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Contents

Analysis of Criminal Liability of the Person who Helps to Withdraw Money in the Crime of Telecom Network Fraud	Liu Zixiang, Zhang Zhifeng	- 1 -
Qixiang Tengda Enterprise Core Competitiveness and Promotion Research		
.....	Fan Yunpeng	- 10 -
Daolang's New Song The Rakshasa Kingdom from the Perspective of Diefan Poetics		
.....	Lei Yuan	- 17 -
Survey on the Current Situation of Community Volunteerism and Strategies for Enhancement		
.....	Feng Tianyou	- 26 -
From the development history of Mirrors: " <i>The Beauty of Objects Ultimately belongs to the Heart</i> "	Jiang Hong, Yue Youxi	- 32 -
An Exploration of the Yellow River Culture Education Practice for International Students from the Perspective of Intercultural Identity	Zhai Zhaoyun	- 49 -
Influencing Factors of Chinese Children's Adjective Acquisition: A Case Study Based on Corpus..		
.....	He Feng	- 56 -
Grasping the Three Dimensions of High-Quality Development in International Chinese Language Education	Fu Jianping, Qi Fengjun	- 65 -
A Research of English Distance Teaching from Resource-based Learning		
.....	Han Xue	- 77 -



The cold wind could not blow out the fire representative images in " <i>The Cold Wind Blows Through</i> "	Kong Haorong, Qu Lifan	- 81 -
On the Emotional Aesthetic Implications of Du Fu's Spring Scene		
.....	Ma Xuefei, Yue Yiming	- 86 -
The Chinese Aesthetic Modernity Representation of Nostalgia Narrative in Self-media Rural Short Videos	Shu Kaizhi	- 91 -
Research on the Aesthetic Orientation of the Image of "Wolf" in the Three Wolves in " <i>Strange Stories from A Chinese Studio</i> " under the Background of Arab Culture	Sun Yuanyue	- 105 -
Science and Technology to Help Social Forces to Participate in the Practice of Cultural Relics Protection and Thinking	Tao Zheng, Jia Meng	- 111 -
An Experimental Study of the Management Motivation Thought of "Guanzi" and Its Contemporary Reference	Xu Shujie	- 119 -
Analyze the Material Desire and Lust in Strindberg's Works--Take "Miss Julie" and "Spoksonaten" as Examples	Zhang Wenjie	- 128 -



Analysis of Criminal Liability of the Person who Helps to Withdraw Money in the Crime of Telecom Network Fraud

Liu Zixiang¹, Zhang Zhifeng²

^{1,2}Dalian Maritime University, Dalian 116026, Liaoning Province, China

E-mail:1271016282@qq.com

Abstract

The determination of consummation in telecommunication fraud crimes has become a recurring issue in the governