conception, and random appreciation time, the content of poetry is presented.

3.2 Four Entries

In combination with various famous tourist attractions in the city, Zhenjiang has set up several standardized, unified and standard scenic spot translations related to poetry. It has matching tourism leaflets or picture albums to enhance the city's tourism image from the details.



Take various traditional festivals and cultural activities as opportunities to regularly carry out Zhenjiang local poetry and culture exchange activities in Colleges and universities and promote the dissemination of Zhenjiang's history and culture in Colleges and universities.

In combination with the Chinese level of international students from colleges and universities in China, other literature and poetry courses can be opened for all kinds of international students with different Chinese levels.

The use and attention of new media are essential. Through various WeChat official accounts, Chinese and English web pages, overseas YouTube, etc., we can actively and regularly recommend audio and video related to Zhenjiang poetry, Moke, and some poetry and cultural videos made by international students; To use new media to spread Chinese poetry culture, we must express the more complex and profound cultural connotation of poetry with vivid audio-visual elements.

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An Analysis of the Ideological Reasons for Jiao Hong's Collection of Books

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Abstract

Jiao Hong was a famous private bibliophile in the Ming Dynasty, and was known as the "first collector of books in Jinling". As a representative thinker of the Taizhou school of thought in the middle and late Ming dynasty, Jiao Hong devoted himself to building his own philosophical system, and the motivation for his reading and book collecting came from the need of Jiao Hong's internal intellectual logic. Jiao Hong's book collection not only helped him become a well-known thinker, but also contributed to the development of culture in the Jiangnan region during the Ming Dynasty.

Keywords

Jiao Hong, Nanjing, Thought, Book collection

In the late Ming Dynasty, there was a general tendency among the scholarly community to pursue material desires, such as Chen Jiru good antiquity, Zhang Dai good beauty maid, good molester. Jiao Hong did not pursue material desires, and his student Chen Yidian said that his master did not have any other personal fetishes and lived a simple life. Jiao Hong's only hobby was reading and book collecting, and his rich book collection allowed him to read a wide range of books, and he became famous for his erudition. Jiao Hong was not only a famous bibliophile in Jiangnan, but was also well known for his writings.

1. Jiao Hong's Book Collecting Career

"Ming Shi-Yi Wen Zhi" contains thirty-eight works by Jiao Hong. Due to the relatively impetuous academic atmosphere of the late Ming Dynasty and Jiao Hong's status as a cultural giant, a number of forged works by others have appeared in the market. Therefore, there is no unanimity among scholars as to the number and types of Jiao Hong's writings. However, according to the above statistics, Jiao Hong's writings are recognized as rich, and the number of books collected by



Jiao Hong can be seen from his writings. Jiao Hong's student Chen Yidian recorded that whenever and wherever he collected books, Jiao Hong did not care about the cost, and whenever he came across rare editions of ancient texts, he would try to buy them. Although the price of Ming Dynasty books was relatively low, it was only for contemporary books. For books of previous generations, especially rare editions, the price is considerable. Jiao Hong came from an ordinary lower-middle-class military family, and his father and brother raised the whole family to pay for his studies, but should not be able to afford to buy a lot of books, he could only borrow books to read and memorize them. However, he had to borrow books to read and memorize them, but he often forgot them, which was far from satisfying Jiao Hong's need for knowledge.^[1] Thus, the lack of books in his childhood led Jiao Hong to search around for books after his economic conditions improved, and to buy and collect them at any cost, especially for various rare editions of ancient books.

Qian Qianyi has recorded that Mei Dingjo, Jiao Hong, Zhao Qimei, and Feng Mengzhen agreed to meet every three years to share and copy each other's book collections.^[2] Mei Dingjo, character Yu Jin, also mentioned this in his letter to Wang Zhaoyun in the 42nd year of the Wanli era (1614).^[3] Liu Ziwei, or Liu Feng, was a late Ming book collector with a collection of tens of thousands of volumes. Zhao Qimei was a famous collector of cultural relics, calligraphy and paintings in the late Ming Dynasty, and his book, "Zhao Shi Tie Wang Shan Hu", was obtained from Jiao Hong as a base for his reference and finally became a sixteen-volume book. This shows that Jiao Hong was surrounded by many famous book collectors in the Jiangnan area in the late Ming Dynasty, forming a regional collection of books. Jiao Hong and Mei, Zhao, and Feng agreed to meet in Jinling every three years to show and review each other's collected books, but although this did not happen, Jiao Hong's book search and collection continued. In his later years, Jiao Hong continued to search for ancient books, and Yuan Zhongdao's "You Ju Shi Lu" records that in 1609, when he visited Jinling, Jiao Hong showed him the newly collected Yuan edition of "Lu Gui Pu".^[4] It is evident that Jiao Hong was so delighted to have found this book that he could not wait to show it to Yuan Zhongdao.

In the 14th year of Chongzhen (1641), Jiao Hong's descendants wanted to sell their book collection, twenty-one years after Jiao Hong's death. Huang Zongxi's "Tian Yi Ge Cang Shu Ji" records the sale of Jiao Hong's book collection.^[5] When Huang Zongxi heard that the Jiao family was selling their books, he was worried that Jiao Hong's books would be dispersed and immediately contacted them to buy them. Although Jiao Hong's descendants could not keep his books, they did not want them to be lost, so they intended to sell all the books to one family to prevent them from being scattered. The Jiao family asked for two thousand gold, Huang Zongxi can not get two thousand gold, so contacted Feng Yuanbiao who was serving as the minister of Nanjing. Huang Zongxi and Feng Yuanbiao close relationship, if Feng Yuanbiao to buy Jiao Hong collection, Huang Zongxi can also be able to read from time to time. Feng Yuanbiao was very happy, but Huang Zongxi could not make this happen, and Jiao Hong's books were eventually lost.



Jiao Hong's books were sold at a discount by his descendants and were still worth 2,000 gold, which was a considerable sum of money and the culmination of Jiao Hong's life's work. Jiao Hong's collection of books is of great value. According to "Yu Tang Cong Yu-Xu", "Mr. Jiao's brain library contains thousands of books, and his Yeche treasures ten thousand volumes, which can be collected and better comprehended." [6] Jiao Hong's book collection was unfortunately not inherited by his family's children, and more than twenty years after his death, the books he had spent his life collecting and proofreading still could not escape the fate of being scattered.

On a cultural level, Jiao Hong's book collection was important for his own academic training and that of other scholars. Although Jiao Hong was a book lover, he did not hide his books, and many of his contemporaries and later scholars, such as Li Zhi, Zhao Qimei, and Wang Tingne, were helped by Jiao Hong's book collection. Collecting and buying a large number of books necessarily required certain human, material and financial resources, especially Jiao Hong's insistence on searching for ancient books for many years, which were even more expensive. Since book collecting was so difficult, the reasons behind Jiao Hong's lifelong commitment to the cause are worth investigating. As a thinker, the motivation from within Jiao Hong's mind was an important reason for Jiao Hong to continue searching, organizing, and collecting books.

2. Motivation of Jiao Hong's Book Collection

In his response to Geng's academic chaos, Jiao Hong first refuted the Buddhist heresy, and secondly, suggested that people were not determined to become saints, but rather to learn. From this perspective, Jiao Hong argues that the problem with the current style of scholarship is not the study itself, but the lack of a desire to become a sage. Jiao Hong valued the importance of the connection between Confucianism, Buddhism, and Taoism in clarifying Confucianism's philosophy of mindfulness, and he also valued the role of "Respect for Virtue" and "Taoist Learning". [7] Jiao Hong sees learning for the sake of learning as a fundamental method of restoring nature, thus distinguishing it from the traditional Yangming approach of intuitive experience. Therefore, the emphasis on the importance of "learning" is the innovation of Jiao Hong's "work theory" in the study of mindfulness.

But the mere emphasis on "restoration" as the purpose of learning does not seem to explain why Jiao Hong strongly advocates learning. It is not necessary to emphasize the role of "learning" in addition to the traditional intuitive embodiment of kung fu, because it seems from his logic that the specific method used is not the key as long as the nature can be restored. Therefore, it is necessary for Jiao Hong to clarify the reasons for his emphasis on "learning". Jiao Hong agrees that the Tao is self-sufficient and does not need to be sought from outside, but refutes the view that everyone has a mind and does not need to learn. The reason is that although the Tao is always present, if one does not learn it, the Tao cannot be revealed. And if the Tao is invisible, one cannot reach it. Jiao Hong illustrates this with the example of wood and water, although wood has the characteristic of burning, it cannot burn if it is not drilled; water has the characteristic of flowing,



but if it is not dredged, it cannot be realized. Therefore, learning is the necessary way to regain one's nature, and regaining one's nature is the aim and purpose of learning. The relationship between the two is like archery, where regaining one's nature is like the red heart on the arrow target, and learning is the practice of how to hit the red heart, but without learning or training, the arrow will not hit. [8]

Jiao Hong advocated for learning and erudition not simply out of personal preference, but because learning was a necessary way to realize the ultimate purpose. Jiao Hong repeatedly emphasized the dialectical relationship between learning and restoration because he believed that in the late Ming period, the science of conscience had deviated from Wang Yangming's original intention under the misguided influence of the last stream of Wang's school. Wang's school emerged to save the loss of learning style, and Wang Yangming advocated the science of conscience, but did not deny the importance of learning for the sake of learning. However, after the death of Wang Yangming, the last stream of Wang Xue began to talk about mindfulness and ignore the role of learning, which led to the impetuous style of learning. [9] As the eight-legged essays became widespread, the style of empty study once again pervaded the late Ming scholars, and the top and bottom were depressed. In response to the shortcomings of the scholarly style, Jiao Hong attached importance to the value of learning and attempted to correct the failures of the last stream of the Wang school by "learning to restore the nature".

After responding to the relationship between "learning" and restoration, Jiao Hong also has a detailed answer to the question of how to "learn. The emphasis on the role of "learning" is the key to Jiao Hong's methodological innovation of the study of mindfulness, but the question of how to learn must be resolved, otherwise the study of learning as a theory of work will lose its operability. Yu Yingshi advocates understanding Jiao Hong as a Neo-Confucian thinker, koanologist, and scribe in terms of three parallel intellectualization trends in Ming philosophy, koanology, and literature. Yu Yingshi regards "erudition and examination" as an important feature of Jiao Hong's scholarship, of which koans are an important part of Jiao Hong's development of how to study. Jiao Hong attached importance to koans and, above all, to elementary school, because elementary school work was a necessary prerequisite for reading. Jiao Hong's commentary on the "Shi Ji" was based on the fact that Xu Guang did not know the variant of the word "Lei" and thus misinterpreted it. It is almost impossible to read ancient books if one does not understand the study of writing. In addition to character form, pronunciation is also an important basis for identifying characters. Jiao Hong discovered from ancient books such as "Gu Shang Shu" and "Zhou Ji" that due to their age, people may not know the pronunciation of certain ancient characters when they annotate them, or they may misread them, resulting in erroneous pronunciation. Therefore, Jiao Hong believes that elementary school work on characters and phonetics is very necessary. The character shape, sound and meaning of words will change over a long period of time, resulting in obstacles for people today to read ancient books and thus not knowing the meaning of ancient scriptures, or even having a deviation in understanding the



content of ancient classical thought. If future generations are unable to comprehend the ancient sage's will, the cultural heritage will be at risk of being broken. Therefore, Jiao Hong attached great importance to the study of writing, phonetics and exegesis.

Elementary school is the foundation of Jiao Hong's koan, but Jiao Hong's koan is more than elementary school; it is related to the examination of historical figures and their deeds, rules and regulations, mountains and rivers, animals and plants, utensils and other kinds of famous objects in ancient writings. In addition, he proofread different editions of ancient books, verified their contents and authors, corrected errors, and identified forgeries. As Yu Yingshi said, Jiao Hong's scholarship is characterized by the existence of three parallel intellectual trends, scripture, literature, and koans, which are not unrelated, but are integrated into Jiao Hong's pursuit of sainthood, which is "the best of nature and life". Jiao Hong had proofread "Bei Xi Xiang Ji", a Yuan Dynasty miscellaneous drama, and although it was not far from the Ming Dynasty in time, errors in word sounds and forms still existed due to repeated circulation. Jiao Hong used the three base texts for proofreading, striving to get close to the original Yuan text, not only to correct the errors in word pronunciation and character form, but also to update the text with phonetic notes and explanations, and to explain the origin of literary and scripture-historical allusions in the original text. In his other selection of miscellaneous dramas by four Ming writers, "Si Tai Shi Za Ju", Jiao Hong also carefully selected the editions of the four authors' miscellaneous dramas, choosing the more valuable ones from the many editions popular in the market at that time to be included in the collection, and even preserving the lonely copy of Hu Rujia's "Hong Xian Jin He Ji". In this way, Jiao Hong's work was not only directed at serious works of traditional scripture and history, but also at works of popular literature. Thus, Jiao Hong's works of opera, regardless of their artistic value, deserve to be named in the history of Ming opera, regardless of their edition value alone.

The direct purpose of Jiao Hong's research work was to read and understand ancient books, so books were essential material materials and the basis of Jiao Hong's research. As reading is the most basic way to learn how to study, Jiao Hong was very dissatisfied with the bad reading culture of scholars at that time. Jiao Hong had recorded the story of Han Qi's poor family as a teenager, who managed to read under the difficult circumstances of lacking books. In a turn of events, Jiao Hong thought of the sons and daughters of the present day, who did not read and talked about nothing, even though the condition of books was greatly improved. Jiao Hong mainly focuses on the impetuous culture of the late Ming scholars who did not love hard reading but talked about nothing, and his words "the books are full of front" are not an exaggeration. During the late Ming Dynasty, the publishing industry reached its peak and the number of books published reached an unprecedented abundance. Due to the reduction of publishing costs, the price of most books was not high, so it was not difficult for ordinary people to buy books to read in the Ming Dynasty. Therefore, Jiao Hong's reference to the group of people who "had books in front of them" but "did not look at them" was not a small number of readers, but a large number of scholars who had the



ability to buy books at the present time. Jiao Hong's emphasis on reading is not only to witness the anxiety of the current state of the scholarly world from the outside, but also to point inward to the study of mind. He cites the example of Confucius' reading to illustrate the importance of reading for learning. The process of Confucius' becoming a sage is the result of his uninterrupted study. The scriptures are as significant to Confucian scholars in their study as the regulations of the legalists and the "Nan Jing" of the doctors, which are the guidelines for study. The books contain the teachings of the sages on the study of life, and reading is first and foremost an important way for students to gain knowledge. For Jiao Hong, who was dedicated to promoting the doctrine of "life to the fullest", reading was a necessary way to become a sage, and even though Confucius was already revered as a sage, he still could not leave the scriptures to discuss learning. Jiao Hong's emphasis on books was based on his unique insight into the method of sainthood. Therefore, Jiao Hong's lifelong commitment to collecting books was rooted in his relentless pursuit of the study of "life to the fullest". The study of life, in turn, led him to attach great importance to "learning," which required extensive reading of books. For the ancient books, because of their age, it would be impossible to read them without examining the sound, shape, and meaning of the characters, so Jiao Hong attached importance to elementary school. The material prerequisite for reading is to obtain sufficient books, and Jiao Hong's habit of collecting books comes from this. Therefore, to clarify the logical relationship between Jiao Hong's erudition, book collection, koans, elementary school and his life study is significant for understanding Jiao Hong's thought and his economic situation, as well as his intellectual and literary activities. In the Ming Dynasty, the habits of erudition, research and reading were still concentrated in a few scholars, and Jiao Hong was one of them, whose practice could be said to go against the trend of the times. Book collecting originated from the internal motivation of Jiao Hong's thought and was the material condition for his erudition. Jiao Hong spent his life searching for books, and his thirst for ancient books, in particular, reached an obsessive level. The ultimate goal of "the best of sex and the best of life" could only be achieved by reading and understanding ancient books. The prerequisite for reading is to have books to read, so Jiao Hong transformed his internal motivation into an external, physical book collecting business. Jiao Hong's book collecting not only helped him to establish and perfect his system of mentalism and become a famous thinker in the middle and late Ming Dynasty, but also invariably promoted the development of culture in Jinling and Jiangnan.

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Modern Revelation of the Harmonious

Thought of Qi Culture^①

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Abstract

Socialist core values are the kernel of socialist core value system, reflect the fundamental nature and basic characteristics of socialist core value system, reflect the rich connotation and practical requirements of socialist core value system, and are the highly condensed and concentrated expression of socialist core value system. The 18th Party Congress proposed to advocate the national-level value goal of wealth and strength, democracy, civilization and harmony, the social-level value orientation of freedom, equality, justice and rule of law, and the individual-level value guidelines of citizens' patriotism, dedication, honesty and friendliness.

Keywords

Qi culture, Harmonious thought, Nature, Inspiration

On October 18, 2017, Comrade Xi Jinping pointed out in the report of the 19th National Congress that the core socialist values should be cultivated and practiced. It is necessary to focus on cultivating the new man of the times who will assume the great responsibility of national rejuvenation, strengthen education guidance, practice cultivation and institutional guarantee, play the leading role of socialist core values on national education, spiritual civilization creation and the creation, production and dissemination of spiritual cultural products, integrate socialist core values into all aspects of social development, and transform them into people's emotional identity

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and behavioral habits. Nowadays, the content of 24-word socialist core value system has been deeply rooted in people's hearts and reflected in every aspect of life. This paper mainly focuses on harmony in the national level. Harmony is the basic concept of traditional Chinese culture, which concentrates on the vivid situation of having education, labor, medical care, old age and housing. It is the value demand of a modern socialist country in the field of social construction, and is an important guarantee for harmonious, stable and sustainable healthy development of economy and society. Combining the spiritual connotations of Qi culture in terms of balance and harmony between human and nature, harmonious development of society, and harmonious living between human beings, we explore the ancient and modern inheritance of the idea of harmony with a view to serving the construction of a harmonious society.

1. The Concept of Natural Harmony in Qi Culture

Dialectical materialism points out that connection is universal and things are in a state of interconnection and mutual influence. Nature is the basis for human survival, and only by conforming to nature, moderately developing and transforming nature, and living in harmony with nature, can human beings continue to develop and become strong. In the development of human civilization, there is no shortage of theoretical exposition on the harmony of nature and ecology, and Qi culture is no exception. Some of the classical discourses have important reference and inspiration for today's harmonious society and ecological civilization construction.

1.1 Qi Culture Responds to the Idea of the Time of Day

The concept of natural ecological harmony in Qi culture emphasizes that people should live in harmony with nature, follow the laws of nature, and follow the laws of natural development. Laozi advocates "quiet observation", denying sensory experience, and proposes the method of "cleaning up the mysterious view", asking people to clear away distracting thoughts and use the mysterious intuition of "mysterious view" to know The "Way". The Guanzhong school of thought critically inherited Laozi's epistemological idea of "quiet observation" and formed a unique epistemological system. Guanzi proposed that "static view" has the meaning of knowing things objectively. People should put aside their subjective preconceptions when knowing things and take objective things as the basis, which is called "cause". "The principle of "the way of quiet observation" is to require people to base their understanding on the reality of objective things, to take the reality of things as the basis, and to reflect the objective things truthfully.

The basic principle of obeying nature and following the "Way of Heaven" is that people should first obey the Way of Heaven and the Way of Yin and Yang, and work in accordance with the corresponding laws of the four seasons and the rhythm of ecological changes of all things. Guanzi explains the nature of the four seasons of spring, summer, autumn and winter by the changes of yin and yang, "To issue decrees, we must have the characteristics of the four seasons. Without the characteristics of the four seasons, people are bound to passively watch and obey the arrival of the heavenly seasons, and are in a state of dumbness and obscurity. Who can understand them? Only



the sages know the four seasons. If you do not understand the four seasons, you have lost the foundation of the state. Then what should be done in the four seasons of summer, autumn and winter? The east is the star, its season is spring, its qi is wind, wind produces wood and bone The south is the sun, its season is called summer, its qi is yang, yang produces fire and qi. The center is earth, whose virtue is to assist the four seasons in their operation, in order that the wind and rain may be in due season and the earth may grow. The west is the eon, it is the season is autumn, its qi is yin, and yin produces gold and a. The north is the month, and its season is called freezing; its qi is cold, and cold produces water and snow.^[1] The grass and trees wither in spring, they sprout and glory in autumn, there is thunder in winter, and frost and snow in summer, all of which are controlled by the weather. Punishment and virtue will change the routine and lose the order, and when the weather changes, the country will be plagued with calamities and disasters. Therefore, the sage kings always follow the seasons to implement the governmental orders, make teaching orders to implement martial affairs, and set up sacrificial records to show virtue, all three of which are measures taken by the sage kings to match the operation of heaven and earth. It can be seen that only by acting in accordance with the laws of nature and the changes of the heaven and earth, and by observing the changes of the four seasons in planning and strategizing, can we achieve a harmonious political scene of government and people, a prosperous country, abundant grains and birds and animals. At the same time, when people use nature, they should be appropriate in time and in moderation, and reasonably use and develop natural resources, "the sky has its time, the earth has its wealth, and people have their governance, which is said to be able to participate." Xunzi emphasized the need to abide by the objective laws of nature and not to exploit it in a predatory manner in order to achieve harmony between heaven and man.

1.2 Water as the Original Harmonious Thought

Water is the source of life, is the material basis for the survival of the earth's creatures. Human flourishing, social development and progress are closely related to water, and all things are returned to water. Guanzi, for the first time in the history of Chinese philosophy, put forward the idea that "water" is the origin of all things, "What is water? The origin of all things, the room of all living things." It is the root of all life. Beauty and ugliness, virtue and unworthiness, stupidity and ignorance, and talent are all produced by it, and it is the germ of materialistic thought. The chapter "Guanzi - Shui Di" also puts forward the view that one side of the water and soil nurtures one side of the people, "beauty and evil, virtuous and unworthy, foolish and handsome are also born." The water quality of different places will produce different local customs and personality characteristics, Qi's water is urgent and flowing Sheng, so Qi people are greedy, rough and brave; Chu's water is soft and white, so Chu people are light and quick, decisive and daring; Yue's water is turbid and heavy and leaching soil, so Yue people are stupid, jealous and dirty; Qin's water is dense and sluggish, muddy and mixed, so Qin people are greedy, brutal and The water of Jin is bitter and muddy, stagnant and mixed, so the people of Jin are flattering and harboring falsehood and deceit, clever and good for money and profit; the water of Yan is deep and soft, stagnant and



mixed, so the people of Yan are foolish and good at speaking of steadfastness, light and anxious and not afraid of death; the water of Song is light and strong and clear, so the people of Song are pure and easy and like justice. Therefore, the ruler of the state will adjust the strategy according to the change of water quality, although with a certain color of materialism, but reflects the importance of people at that time to water and the idea of harmonious coexistence with water in accordance with the changes in water quality, still has a very advanced and progressive significance.

In addition, the water also has many characteristics, can be compared with the character of the person, "the water, Nao weak to clear, and good to sprinkle people's evil, benevolent. See the black and white, fine. The amount of not to make a general, to full and stop, also. Only no flow, to the flat and stop, righteousness. All people go to the high, but you alone go to the low, also low. Humble also, the room of the Tao, the king's instrument, and the water for all residence." It is said that water has "benevolence", "essence", "righteousness", "righteousness" "humility" five virtues, and this highly praised and affirmed, asking people to learn and emulate the five virtues of water, sharpening people's character, improve people's moral character. Qi culture not only analyzes the excellent qualities of water, in the process of life, production development, but also aware of the disasters brought about by water to nature and human beings, Guan Zhong in a dialogue with the Duke of Qi Huan, will be the first of the five floods, "water a harm, drought a harm, wind, hail, frost a harm, a harm, a harm, insects a harm, this is the five harm. Of the five hazards, water is the biggest. The five evils have been removed, people can be cured." Guan Zhong explained in detail that the other four pests are closely related to water damage, fully aware of the great harm brought by water damage to the ecological balance. According to the size and distance of the water, it is divided into "warp water", "branch water", "valley water", "river water" "Abyssal ice" five categories, to fully understand, understand the characteristics of water, in line with the characteristics of water changes, reasonable control of the use of the five categories of water, pay attention to water management measures, to achieve a harmonious coexistence of people and water.

Historically, the drainage system established in the Qi capital and the construction of drainage crossings played a very important role in draining floods and preventing floods and preparing for war and defending against enemies at that time. The concept of valuing water and protecting water resources developed in the Qi culture, as well as the measures to manage flooding disasters, are also very enlightening for building a beautiful, harmonious and civilized society today. ^[2]

2. Qi Culture's Idea of Good Neighborliness and Harmony

During the Spring and Autumn and Warring States Periods, when the powers competed for hegemony and wars were frequent, the vassal states interacted frequently with each other around issues such as conquests and alliances, and ambassadors were in close contact with each other, resulting in the emergence of a large number of diplomats who lived up to their mission and



performed with distinction. As the first of the five hegemonic states in the Spring and Autumn Period, Qi also developed different diplomatic strategies suitable for the development of the state, which became an important part of Qi culture. The idea of good-neighborliness and harmony was not only significant at that time, but also still exudes a different color in today's social development and national diplomatic strategies.

2.1 Interpersonal Harmony Thought

As a special social group, human beings are constantly confronted with various social and interpersonal relationships, and the harmony of interpersonal relationships occupies an important position in traditional Chinese society, including between the ruler and his subjects and between the people and the people.

Qi culture has always attached great importance to the relationship between the ruler, the subject and the people, and believed that in order for the country to be rich and strong and stable, it must achieve the harmony of the three. Guan Zhong, as the founder of Huan Guan's hegemony, implemented a series of measures to govern the country, "the ruler and his subjects are close, the top and bottom are in harmony, and the people are in harmony." Guan Zhong believed that only when the ruler and his subjects and the people lived in harmony could the state decree be carried out and the state be stable. In addition, Guan Zhong was the first person who proposed the "people-oriented" people-oriented thinking, and the governance of the state must be in line with the people's heart and people's livelihood, in line with the ruler and the people as one, in harmony. The founder of Qi, Jiang Taigong, advocated the philosophy of "respecting and following local customs and rituals and not enforcing the culture and rituals of the Zhou Dynasty" at the beginning of Qi, because he deeply understood the importance of harmonious coexistence between the ruler and the people, and he allowed the new ruling class to integrate with the local indigenous people through decrees, fully respecting the culture and rituals of the local people and not forcibly interfering with their lives. He created a new system that the people were happy to accept, which was in line with the public opinion, conformed to the people's wishes, stabilized the rule, and pointed the way for the prosperity and stability of Qi culture. To seek harmony between the ruler and the people, the first thing to do was to let the people live and work in peace and happiness, "treat the common people with respect and be close to the clansmen. If you can treat the people respectfully, they will live in harmony and happiness; if you can treat the clansmen intimately, they will be full of joy, and this is the important guideline for practicing benevolence and justice.^[3] Only when the ruler respects the people, responds to the public opinion, and implements benevolent rituals, can he be supported by the people, and the country can be prosperous, strong and long-lasting.

In the relationship between people and people, and the relationship between people and people, Qi culture also has corresponding initiatives. Guan Zhong proposed to divide the management of the scholars, farmers and industrialists into regions according to their professions, so that they could better perform their respective functions and live together in harmony. This formed the prototype



of the household registration system, which is of indelible significance to the harmony and stability of the country. In the Jikji school, Xunzi inherited the Confucian idea of being good to others. Goodness is the basic view of harmonious interpersonal relations, and only by treating others with kindness and friendliness can one be rewarded with goodness, interpersonal relations be harmonious, and the country be stable. "Leading others out of kindness becomes teaching, and attaching to others out of good intentions becomes obedience; leading others not out of good intentions becomes flattery, and attaching to others not out of good intentions becomes sycophancy." [4] The process of human interaction is the process of mutual influence of behavior and mutual penetration of ideas, and it is important to learn and accept with caution in interaction with others, and always maintain a pure and kind heart. What is reflected in the socialist core values is the friendliness at the personal level, and only when people are friendly with each other, society can be harmonious and stable.

2.2 Good Neighborhood and Harmony Thought

Qi's foreign policy in different historical periods had its own characteristics, but they all revolved around the idea of good neighborliness and friendship. During the Spring and Autumn Period, the Qi state became increasingly powerful, and its diplomacy tended to be more assertive, transforming it into a hegemonic lord; during the Warring States Period, when the Great Powers were competing for supremacy and the Qi state was expected to unify China, diplomats went out to lobby for the unification of China, spreading and developing the idea of good-neighborly and harmonious diplomacy in Qi culture.

During the reign of Duke Huan of Qi, the state of Qi, as the first hegemon of the Spring and Autumn Period, was strong and the people were prosperous. Guan Zhong put forward the slogan of "Respecting the king and repelling the barbarians", respecting the Zhou royal family, recognizing the status of the Zhou Emperor as the "common master of the world", and uniting with other vassal states to fight against Di and Rong tribes in order to reduce the suffering of war in the Central Plains and to promote stability and harmony among the vassal states in the Central Plains. He also recognized the position of the Prince of Zhou as the "common master of the world" and united with other vassal states to fight against Di and Rong in order to reduce the suffering of war in the Central Plains, promote the stability and harmony of the vassal states in the Central Plains and establish the hegemony of Qi. Guan Zhong emphasized that all countries in the Central Plains should support each other and take care of each other, and that when one country was in trouble, many countries should support each other and not turn a blind eye to it. Taking this as a benchmark, Guan Zhong actively participated in the establishment of order among the states, advocated the four virtues of "propriety, righteousness, integrity and shame", and spared no effort to maintain the moral order and code of conduct among the states with the Zhou rites as the core, so as to coordinate the conflicts of interests and contradictions among alliances. Qi set an example by actively providing economic assistance to its allies, "ordering official cards and markets to register foreigners without paying taxes, allowing foreigners to store goods without collecting



taxes, and using this method to benefit other vassal states"; treating its allies as equals, respecting their emissaries, protecting the weak and small countries, suppressing the strong and supporting the weak, consciously assuming the responsibility of a great power, and convincing others with reason. He followed the model of peaceful coexistence without war. As a great statesman during the Spring and Autumn Period, Guan Zhong's diplomatic thought and practice were always developed and enriched by the main line of goodwill to people and harmony with neighbors. It was with the support of Guan Zhong that Duke Huan of Qi was able to achieve the greatness of a hegemon, and the state of Qi was able to reveal the style of "nine lords and one world".

Yan Ying, as the great ruler of the three dynasties of Duke Ling, Duke Zhuang and Duke Jing of Qi, developed a complete set of philosophy of governance during his more than fifty years in office. In dealing with inter-state relations, Yan Ying advocated a peaceful and friendly foreign policy. Only through good neighborliness and harmony could a stable international environment be created and the country achieve stable and harmonious development. Yan Ying believed that by reducing foreign conquests, the state could not only stabilize the people's lives, save them from war, and preserve their lives and properties, but also stabilize social production, develop industry and commerce, and strengthen the state. Yan Ying advised Duke Jing not to fight foreign wars at will and opposed unjust wars, but to maintain harmonious and friendly relations with neighboring countries. According to the state of Qi at that time, he advocated the implementation of virtuous governance and tried to create a relatively peaceful environment in the midst of chaotic times to facilitate the development of Qi. As a dazzling diplomatic star in Chinese history, we are familiar with the diplomatic example of Yan Ying's mission to a powerful country. In the course of his mission to Chu, Yan Ying repeatedly made difficulties and sarcastic remarks, which he solved one by one with his excellent political vision and diplomatic skills, his quick thinking and eloquence, his flexibility and humor, but also his adherence to the basic principles of the state and the preservation of the dignity and authority of Qi.

China has always pursued an independent and peaceful foreign policy, and as one of the most influential powers today, is committed to the establishment of friendly and harmonious international relations. Harmony is not only harmony among domestic people, but also harmonious coexistence with neighboring countries. China has always adhered to this basic guideline, which has strongly contributed to world peace and stability, and enhanced China's influence in the world.

3. Conclusion

Harmony, as a valuable spiritual asset of Qi culture, is also a beautiful state of life, a relationship of mutual help, mutual benefit and friendly coexistence between different things, between countries and countries, and between people. The concept of harmony has always been a part of the evolution of Chinese culture and has occupied an important position in the 5,000-year history of Chinese civilization. Confucianism focuses on the harmony between people and society,



Taoism pursues the harmony and unity between human beings and nature, Mohism advocates "love and harmony", and Legalism pursues the harmony of the world. The concept of harmony in Qi culture permeates all aspects of governance thought and practice, and we should absorb its essence and apply it to the construction of today's harmonious society and promote the core values of socialism in order to make the country more prosperous.

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Exploring the Aesthetic Value of Music

in Jiang Wen's Films

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Abstract

Music, as an integral part of film, not only has the role of rendering emotions, but also reflects its value to the narrative and inner meaning of the film. The choice of music in Jiang Wen's films has a clear tendency to reflect the unique aesthetic value of music.

Keywords

Jiang Wen, Film music, Music aesthetics

Ellen Copeland notes: "Film music is a uniquely fascinating musical device. In fact it is a new form of theatrical music one by one related to opera, dance and theatrical soundtracks Shouldn't the soundtrack affect you unconsciously without the object listening as consciously as in a concert?" ^[1] This illustrates the self-evident importance of film music on the one hand, and on the other hand, it also reveals that film music, as a special aesthetic form, has its own specific aesthetic psychological basis and aesthetic value embodiment. Jiang Wen's film music, in terms of selection and use, has largely realized the subtle influence on the audience, thus realizing the aesthetic value of music in his films.

1. The Spectral Choice of Jiang Wen's Film Music

1.1 Preference for Local Music

As a Chinese director making a film with Chinese themes, the use of local music is naturally essential. Due to Jiang Wen's special personal upbringing, some musical motifs had a profound influence on Jiang Wen, and these influences shaped his unique spiritual lineage on the one hand, and on the other hand, such spiritual genes naturally dissolved into Jiang Wen's films. The musical motifs of the Cultural Revolution are one of the choices of Jiang Wen's film music. Both "In the Heat of the Sun" and "The Sun Also Rises" use the Cultural Revolution as the background of the times, and Jiang Wen makes extensive use of music from the Cultural Revolution period in these two films, combining it with the film images to create a strong atmosphere of the times. Jiang Wen's ethnic minority status also makes him paranoid about Xinjiang and Tibetan music, for example, "The Sun Also Rises" uses "The Girl with Black Eyes" at both the beginning and the end



of the film. The Girl with Black Eyes" is an adaptation of the Xinjiang folk song "Sikanoshka" by Hisaishi, and is an important narrative thread in the film. Not only does this piece intertwine with some of the film's Xinjiang images, its repeated use alludes to the film's own narrative strategy. Folk music and ditties are also frequent musical masters in Jiang Wen's films, and most of them come from the hand of Liu Xing, a contemporary musical recluse. Liu Xing's music album "My Way" occupies a significant portion of the film "Devils on the Doorstep". With the combination of ancient Chinese music and modern electronic music, the many uses of folk music and minor keys add to the thoughtfulness and tragedy of "Devils on the Doorstep". The use of the ditty "Suan Qiu Ge" in "Let the Bullets Fly" also creates a witty and light-hearted atmosphere for the film.

1.2 The Exotic Music of the Setting

When it comes to foreign music in Jiang Wen's films, the first thing that must be mentioned is the Soviet brand in his film music. The Soviet influence was undoubtedly an inescapable issue in the construction of New China itself, especially in the early years of the country, when the Soviet influence on New China was almost pervasive, and specifically at the level of culture and art, where the Soviet aesthetics also influenced entire generations. In "In the Heat of the Sun", Jiang Wen uses many music with Soviet cultural symbols, such as "L'Internationale", "Dark Xenia", "Moscow Suburbs Night", etc., to better restore the Soviet influence on China during that era. Jiang Wen's rich reserve of classical music is also naturally reflected in his films, such as the theme song of "In the Heat of the Sun" is "Country Knight", the theme song of "The Sun Also Rises" for "The Sun Also Rises", and the "Song of Solveig" used in "Gone With The Bullets" and "Hidden Man" at the same time, as the audience felt. "The clever implantation of a variety of classical music satisfies both Jiang Wen's personal aesthetic ideology and the audience's musical aesthetic demands for newness and change."^[2]

2. The Special Use of Jiang Wen's Film Music

2.1 the Use of Special Music

Music can also play a role in enhancing the narrative, setting up the theme, portraying the typical character, and advancing the plot of the story. The director Jiang Wen not only does the processing of film images to the extreme, but also the music is also used in a personalized style, thus forming the distinctive Jiang Wen music style of Jiang Wen's films. Take the film "In the Heat of the Sun" for example, there are several special music sections throughout the film, "some classic music songs with the story narration of that era, reasonable and full of style, these songs are usually revolutionary songs, the audience's emotions can be mobilized"^[3]. In addition, the film "In the Heat of the Sun" Jiang Wen used the Mascagni opera "Cavalleria Rusticana" between scenes in order to bring out the passion of the teenagers of that era, which successfully created a rousing atmosphere. In the scene where the children of the compound fight, the "L'Internationale" was used as background music. The treatment here is to highlight the children's attitude towards the fight, as if back in the revolutionary era of defiance, such treatment naturally seems a bit ridiculous, but also to highlight the atmosphere of the revolutionary environment deep in their compound, in which the children grew up.

2.2. Reuse of Two Kinds of Music

Director Jiang Wen's films also seem to always have repetitive songs and musical performances, trying to form a special effect performance. The film "Devils on the Doorstep" features songs such



as the Japanese army song and "My Way", which are constantly repeated to show that "although it seems stereotypical, it reflects the villagers' ignorant state of life from the side and the reality that the helplessness cannot be changed for a while." [4] Through the Japanese army's attack, the constant repetition of Japanese army songs can also emphasize the arrogance of the Japs, and through the strong contrast, the contrast between the two is gradually highlighted. The director precisely used the repetitive performance of the two music to deliberately make a strong emotional expression and render the special film connotation.

2.3 The Use of Special Music

The music of the film "The Sun Also Rises" is also very distinctive. In order to emphasize director Jiang Wen's own artistic style, he found the famous Japanese composer Jean Hisaishi to compose the music. Combined with the content and tone of the film, the composer made his own personal composition through the splendor and magnificence of the film's paintings, which took months of preparation. The original score of the film was fascinating. Since then, after continuous revisions, the original soundtrack of the film "The Sun Also Rises" was formed, rendering a unique and majestic tone and expressing poignant emotions. In addition, the film's soundtrack has several different musical features, especially the chanting part at the beginning of the film, the guitar-playing part in Solo River, and the drumming part in Gobi singing joyfully at the end. He used a rousing musical style, which worked well to highlight the film's character performance and emotional expression, and to match the film's theme and narrative. The combination of the film's musical narrative with the traditional narrative makes the film successful and unique. Jiang Wen's special use of music in the film shows a "de-revolutionary" musical narrative gesture that is both playful, ironic and humanistic, thus "becoming an artistic footnote to the post-modern cultural atmosphere, while at the same time, a strong nihilistic atmosphere of the times also rises up, leaving the audience with endless reverie. The audience is left with endless reverie." [5]

3. The Aesthetic Embodiment of Jiang Wen's Film Music

3.1 Dissolution of Solemnity and Seriousness

"The 1960s saw the 'Cultural Revolution' of the Chinese proletariat, the 'May Storm' 'Woodstock' in the West and the rise of the 'Beatles' created a global atmosphere of cultural revolution of rebellion, rejection and subversion." [6] Jiang Wen was born in such an era, and the memories of his childhood during the Cultural Revolution lurked in their minds, and the atmosphere of the Cultural Revolution at that time deeply influenced the new generation of filmmakers in the 1960s. Jiang Wen's film music brings the contrasting aesthetic ideas of playfulness and solemnity, absurdity and seriousness to the extreme. Take "The Sun Also Rises" as an example, in the film, Jiang introduced the revolutionary classic song "The Red Detachment of Women", a song originally intended to glorify the revolutionary red spirit, a positive song with a bright rhythm and exciting emotions. In the film footage, the school playground is showing the film ballet "The Red Detachment of Women", the crowd suddenly shouted "catch the hooligans", it turns out that a woman was touched buttocks. As the rhythmic drumbeat of the song advances, the story in the shot advances further and people begin to chase after Mr. Liang, who is mistaken for a hooligan. The song is placed in the context of "ass touching", which is particularly playful and is Jiang Wen's satire on the confinement of people's thoughts and emotions in a particular era, deconstructing the background of the grand narrative and using flirtation to contrast the absurdity and cruelty of the ascetic era.



3.2 The Expression of Mixed Sorrow and Joy

Jiang Wen also likes to use light and lively or languid and soothing music to express cruel, bloody or sad stories. "March Warships" is an upbeat song that was played in the background of the movie "Devils on the Doorstep" when Japanese soldiers slaughtered a village, Jiang Wen said about the use of this background music: "I heard traces of a folk-like children's song in the Japanese military song, in which there is an uncontrollable madness and ideal of adolescence, a madness that, if guided by evil forces, could easily lead to unexpected atrocities. easily commits unexpected atrocities." [7] Thus, beneath the exuberant and regimented music of this song is a scene in which the devils are inhumanely wielding swords in a massacre, the upbeat song against the bloody and tragic images creating a powerful effect and deepening the tragic nature of the subject. This contrasting sound and picture effect reflects Jiang Wen's tragic musical aesthetics.

3.3 The Rendering of Tenderness and Poignancy

Emotional rendering is one of the essential functions of film music. The use of music to render tender and poignant film sequences is also one of the characteristics of Jiang Wen's film music use. In "Gone With The Bullets", in the highest restaurant in Shanghai, Wan Yan Ying chats with Ma Go Ri and confesses her love and admiration, and the violin performer in the restaurant plays Fritz Kreisler's piece "Love's Sorrow". The first part of the piece seemed like a sob, but the melody was very beautiful and lyrical, as if recalling those days with her lover. The second part of the piece is romantic and sweet, a reminder of the happiness of love in the past. The melody that follows is gentle and moving, but always filled with a slight melancholy until the end of the piece. This piece also foreshadows the poignant love of Wan Yan Ying, who had many happy days as a childhood friend, but her love not only did not end perfectly, but ended with the death of Wan Yan Ying. This tender and poignant musical rendering also reflects the tender side of Jiang Wen's musical aesthetic thought.

4. Conclusion

Music as a special language, the meaning is its own words. As an integral part of Jiang Wen's films, music represents a symbol and context. Jiang Wen's use of excellent Chinese and Western music, combined with the film's plot and images, brings audiences an audio-visual feast, becoming a powerful tool for expressing his inner emotions, deepening the themes of his works, shaping his characters, and exploring history and life. On the basis of Jiang Wen's own unique musical aesthetics, the reasonable selection and special use of film music make his films both absurd and serious, sad and joyful in tension, and not lacking in romance and longing, pity and hope in tenderness. Jiang Wen's unique film music not only satisfies his own sublimation of the film's theme, but also makes the audience have a better viewing experience, which is the value of the aesthetic thought of music in his films.

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On Cultural Interaction between Jiangnan and Southwest in the Early Qing Dynasty

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Abstract

In the early Qing Dynasty, it became a fashion for Jiangnan literati to travel, which promoted cultural exchanges between Jiangnan and other parts of the country and even overseas. Due to the long-term existence of Emperor Yongli and Wu Sangui's forces in the southwest, Jiangnan literati's travel to the southwest has become a very striking vein in the history of travel culture. The Jiangnan literati group can be roughly divided into three categories, the survivors who insisted on resisting the Qing Dynasty, the scribes who travelled to make a living, and the officials who served as officials in Yunnan and Guizhou. They have extensively participated in cultural activities in the southwest region, and made achievements in official collective activities, unofficial collective activities, and private cultural spaces. The literati group of Jiangnan promoted the cultural integration and development of the southwest region, and promoted the diversity of literature and culture in the early Qing Dynasty.

Keywords

Jiangnan, Southwest China, Culture Interaction, Literati's travel

In the early Qing Dynasty, Jiangnan culture, as a typical Chinese culture, continued to spread to all parts of the country and even overseas. The movement of people, goods, customs and other elements across regions was an important way of cultural transmission, among which the large-scale literati touring curtain took an inescapable place in the history of cultural exchange in the early Qing Dynasty and became an irreplaceable carrier of inter-regional cultural interaction. Southwest China had long been on the periphery of Chinese culture, but the Ming and Qing dynasties ushered in a period of peak cultural development. In addition to the influence of the Southern Ming regime, the influence of Wu Sangui's power in the southwest for more than twenty years was also an important reason. Wu San Gui's Shogunate (hereinafter referred to as Wu Mu)



harbored a large group of Jiangnan literati who built a bridge between the southwest and Jiangnan, and had its cultural significance that cannot be ignored. This paper deals with the literati group in southwest Jiangnan that took Wu Makufu as the background of the period.

1. The Composition of the Literati in Southwest China in the Early Qing Dynasty

There were many literati in the Wu curtain. In the 12th year of the Kangxi era (1655), Wu Sangui vowed to rebel against the Qing Dynasty, and as many as 72 civil officials were appointed^[1], of which the literati of Jiangnan origin accounted for a large proportion. Their reasons for staying in Wu's curtain were different, and their destinations were also different, they either returned to their hometowns to serve their relatives in their old age, or disappeared into other curtain offices to make another living, or moved to other places to continue working as officials, or died along with the suppression of the "Three Clans Rebellion". Their literary creations faithfully recorded the customs and customs of the southwest region at the time of the change of the Ming and Qing dynasties, the memory of war, and the history of the hearts of a generation of scholars. The literary community of Jiangnan origin can be divided into three categories, the survivors who insisted on resisting the Qing Dynasty, the scribes who traveled to the curtain to make a living, and the officials who served in Yunnan and Guizhou. Because of their involvement in the "Three Clans' Rebellion," their names are mostly unknown, and their works were often banned by the Qing Dynasty and rarely circulated. Here, the author cites a number of representative literati from the Wu Maku at present, in order to get a glimpse of their large scale, diversity of personality, and richness of creation, and thus to make an overall grasp of the cultural exchange between Jiangnan and Southwest China.

1.1 Remnants Who Insisted on Resisting the Qing Dynasty

Fang Guangchen (? -1681), a native of She County, Anhui Province, was a distinguished minister and his father was Fang Yizao, the Minister of Rites of the Ming Dynasty. Affected by the "Zhangshen case", Fang Guangchen, who was a grange student (a student given meals by the public), was also dismissed and "fled to Jiangnan and worked as a staff member for Wu Sangui. Fang Guangchen's schemes were often used in the army."^[2] When Wu Sangui became emperor, he changed the "Six Cao" to "Six Ministries" and Fang Guangchen became the minister of the Ministry of Officials. After Wu Sangui's death, Fang Guangchen, Guo Zhuangtu and others installed Wu Shieven as the emperor and retreated to Yunnan. "After Wu Shieven's defeat, Guangchen became a prisoner and was dragged to the street and executed by lynching."^[2] Fang Guangchen had a prominent position in the Wu curtain and was an important part of the power center. He had many writings, but unfortunately few of them have survived in time, and we can appreciate his literary talent through his preface to Li Fu's Xiang Cao Ju Ji.

Lv Shilian (1626-?) , Lizi, No. Shou Zhai, a native of Shan Yin, Zhejiang Province, a descendant



of Lv Ben, a cabinet minister and university scholar of the Ming Dynasty, and a son and nephew of the famous opera singer Lv Tiancheng. There is "He Shan Cao Tang Shi Gao" "He Shan Cao Tang Rr Ji" "Shou Zhai Ci", the opera "Jin Men Ma" and other ancient texts are lost. From the fifth year of Kangxi to the seventeenth year of Kangxi, he worked for Wu Sangui as a staff member, and later lived in the position of "Gong Cao" in the Sangui regime. When Sangui died and Hengyang city was broken, Lv Shilian escaped and after many years, he joined the staff of Wu Xingjo, the governor of Guangdong. In the twenty-seventh year of the Kangxi era, he left Guangdong and wandered around. Fang Xiaobiao wrote a preface to Lv Shilian's poetry collection, praising his literary achievements as being higher than those of Li He and Xu Wei.

Hu Qinhua (birth and death unknown), Tuan, No. Xingyan, Zhejiang Shangyin, the son of Hu Zhigong during the Yongli period of the Southern Ming Dynasty, followed the Yongli emperor to move around Hubei, Yunnan and Guizhou. He followed the Yongli emperor to Burma and followed Hu Qinhua to Yunnan and Guizhou for a long time. Wu Sangui gave Hu Qinhua the post of Minister in the Central Secretariat. He wrote "Yuang Jiang Ji" and "Ming Ke Tang jJi", especially "Yong Li Men Mo" and "Tian Man Ji Shu", which are of high value as historical documents. During his time in Yunnan, Hu Qinhua sang and entertained with many literati. Ge Zhen (1636-1692), the word Fuzhi, the number of Xing Yan, Jiangnan Jurong people, at the beginning of the San Gui regime "six Cao" members, San Gui was called the emperor, Ge Zhen is in charge of the seal of the Langzhong. He was a member of the "Six Cao" of the Sangui regime. Ge Zhen (1636-1692), Fuzhi, No. Xing Yan, Jiangnan Jurong, was a member of the "Six Cao" of the Sangui regime at the beginning. He wrote "Zhong Song Tang Wen Ji" in four volumes, "Shi Ji" in eight volumes, and "Shi Zan" in sixteen volumes. Ge Zhen frequently participated in the banquet set of Wu Moubin, Lv Shilian's poem "Jian Ge Xing Yan Fu XunHua Nan" recalls a banquet experience in the autumn of the fifth year of Kangxi, Ge Zhen was an important member of the banquet scene.

Mao Qiling (1623-1716), character Da Ke, number Qiu Qing, was a native of Xiaoshan, Zhejiang Province, who wrote many books and was known as "Mr. Xihe". Mao Qiling was a scholar at the end of Ming Dynasty, who lived in the four quarters for many years before the imperial examination and engaged in anti-Qing activities. Lv Shilian and Mao Qiling were old friends, and in his "ba zi yong" he had a song dedicated to "Mao Zi Da Ke". When Lv Shilian joined the Wu curtain, the two of them maintained their poetry and replies.

1.2 Scribes Who Traveled to the Curtain to Make a Living

Li Fu (1639-1689) was a native of Xiushui, Zhejiang Province. He was good at poetry and poetic writing, and was known as the "Three Li of Western Zhejiang" together with his brother Li Jinyuan and Li Liangnian. There is "Xiang Cao Ju Ji" passed down to the world. Kangxi eight years to Kangxi 12 years in the Wu curtain, and Lv Shilian, Wang Jichen especially known tacit understanding. After Li Fu quit Wu Mu, he published the poems and lyrics written in Yunnan and Guizhou, and Fang Guangchen wrote the preface for these poems and lyrics.



Fang Xiaobiao (1617-1697), called Lou Gang, was a native of Tongcheng, Anhui Province. Fang Heng Xian (birth and death unknown), No. Shao Village, brother of Fang Xiaobiao, was a famous calligrapher and painter. Kangxi nine years, the two brothers went to Yunnan to celebrate the birthday of Wu Sangui, the end of the same year back to Jiangnan, Wu curtain guests out of the city to see off. The two brothers went to Yunnan to celebrate the birthday of Wu Sangui. Fang Xiaobiao wrote the preface to a collection of poems by Lv Shilian. "When he returned, he compiled what he had seen and heard during the end of the Ming Dynasty into *Dian You Ji Wen* [3], which later became the root of the shocking Nan Shan Ji case.

Liu Tingjun (date of birth and death unknown) was a native of Shangyin, Zhejiang Province, with the character Mengxiong. As a teenager, he studied with Lv Shilian and later went to the area of Jiangnan and wrote the preface for Lv Shilian's "*He Shan Cao Tang Shi Gao*". Liu Tingjun, who died in Hubei after a lifetime of travel, was described by Mao Qiling in *Liu Da Ting Ke Si Hu Bei Tong Ren Ku Yu Xi Zhao Si You Shi Feng He Jing Er Cheng Lei Yuan Yun* as "a man of great talent who excelled in the East of Vietnam"^[4]. The book of the same name, "*The first generation of talent excels in the East of Vietnam*"^[4].

Cha Rong (1636-1685), known as Taohuang and Jianjiang, was a native of Haining, Zhejiang Province. He was a native of Haining, Zhejiang Province, and was the author of *Tan Zheng Ji*, *Jiang Han Shi*, and *Cha Pian Wong Wen Ji*. Although Cha Rong was a talented man, he failed to meet the challenges of his life. Cha Rong was in Wu Mu from about five to nine years of Kangxi. The anecdote "Cha Rong knew that Wu Sangui wanted to rebel" is contained in *Ching Bai Lei Chao-Ming Zhi Lei* ^[5].

Wang Shizhen (1626-1693), character Chuchen, was a native of Wuxi, Jiangnan. Chen Gong Yin wrote *Wang Chu Chen Xing Zhaung* for the book [6]. Wang Jiechen traveled to Kunming and gave poems and replies with Lv Shilian and Li Fu. In the summer of the tenth year of Kangxi, he returned to Wuxi, and Lv Shilian and Li Fu each composed a group of poems to send him off.

1.3 Local Officials of Jiangnan

Yao Wenxie (1627-1692) was a native of Tongcheng, Anhui Province, and a scholar in the 16th year of the reign of Shunzhi. He is the author of "*Wu Yi Tang Wen Ji*". In the 11th year of Kangxi, he entered Yunnan and wrote "*Dian Xing Cao*". During the "Three Clans Rebellion", Wen Xie was trapped in Yunnan, Lv Shilian made a poem "*Bu De Fu Geng Hu Shang Tao Hua Zhi Yue Ding Jian Hou Qi*", to persuade Yao Wen Xie to join the camp of Wu Sangui.

Feng Shu (1628-1692), , was a native of Linhai, Zhejiang Province. He was a scholar in the 15th year of the reign of Shunzhi and served as the governor of Chuxiong. Wu Sangui He was appointed as the governor of Chuxiong. In the 20th year of Kangxi, the Qing troops attacked Yunnan, and Feng was called to consult his strategy. Soon after, he resigned from his post and returned to his home. Author of "*Dian kao*", "*dian xing ji wen*", "*zhi huan tang gao*", compilation of "*chu xiong fu zhi*", etc..



2. The Cultural Activities of Jiangnan Literati in the Southwest

The literati of Jiangnan traveled to the southwest of the Makufu and had a wide impact on the cultural development of the southwest by virtue of the cultural activities of the Makufu. The following is a categorized examination of the cultural activities of Jiangnan literati in the Wu Makufu to restore the scene of cultural transmission.

First of all, the official collective activities in which the masters of the Shogunate participated have a distinctive uniqueness. The uniqueness of literary activities given by this particular organizational form of Wu Sangui is unparalleled by many other shogunates. This stems from the fact that Wu Sangui had royal power in the southwest, even without the restraint of the imperial court, which provided a unique resource to nourish the creativity of the Shogun's literati. On the day before the first day of spring in the fifth year of the Kangxi era (1666), a magnificent hunt was underway in the Yunnan-Guizhou region. Four poems of the hunt are preserved in Lv Shilian's "He Shan Cao Tang Shi Gao", detailing the event. The scale of the poem, the cost of the poem, the majesty of the poem, and the intensity of the poem are rare in the literary history of the early Qing Dynasty and even the Qing Dynasty. Hunting is more common in the Wu curtain, and the formation of collective creation. In addition to the poem "Lie You Shi", there is another poem "Lie Qi" in the poetry collection of Lv Shilian, and Li Fu also has two poems "Guan Lie" and "Yang Sheng An Xian Sheng Ci". These poems may not have been written at the same time, but there is no doubt that the creation of the literati in Wu Mu formed a superimposed effect, which diffused into a more mature cultural ecology. However, the content of similar compositions was restricted to the public discourse, and the poet's personal feelings were often inadequate. As a result, authors needed to develop alternative ways and scenes for writing, and unofficial collective activities flourished.

Second, unofficial collective activities initiated jointly by shogun literati were an important component of shogunate cultural activities. Because of the relatively equal status of the participants, this type of cultural activity more fully presents the group's literary style and cultural concepts. On New Year's Eve in the tenth year of the Kangxi reign, the Shogun's literati gathered for a "poem with ten Tang people. The "Harmony of the Ten Tang Dynasty Poems" was closer to the creative and receptive habits of the literati than to the privileged and domineering hunting trips. Lv Shilian titled "Chu Xi He Shi Tang Ren" and Li Fu titled "Xin Hai Chu Xi He Shi Tang Ren Shi Cheng Shi Men Chang", which shows that Cheng Feng (character Shimen) was also an important participant. The poems of the Ten Tang Dynasty by them are Luo Binwang ("Xi Jing Shou Sui"rhyme), Meng Haoran ("Sui Mu Gui Nan Shan"rhyme), Du Fu ("Du Wei Zhai Shou Sui"rhyme), Ding Xianzhi ("Jing Zhong Shou Sui"rhyme), Dai Shu Lun ("Chu Ye Su Shi Qiao Guan"rhyme), and Wang Xuan ("Chu Ye Su Shi Qiao Guan"rhyme). The rhymes are, "Chu Ye", "Wang Yi", "Wei Zhuang", "Sui Chu Dui Wang Xiu Cai", "Cao Song", "Liu Yuxi", "Sui Ye Yong Huai", and "Luo Yin". The ten poems written by Lv Shilian show a high degree of artistry, on the



one hand, for each poet of the Tang dynasty, he strives to find common ground between himself and that poet; on the other hand, he tries to match the identity, style, or original poetic realm of that Tang poet in terms of wording and phrasing. It can be said that this kind of activity is a typical phenomenon of ferrying Jiangnan culture to a foreign land, a reinforcement of traditional culture in the southwest.

Finally, beyond the collective creation is a private creative space with more freedom. As the main part of the Shogun literati's creation, it stands out in three aspects. First, the singing of exotic landscapes and novel customs on this side of Yunnan-Guizhou. "The fish of Yunnan is different from the rest of the world, the golden thread, the big head, the male fish, and the vanguard, all of which people taste, but the servant prefers the vanguard to other species to send his feelings." (Lv Shilian) "The fragrance of the piper betel is twice as fragrant as that of the piper, and I have seen tea cut into small dragon balls. The cherry is red, the cucumber is crisp, and the snoring of spring is finished." (Lv Shilian's "Tho Lan Sending Spring") The Biji Mountain, the Point Cang Mountain, the Erhai Sea, the Flying Cloud Rock, the betel nut, and the fish in the vanguard all entered the poet's vision and were repeatedly recited. At that time, the literati seemed to be quite fond of the Yunnan-Guizhou mountains and rivers, Yao Wenxie's "Preface to Dianxing", "Since the articles, poems and paintings, Hu Dianxing is not happy. The ancient and modern mountains and rivers are not as strange as Dian, and Dian is not as strange as the ancient and modern open mountains and rivers, and the articles and poems and paintings of heaven and earth." [7] Secondly, to visit the historical relics in the southwest, to remember the historical figures, and to put forward personal feelings. "On the temple of Wuhua, the sun is scattered, and I am afraid to look at the cuiwei at the head of the river. There is nothing better than two swallows, and they fly to the old palace with spring colors." (Lv Shilian's "Tho Lan Spring Festival") "The ancient Taoist temple of Yuan Tong was destroyed by soldiers in battle. The cloud room is full of thorns and hazelnuts, and the fragrant world is full of sheep and wild boars. wanted to retreat from the situation, and I felt regretful. It is not uncommon for people to climb up to the top of the mountain, but it is not the son of a man to take risks." (Lv Shilian, "Yuantong Temple") Whether it is to express the feeling of prosperity and death by hanging the former palace of Emperor Yongli in the slanting sunlight of Wuhua Mountain, or to metaphorically express the dilemma of being in a dangerous situation by singing about the precipice of Yuantong Temple, this kind of composition is deeper and heavier than the themes of scenery and customs. Thirdly, the gift and reply of sending a guest to a guest. Placed in the context of literary and cultural exchanges, they became an important channel of communication between the southwest and the outside world, which was the main channel for the Shogunate to promote communication between the southwest and the outside world. There are many such works, so I will not repeat them here.

3.The Cultural Significance of Jiangnan Literati Traveling to Southwest of Makuhari



The mobility of the literati community in Jiangnan was determined by the multiple purposes of their travel to the Shogunate, and the political risks of the Shogunate additionally contributed to the complexity of the literati staying and leaving. However, the influence of Wu mu was not extinguished by the destruction of the Shogunate and the dispersion of the literati. Sensing the risks of war, Li Fu resigned from the Shogunate and returned to his hometown, publishing a collection of his own poetry and literature. Fang Xiaobiao left the Shogunate and returned to Jinling, where he quickly purchased a garden. It can be said that Jiangnan literati had become a carrier of southwestern culture, bringing the influence of southwestern culture back to Jiangnan and promoting the cultural exchange between the two places. The phenomenon of Jiangnan literati traveling to the southwest in the early Qing Dynasty has a rich cultural significance.

First of all, the literati in Jiangnan unblocked the literary and cultural interaction between the southwest and the outside world, integrated the fragmented literati writing into a group creative trend, and strongly promoted the cultural integration and development of the southwest. Li Liangnian, "Cao Zhong Cheng Qian Xing Ji Xu," discusses the literary history of the Guizhou region. "Guizhou's landscapes are suitable for expression in poetry. However, apart from Li Bai and Wang Changling of the Tang Dynasty and He Jingming and Wang Yangming of the Ming Dynasty, poetry is very rare."^[8] It is an overview of the literary history of the southwest. With an eye on the Ming and Qing dynasties of the Yi dynasty, Chen Yinke pointed out that "During the reign of Emperor Yongli of the Southern Ming Dynasty, Yunnan and Guizhou were actually near the capital of the country at that time and the place where the Chinese royal family was orthodox. Therefore, under very difficult circumstances, although Yunnan and Guizhou were border areas, they were able to concentrate the national cultural elite. When the Ming Dynasty fell, scholars and upright people in Yunnan and Guizhou became monks one after another, thus preserving their lofty aspirations."^[9] Wu Maku scribes converged after the Yongli period and became more complex and diverse, contributing in poetry, lyrics, literature and music. When the courtiers impeached Wu Sangui for his dissent, Wu Sangui created the illusion that he was greedy for pleasure and his ambition was fading, so he ordered Lv Shilian to supervise the construction of the Anfu Garden as a place of pleasure, which was completed in three years, and bought Jiangnan opera singers aged fifteen, forty of them in a team, to perform kunqu. ^[10] This is an obvious example of the spread of Jiangnan opera culture in the southwest.

Secondly, the literati from Jiangnan traveled to the southwest to enhance the diversity of literary history in the early Qing Dynasty. When history entered the Kangxi dynasty, the blood and tears of the Ming dynasty's overthrow gradually faded and were even forgotten by the world, and it was in this atmosphere of "people forgetting their sorrow" and "people being sharp" that Lv Shilian maintained his consistent style of "his heart being sad and his spirit being sharp." "the consistent style. In the twentieth year of the Kangxi era, when the war in Yunnan subsided, Mao Qiling and Chen Weisong composed Ping Dian Song, while the 69-year-old Lv Shilian reunited with his old friend Kunming in the spring of 1694, still unable to let go of the bitter experience of that year



[11]. This great contrast may be the reason why Lv Shilian parted ways with Mao Qiling, Chen Weisong, and other deceased writers, from which we can also capture the diversity of the literary world at that time.

In addition, the literati in southwest of Jiangnan had a lot of experience with the "Three Clans Rebellion" and contributed to the formation and spread of Wu Sangui's themes in literature. After the "Three Clans Rebellion", Wang Sisun returned to Kunming and wrote "Bi Luan Chu Gui", lamenting "After all the hardships, I returned to my former residence. Mice and foxes haunted the room. Most of his neighbors were dead. It makes me feel extremely sad."^[12] Reflecting the dramatic devastation brought about by the war. Another example is Wang Sixun's "Jiu Ri Deng Luo Feng Yue Shi Ting" "The foggy countryside is left with the fortress in the battle, and the decaying willow trees remind people of the old singing and dancing fields."^[12] Li Chengzhong's "Deng Tai Hua Shan Da Bei Ge Wang Dian Chi" "The Empty Remaining Bases of War Grieve for the War Horse, as if a Frosty Wind Moves the Stone Whale" ^[12], and so on, are all of this kind. The repeated chanting of literati in different generations has enhanced the richness and classicality of Wu Sangui's themes, and the spread of this historical event in the southwest of the early Qing Dynasty reflects the cultural exchange.

The culture of literati touring the curtain has a long history and is especially prevalent in Jiangnan. "Jiangnan" since ancient times, is not only a geographical concept, but also a concept of cultural life." ^[13] In this "cultural life" of the body, Jiangnan literati and their travel activities occupy a unique place. They were both the creators and the transmitters of culture. This paper focuses on the cultural phenomenon of the Jiangnan literati and their curtain-hopping activities in the southwest of the country. In essence, it is a multi-dimensional analysis of the laws of culture generation and dissemination, from a broad perspective of sociology, integrating knowledge from political, economic, military, and cultural disciplines. With its rich connotation, the literati's travels to Makuhari provided a path for cultural studies in the early Qing Dynasty. On the whole, there is still much room for scholarship to explore the cases of literati who were lost in the folds of history, the functions of literati's travel culture, and the interaction and mutual shaping of different regional cultures.

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On the Application of Activity-Based Costing in the Cost Accounting of College Education

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Abstract

This paper discusses the importance and significance of cost accounting in universities; clarifies the objects of cost accounting; and proposes a cost accounting method based on the relevant theories of activity-based costing, refining the setting of operation centres and cost pool cost sharing in accordance with the beneficiary principle. Taking some typical business in colleges and universities as an example, this paper expounds the whole process of sorting out department business, determining operation center, collecting and distributing cost of cost database, and finally obtaining cost accounting results.

Keywords

Colleges, cost accounting, activity-based costing, educational cost

Universities are responsible for important tasks such as talent training, scientific research, social services, cultural heritage and innovation, and international exchange and cooperation. Accurate accounting of education costs in universities helps universities to scientifically evaluate the efficiency of education funding inputs and outputs, consolidate the basis of performance management and improve the effectiveness of using education funding in a targeted manner. At present, the cost accounting work of universities has problems such as unclear definition of the scope of costs, simple and rough way of collection, and difficulty in reasonable apportionment of indirect costs. Activity-based costing is suitable for units with high flexibility in business activities, large proportion of overhead costs in costs and difficulties in reasonable distribution, which is in line with the actual situation of colleges and universities. Therefore, this paper uses activity-based costing method to construct the accounting model of college education cost, and discusses the application of activity-based costing method in college education cost accounting, in order to provide a reference for college cost accounting.



1. The Significance of Cost Accounting and Management

It can prompt universities to improve their management mode and enhance their management level. By carrying out cost accounting and control work and assessing the completion of cost control indicators in departments and operational centres, universities will inevitably improve their existing management systems and models in order to fully mobilise the sense of responsibility and motivation for cost control in each responsibility centre within the university. In the past, the business department only focused on the use of funds. The introduction of cost accounting, which adds cost indicators to the departmental assessment index system, can prompt the business departments to pay more attention to the efficiency of the use of funds and guide the business departments to pay more attention to the efficiency of the use of funds.^[1]

The horizontal comparison of the cost can show the gap between the cost of the university and the cost of the same type of other universities, and the gap between the current cost and the historical cost. With the gap as the clue, The resource consumption of each department and each operation center that constitute the cost data is tracked and analyzed layer by layer, so as to find out the causes of the gap, find out the deficiencies, and make improvements.

2. Application Principles of Activity-based Costing

For university costing, most of its costs are overheads and the multiple nature of educational output makes activity-based costing the most reasonable and effective accounting method for university education costing. In the specific application of activity-based costing, the following principles should be followed: first, the principle of universality, that is, the distribution standard should be universal, and the distribution criterion is a common standard; Second, the principle of simplicity, that is, as far as possible to choose clear objective standards of the content of the operation and the implementation of strong standards, so as to avoid the difference caused by the inaccuracy; The third is the principle of proportionality, that is, to determine a clear distribution basis and the objective causal ratio between indirect costs, to ensure the fair and reasonable distribution of indirect costs; The fourth is the principle of applicability, that is, the data on which the distribution standard of each cost object depends should be easily obtained from the existing statistical data and accounting data, and can be measured reliably; The fifth is the stability principle, that is, once the allocation standard is determined according to the actual situation of the school, it should be kept relatively stable and cannot be changed at will.^[2]

3. An Overview of Activity-based Costing

Activity-based costing (ABC) is a cost management method based on the principle of "activity consumes resources, output consumes activities", which traces or distributes resource costs to various activities according to resource drivers, calculates activity-based costs, and then traces or



distributes activity-based costs to various cost objects according to activity drivers, and finally completes cost calculation. The method is suitable for costing and management in units with long job chains and a large number of different types of products produced in the same production process; production units with large units and managers who require high accuracy in product costs; production units with a high degree of diversity in final products and production processes and a high proportion of indirectly incurred costs in the final result have a greater advantage. The larger scale of higher education institutions, the more complex accounting objects, the greater number of overheads accounted for and the relatively long accounting cycle are just right for the activity-based costing of costing and management.

Most of the current literature on activity-based costing in universities suggests the establishment of cross-departmental job centers within the context of the whole university for reasons of importance and cost, dividing the job centers into teaching, administration, research, teaching support, logistics, etc. The costs are pooled through the aforementioned job center and allocated according to the relevant rates such as the number of students or the number of class hours. The author believes that such a method of assignment center setup and cost pool allocation is not precise enough, because in most cases, even the operations occurring in the same department and the operational drivers of their resource consumption are not of a single type. That is, there may be related to the number of students, and there may be related to the number of class hours or usage. If you roughly create several operation centers for resource consumption attribution, and use the allocation rate of a certain operation motive as the allocation rate for the final costing object of the attributed cost of that operation pool, then it will inevitably be different from the actual situation, which will make the final costing result lack of objectivity. At the same time, since multiple departments are co-located in one operation center, it is not possible to provide accurate resource consumption of each department, which will not be conducive to assessing the management level and cost control of each department.

4. On the Determination of Cost Accounting Objects

Article 4 of the Basic Guidelines on Cost Accounting for Institutions refers to the activities of the unit to collect and allocate the actual costs incurred in the process of achieving its functional objectives in accordance with the determined cost accounting objects and cost items, calculate and determine the total cost and unit cost of each cost accounting object, and provide cost information to relevant users. [3] It can be seen from this that the stage goal of cost accounting work is to calculate the total cost and unit cost of cost accounting objects. Due to the special nature of the business activities of universities, the main objectives of their business activities revolve around teaching and research, and teaching and research projects are the main scope of their cost accounting objects, and the results of cost accounting are the total cost of student education, the average cost per student (i.e. the unit cost mentioned in the guidelines) and the sub-project cost of



research projects. The determination of the cost accounting object is the basis and starting point of cost accounting work, and is the premise of cost accounting work. After the specific object of cost accounting is determined, we can focus on the specific object and take it as the target to track the business process, set the cost information collection point and summarize the costs incurred in accordance with the principle of relevance, so as to obtain the final cost results. Regarding the specific cost accounting objects pointed by the total cost of student education and the average cost of student education, the author has not found any explicit mention of the specific levels and scope of the teaching cost accounting objects in colleges and universities by reviewing a large number of relevant papers, articles and other literature on cost management and accounting in colleges and universities. According to the current subdivision range of teaching business accounting objects in undergraduate universities, the teaching cost accounting objects can be divided into three levels as follows.

The total cost of education and the average cost of education per student for the whole school are summarized and calculated by taking all students in the school as a cost accounting object.

According to the different education stages, the cost collection and cost accounting are carried out according to the three stages of undergraduate students, master students and doctoral students as the cost accounting objects, and the total education cost and the average education cost of students in different education stages are summarized and calculated respectively.

Taking each student class as the final cost collection and accounting object, the total cost of education expenditure and the average cost of education per student of each class are calculated.

In view of the above three levels of cost objects, the author believes that if all the students of the whole school are taken as a cost accounting object according to the first level for cost collection and cost calculation, it will be no different from the cost results calculated by the current accounting system under the Government Accounting System. The calculated cost per student ignores the differences in teaching costs of students in different education stages and majors. Meanwhile, due to the different structure of students in different periods, the results are not comparable horizontally and vertically, so it is not recommended to be used. The second tier is divided into three levels according to the different stages of education: undergraduate students, master's students and doctoral students as cost-accounting objects for cost collection, which is only a simple subdivision of the first tier of accounting objects, and does not take into account the impact of the structure of students' professional differences on costs, and the data provided cannot achieve the objectives required for cost-accounting work. The author believes that the use of a third tier, with each student class as the final object of costing and accounting, is the best option. Because each student class is the most basic unit of teaching and learning in the school, and because the students in each class are almost 100% homogeneous in terms of teaching-related aspects and resource consumption, the cost data calculated from this, such as the average cost per student, is not only horizontally comparable within the school (class-to-class comparisons between



classes of the same or similar subjects within the same school), but also horizontally comparable outside the school (comparisons between different schools), as well as vertical comparability. The comparable differences in these data can provide important management information for the school management and government authorities, for example, by comparing the current average cost of students with the previous average cost of students of the same subject. At the same time, because the most basic unit of school teaching is the object of cost accounting, the cost data obtained can be easily aggregated to calculate the various cost data needed for the whole school, by educational stage, by faculty, by year, etc., which are needed for the first and second levels, thus making up for the shortcomings of the two aforementioned cost accounting objects.

To sum up, the author agrees to take the student class as the cost accounting object, and then the discussion on the implementation process of activity-based costing is also based on the student class as the cost accounting object.

5. Allocate Resource Consumption and Complete Cost Accounting

The human resources, depreciation of housing and equipment, water and electricity, and amortization of consumables consumed by each department in the business activities (the resource consumption discussed in this paper does not include the asset disposal expenses unrelated to the cost object, the expenses paid to the superior, and the subsidies to the affiliated units, etc.) will be finally included in the cost object. The following respectively take the representative K university student affairs office, logistics office, XX teaching department about the typical business of teaching as an example, specifically elaborate the determination of the operation center, the collection and distribution process of cost library fees.

The business of the Student Affairs Office is mainly to conduct student management and education activities for all students, and also to carry out military training for freshmen. Because the homework motivation of student management and military training is the number of students, the homework motivation is homogenous. The Student Services Department can be used as an operations centre, where two operational cost pools, "Daily Operations" and "Student Military Training", are established. The "Daily Operations" cost pool is used to collect the costs incurred in the day-to-day administration of the office and the management of students across the university. The "Student Military Training" cost pool is used to collect the costs incurred in the organisation of student training. At the end of the semester, the costs in the "Daily Operations" cost pool are allocated according to the ratio of the number of students in each class to the total number of the school. The costs in the "Student Military Training" cost pool are allocated according to the ratio of the number of students in each class to the total number of students in all military training.

The Logistics Office is mainly responsible for providing services such as water, electricity, property management, maintenance, greening support and venue facility management for the school administration and teaching work. This paper takes the management of power supply,



campus greening and stadium facilities as examples to illustrate the implementation process of activity-based costing. Because electricity costs, greening costs and stadium facilities management costs have different operating drivers, it is necessary to establish their own operating centers and cost libraries for cost collection. Its cost pool for electricity supply operations includes costs such as maintenance of electricity supply lines and electricity charges collected by the electricity supply bureau. At the end of the period, the cost of electricity supply operations is apportioned according to the ratio of the specific usage of each operation centre or cost object to the total electricity consumption of the university, using the specific meter recorded usage as the operational driver. The cost library of campus greening operation center is all kinds of expenses generated by campus greening work. At the end of the semester, the cost allocation will be carried forward to the cost object according to the number of students. The costs attributed to stadium facilities management are allocated among the beneficiary operations centres or cost objects at the rate of the number of hours registered for use of the venue.

For the teaching expenses of the department, such as class remuneration, office expenses, and teaching auxiliary operation expenses such as water and electricity bills, business expenses, books and materials transferred from the operation centers of logistics, administration, library and other departments, it is also necessary to establish relevant operation centers and cost libraries according to the different operation motivations to aggregate the costs incurred and transferred. At the end of the period, according to the different activity motivation of each cost library and the scope of beneficiaries, the relevant costs will be allocated by using the activity motivation ratio, such as the number of students, class hours, laboratory usage hours, book borrowing times, space usage area, water and electricity meter consumption, etc., and finally included in the cost object.

Conclusion

Through the above application of activity-based costing in the cost accounting of colleges and universities, it can be seen that activity-based costing is used to establish corresponding operation centers according to business characteristics and processes. The cost collected by the activity center is distributed among each cost object and the intermediate activity center, so as to finally calculate the education cost at the class level, and then obtain the accurate education cost per student. Because in each step of the cost collection, the cost is always allocated according to the benefit principle, the calculated education cost is closest to the actual situation. Activity-based cost method of cost accounting in colleges and universities, it is necessary to use a large number of non-financial indicators (class, area, operating hours, water and electricity consumption and utilization, etc.), the degree of refinement and authenticity of the indicators dramatically affect the cost of the accuracy of the calculation results, this requires a change in the past that kind of extensive management mode in university, to improve the accuracy of the work and fine degree; At the same time, it is necessary to strengthen the construction of network information to realize



the sharing and timely transmission of information.

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An Analysis of the Causes of the Prosperous Development of the Publishing Industry in the Song Dynasty

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Abstract

The publishing industry of the Song Dynasty had a profound impact on the spread of world culture and the progress of human civilization. The rich heritage of ancient culture and technology cultivated fertile ground for the development of Song Dynasty publishing, the state policy of "emphasizing literature and suppressing martial arts" and the development of Song Dynasty publishing were mutually beneficial and co-prosperous, the early printing technology laid the foundation for the innovation and change of Song Dynasty publishing, and the developed social economy provided the market space and The development of social economy also provided market space and dissemination channels for the development of Song Dynasty publishing. On the contrary, the prosperous development of the publishing industry in the Song Dynasty cultivated a large number of outstanding publishing craftsmen for the society at that time. An analysis of the causes of the prosperous development of the publishing industry in the Song Dynasty can help provide some lessons for the creation of "great craftsmen".

Keywords

Song Dynasty, Publishing industry, Prosperity, Causes

The four ancient Chinese inventions of gunpowder, the compass and printing "foreshadowed the advent of bourgeois society and turned out to be the means of scientific revival and the most powerful lever for creating the necessary preconditions for spiritual development." [1] These three inventions, which had a great impact on human history, all came out of the Song Dynasty, and among them, the prosperous development of the publishing industry was the most representative. Why was the publishing industry so prosperous in the Song Dynasty? This article explores this.



I

The rich heritage of ancient culture and science and technology cultivated fertile ground for the prosperity of the publishing industry in the Song Dynasty [2]. The British scholar Joseph Lee and the Japanese historian of science and astronomer Sounei Qing have both mentioned in their respective works on the history of science that the achievements of science and technology in the Song Dynasty were epoch-making in Chinese and world history, not only in the three inventions of printing, compass and gunpowder, but also in architecture, mathematics, chemistry, pharmacy, acupuncture, astronomy, painting, horticulture, casting, sculpture, shipbuilding, etc. The achievements of the Chinese and world history are of epoch-making significance. [3] To analyze the causes of the prosperous development of the publishing industry in the Song Dynasty, it is necessary to analyze the influence of various factors, such as the rich cultural and scientific heritage of ancient times, the Song Dynasty's policy of emphasizing literature, the advanced handicraft production and the developed urban economy. It is under the combined effect of these factors that the publishing industry of Song Dynasty became a successful epitome of transforming scientific and technological innovations into real productivity and promoting the deep integration of social and cultural dissemination and human civilization progress in the world.

Cultural heritage and technological innovation are symbiotic factors that drive human society forward. Whether it is drilling wood for fire, replacing stone tools with bronze, or replacing plowing with oxen or walking with carts human inventions often started because the tools at that time no longer served and met the needs of human labor production and daily life well, so the old tools were improved, innovated, or even replaced by new tools to help people accomplish the work of the moment in a more time- and labor-efficient manner. Educational activities, on the other hand, help people to select and integrate the practical experience and wisdom accumulated in long-term social life, and pass them on from generation to generation through oral or written forms, which has led to the hundreds of thousands of years of human history and the splendid material and spiritual civilizations of countries all over the world today.

From the beginning of Chinese history to the Han and Tang dynasties, culture and technology have followed such a trajectory and have had a positive and far-reaching impact on human production and lifestyles with their heavy accumulation and continuous innovation. During this period, not only did Chinese characters undergo the "seven styles", but also the record carrier of writing went from "oracle bone" to "paper" and "silk". The writing carriers also evolved from "oracle bones" to "thick silk" to "Baqiao paper" to "hemp paper", and the writings of scholars and writers, which were the culmination of their lifelong learning, ranged from Confucian classics to historical books of the dynasties, and from the classical books of the Chinese and English. The writings of the literati and scholars, which were the result of their lifelong learning, also ranged from the Confucian classics to the history books of the dynasties, from the hundred schools of thought to the rhetoric of the Han Dynasty, from Tang poetry to religion, and became increasingly



rich and diverse. Not only did the predecessor of the compass complete the evolution from "compass in ancient china" to "magnetic needle" to "water compass", Sun Simiao also recorded the phenomenon that saltpeter, sulfur and ignited charcoal would explode together in "Danjing". The phenomenon is recorded in the "Dan Jing". Not only was there the "Silk Road" for land transportation through the West to the West, but there was also a post road system extending from the capital Chang'an to all parts of the country, and various kinds of livestock such as oxen, horses, donkeys and mules were also used as land transportation on a wider scale; water transportation also had the Grand Canal opened by Emperor Yang of Sui and the Great Tang Dynasty to facilitate trade and friendly exchanges between East and West. The waterway transportation also has long had the North-South Grand Canal opened by Emperor Yang of Sui Dynasty and the sea route opened by the Tang Dynasty to facilitate the trade and friendly exchange between East and West, and the boat as the water transportation also evolved from "raft" to "boat" to "dory" and even ".....". The science and technology of the Song Dynasty was precisely in the accumulation of the rich cultural and technological heritage of ancient times in the summary of refining, in the integration of learning, in the inheritance of innovation, and constantly developed and expanded to reach the high point of the world, and the prosperity of the publishing industry in the Song Dynasty is the same. The prosperity of the publishing industry in the Song Dynasty was the same.

II

The policy of "emphasizing literature and suppressing martial arts" and the development of the publishing industry in the Song Dynasty were mutually beneficial, and they progressed and prospered together. Policy orientation is an eternal topic in the market. If industrial decisions can be aligned with national policies, then industry development will also tend to prosper, which requires that the development orientation of both culture and science and technology must actively adapt to socio-political rule and economic system requirements.

In order to stabilize the Song dynasty, the founding emperor of the Song dynasty first formulated the basic state policy of "promoting literature and education and suppressing military affairs" [4] and continued it in later generations, "The Son of Heaven raised peace and transformed the world with poetry and books." [5] The emperors took the authority of the Son of Heaven to visit, collect, purchase, collect, write, carve, read and use books. The emperors, with the authority of the Son of Heaven, visited, collected, wrote, carved, read, and used books, and so on. [6] Secondly, the large system of civil officials, which was established through the nationwide imperial examinations to select and employ Confucian officials, interacted with the overall education of the Song Dynasty and the education of the common people, and developed in symbiosis. This team of literary officials not only served as the government's human resource base for publishing because they held the power to formulate policies, but also constituted the largest group of authors in terms of literary writing and publication, and the largest group of readers in terms of literature



dissemination and reading promotion, thus assuming multiple identities. With the officials of a country constituting the think tank resource for book publishing, how can the publishing industry not prosper? How could education not develop? Once again, the Song dynasty adopted a relatively liberal political attitude toward the censorship and procedural management of book publications, i.e., it was basically consistent with the state policy in general, but its practical effect was more lenient, and this operation made this leniency even more so, which was an important reason for the prosperous development of the publishing industry in the Song dynasty. [7]

The civil official system of the Song Dynasty eventually led to the institutionalized marriage of state politics, social culture, and the publishing medium, a mutually causal, mutually reinforcing, and co-prosperous relationship that had a rich and far-reaching impact on the time and subsequent generations. [8]

The early printing technology laid the foundation for the development of innovation and change in the Song Dynasty publishing industry

In order to provide better services to the centralized power of the Song Dynasty, which was built on a vast territory, the development of the publishing industry was inevitably positively correlated with the political consumption needs of the rulers, and governments and officials at all levels continued to encourage the creative enthusiasm of scientific and technological inventors, managers, and professional craftsmen who worked at the court and in the private sector by means of awards. [9] The Song dynasty followed the Tang dynasty's sub-disciplinary education system and adopted a combination of learning and practice to train technical personnel. Influenced by the tendency of "the study of practical use" which "emphasizes utilitarianism", both the scientific and technological workers in the intellectual ranks and the craftsmen in the handicraft workshops seemed to generally They seem to have formed a collective consciousness, way of thinking and spiritual space for scientific research, technical application and even commercialization of technology.

From the perspective of the publishing industry alone, the craftsmen of that time were already proficient in printing books, advertisements and newsletters using different engraved plates such as wooden plates, copper plates and wax plates, so when the movable type printing technology was introduced, it attracted the high attention of the imperial court and was vigorously promoted. It not only strongly contributed to the further prosperous development of the publishing industry in the Song Dynasty, but also made the "rule of literature" in the Song Dynasty a political pattern rarely found in Chinese feudal society, and made the Song Dynasty a pioneer and achiever of the times in this sense. At the same time, the prosperous development of the publishing industry also strongly contributed to the accumulation and symbiosis of economy, culture, science and technology, and education in the Song Dynasty, which made the cultural and scientific level of the Song Dynasty the best in feudal China and the world at that time.

Engraving and printing technology is a comprehensive technology that includes paper making, ink



making, calligraphy, engraving, typesetting, proofreading, chemical blending, clay firing, etc. Each technology, each process, and each innovation is a combination of individual and group observation and reflection, dissatisfaction with the status quo, improvement of practice, cooperation, and the pursuit of perfection. Although printing technology existed long before the Song Dynasty, it was only through the collective wisdom of the Song artisans and the combined efforts of various social forces that it became popular, improved, innovative, and improved, culminating in movable type printing technology becoming a direct driving factor in the prosperous development of the publishing industry during the Song Dynasty. The huge number of engraved books, the distinctive editions, the long production time and the high quality of publication not only illustrate the strong demand of book consumers in the Song Dynasty from one side, but also confirm the prosperity of the cultural industry in the Song Dynasty from another side, which not only accumulated rich practical experience for the prosperous development of the publishing industry in the Song Dynasty, but also cultivated a large number of outstanding craftsmen for the society at that time.

In the second year of Shaoxing, more than 260 artisans from the Huzhou Wang Yongcong engraving workshop alone took one year to complete the engraving of 5480 volumes of the "Si Xi Zi Fu Chan Yuan Da Zang Jing". However, the large quantity, time consuming, large scale and high efficiency are not equal to the crude production, which is evidenced by the collection value of "one page of Song edition is one tael of gold", [10] in which the role of artisan groups and craftsmanship is essential.

III

The developed economy provided market space and dissemination channels for the prosperous development of the publishing industry in the Song Dynasty. Cities evolve into political, economic, cultural, educational, and scientific centers of a country or region because of their population concentrations and social activities.

During the Song Dynasty, Kaifeng and Lin'an were the largest and most prosperous cities in the world at the time, with populations of more than a million; there were more than a dozen urban agglomerations with populations of 400,000 and 100,000 or more; and there were thousands of town centers of all sizes. These places where human beings gathered and interacted with each other were ahead of the world at that time, both in terms of population and in terms of city size. [11] By the time of Emperor Shenzong of the Song Dynasty, the population of cities and towns nationwide had exceeded 12% of the total population. The commercial function of these cities (towns) was remarkable, and their prosperity meant that a social group with great potential for material and cultural consumption and future development - the citizen class - had been formed during the Song Dynasty. Influenced by geographical location, living environment, wealth and education, citizens of different regions and levels gradually developed different lifestyles,



consumption concepts and cultural ideas. The political philosophy of "emphasizing literature and suppressing martial arts" in the Song Dynasty also drove more citizens to attach importance to study in order to obtain merit, which promoted the formation and development of book production centers on the one hand and stimulated the total demand for book consumption on the other. On the other hand, it provided convenient transportation and space for the sale and dissemination of books. The significance and value of the monetary function and commercial and financial activities for book production and even cultural production in the Song Dynasty were far more comprehensive, richer, and greater than the above three aspects.

Conclusion

From the perspective of the prosperous development of the publishing industry in the Song Dynasty, both the rich accumulation of ancient historical heritage and the policy-making of the ruler of the dynasty, as well as the innovative practice of the artisan group and the development and progress of social civilization, are inseparable from the mutual integration, interaction and symbiosis with people, in which the spirit of artisan contained is the soul driving force that enabled the Song Dynasty science and technology and traditional Chinese culture to have a profound impact on the world civilization, and also became the It also became a splendid cultural landscape in the spiritual and material civilization of Song Dynasty. An analysis of the causes of the prosperous development of the publishing industry in the Song Dynasty can help provide some lessons for the creation of "great craftsmen".

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An Analysis of the Academic Situation of Higher Education Institutions from the Perspective of Cultural Confidence

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Abstract

While cultivating high-quality skilled talents, higher vocational institutions should also pay attention to the spiritual world and mental health education of students. Some students, influenced by the network culture and foreign culture, cannot find life orientation quickly after enrolling, their inner world is empty, their study will gradually deviate from the expected goal, become dreamless and lack of social responsibility. Higher education institutions should pay attention to the establishment of cultural self-confidence of college students, and root the spiritual connotation in their hearts and brains through learning the excellent Chinese traditional culture. In a subtle way, it cultivates students' self-confidence, self-reliance, bravery and positive attitude towards life, improves their ideological standing and life goals, and achieves the purpose of cultivating more high-quality and high-level skilled talents.

Keywords

Cultural confidence, Learning, Psychological formation

General Secretary Xi Jinping has given important instructions on vocational education, emphasizing the need to speed up the construction of a modern vocational education system and cultivate more high-quality technical and skilled personnel, skilled craftsmen and great craftsmen. Premier Li Keqiang has also pointed out that vocational education is an important foundation for training technical and skilled personnel, promoting employment, entrepreneurship and innovation, and promoting the level of Chinese manufacturing and services. Cultivating modern high-quality and high-level skilled talents has become the top priority of the education work in higher vocational colleges and universities. However, at present, many vocational colleges have difficulties in cultivating high quality and high level skilled talents in a large area, and many



students prefer to stay at home after graduation rather than working in blue-collar jobs. To address this problem, through questionnaires and interviews, the author conducted an in-depth investigation and analysis of the academic situation of 500 college students in school. The results show that more than 70% of the students have no clear life plan, unclear learning motivation, too strong utilitarianism, lack of basic identification with their majors, poor professional knowledge, etc.

1. Analysis of Academic Situation in Higher Education Institutions

The inquiry showed that the problems of students in the new situation are caused by four main factors: social, school, family and personal.

1.1 Social Reasons

Many students are not sure enough about their own ability because of their failure in college entrance exams and society's misunderstanding of higher education institutions. Aiming at higher vocational study only in terms of diploma, they do not objectively understand the needs of society for students in higher vocational colleges and universities. The contradiction between ability and confidence makes students judge their own ability inadequately, which in turn leads to the lack of self-confidence and the contradiction between ideal and practice in daily teaching that they find it difficult to undertake the task of learning. [1]

1.2 School Reasons

It is difficult to communicate with students in a timely and effective way. With the expansion of colleges and universities, the student base is getting bigger and bigger, and the decentralized management style of colleges and universities has brought complexity and increased difficulty for student management, which has put more demands on student management personnel of relevant colleges and universities. Therefore, it is difficult for counselors to manage uniformly and directly, which makes the quality and effectiveness of student management poor. [1]

Failure to give full play to students' subjective consciousness. Colleges and universities are the nurturing ground to cultivate the construction of socialist successors, and in the process of helping students become successful, it is inseparable from the advanced management methods and the practicality of the model, as well as from the subjective initiative and subjective consciousness with the help of students. [1] In terms of the current management of students in colleges and universities, it is difficult for students to participate in the construction of class system due to the influence of traditional management concepts.

1.3 Family Reasons

There is a problem that parents interfere too much with their children's voluntary application, and parents are more active than students in the consultation group. They think that they will not be able to work in the industry and that they just need to get a diploma. Students lack thinking and planning for the future.

1.4 Personal Reasons



Insufficient self-awareness and lack of inner determination. The "fast culture" of the Internet causes students to be impatient, and they are too idealistic in their vision of college life and the future, thus ignoring the cruelty of social competition. More and more students are in a hurry to do things that are not practical and cannot study quietly. The contradiction between ideals and reality makes students unable to plan their own development correctly, confused about their future development, or even give up.

2.The Influence of Cultural Confidence on the Academic Situation with Higher Education Institutions

General Secretary Xi Jinping said, "Culture is the soul of a country and a nation. Therefore, cultural confidence is a nation, a country and a political party's full affirmation and active practice of its own cultural values, and firm confidence in the vitality of its culture.

2.1 Reasons for Enhancing the Cultural Confidence of Students

With the progress of the society, "fast culture", "Netflix culture" and "vulgar culture" have emerged. Many college students think that it is meaningless to talk about "revolutionary culture" nowadays, and what comes out of this is to make a parody of history at will, to dismantle the red classics, to make a subversive evaluation of heroes and historical figures, and even to wilfully destroy historical relics of great monumental significance for their own selfish desires, which is a distortion of history and a desecration of culture. This is a distortion of history and a desecration of culture[2]. At the same time, the excessive pursuit of "foreign culture" has led many people to "put the cart before the horse", ignoring the intrinsic meaning of traditional Chinese cultural festivals and treating them only as an opportunity to rest at home on vacation: while attaching great importance to Western festivals and giving them They are given a unique meaning and are constantly put into action because of their commemorative significance.

2.2 The Lack of Cultural Confidence of Students in Higher Education Institutions

Lack of self-confidence. Some students are often ignored by others and get less attention from others. Therefore, when they are faced with self-evaluation, they always unilaterally think they are not good and worthless, they are willing to live in their own world, unwilling to communicate with teachers, always have an attitude of not caring whether they are studying or participating in activities, and lack initiative in learning.

Inability to accept the imperfect self. Some students will feel pain because they are more or less defective, less capable or not as good as others. Some students are not satisfied with their own appearance or behavior, cannot highly identify with their own value, and will always face everything with a negative attitude, no dreams and no plans for the future.

Not determined on the inside. Some students do not believe in the people and things around them. Difficulties are encountered and there is no way to achieve their pursuits, resulting in feelings of



disappointment, accompanied by feelings of helplessness. Long-term learned helplessness is self-imposed because of excessive self-denial.

3.The Significance of Enhancing Cultural Self-confidence to the Psychological Cultivation of Students^[3]

Making full use of excellent traditional cultural resources to cultivate correct values for students in higher education institutions

In response to the problem that students are too utilitarian in their studies, teachers or school administrators should take traditional cultural resources as a carrier and guide college students, learn to correctly deal with the relationship between righteousness and profit in their studies through lectures, video shooting and other ways that students enjoy, to set their mindset straight and find the goal of their studies again.

Inculcate the mainstream socialist consciousness and strengthen the ideal beliefs of college students

In response to the problem of students' inner dissoluteness that appears in the school situation, teachers or school administrators should strengthen the propaganda of the Chinese dream and socialist core values through the Jitterbug and WeChat platforms, help students find the right goals in life, make career plans, enhance students' self-confidence, and encourage them to strive hard to achieve their goals.

Guiding college students to take the initiative to learn traditional culture and improve their ideological standpoint

In the modern era of advanced information, facing the impact of various cultures college students should learn to accept and tolerate. Raise the ideological standpoint and have a big pattern. As Zhang Zai, a great man of the Northern Song Dynasty, said, "To establish the heart for the heaven and earth, to establish the life for the living people, to open the absolute learning for the sages of the past, and to open the peace for all ages." This is a reflection of cultural self-confidence, and should be the paradigm for modern college students to cultivate. For example, the spirit of "Heaven is healthy, a gentleman is self-improvement", the spirit of "introspection", the spirit of "tenacity" and "firmness", the spirit of revolution, the spirit of the Red Boat, the spirit of "the world" and the spirit of "the world". The spirit of the revolution, the spirit of the Red Boat, the spirit of the Long March, the spirit of Xibaipo, the spirit of women's volleyball, and the spirit of Jiao Yulu still play a pioneering and indomitable role in the present time, and college students should take the initiative to root the connotation of these spirits in their hearts and practice their respect for revolutionary precedents and role models with practical actions. They should become contemporary college students with the noble character qualities of self-confidence, self-improvement, perseverance and courage.



Conclusion

It is proposed in the Outline for the Implementation of the Project of Improving the Quality of Ideological and Political Work in Colleges and Universities that "we insist on combining the cultivation of heart and morality, and strengthen humanistic care and heart guidance". Therefore, it is important to explore the possibility of changing students' psychological state by building their cultural self-confidence, enhancing self-confidence, learning to accept themselves and strengthening self-affirmation, providing a correct guidance and direction to students' psychology and helping them to establish a correct world view, outlook on life and values. It is extremely important for the students themselves as well as the school and the society and the country. To sum up, in the process of psychological education in colleges and universities, enhancing cultural self-confidence can help students to produce correct cognition and shape a high-quality personality, which also plays an important role in the mental health education of college students and is an important basis for the country to cultivate high-quality and high-level skilled people.

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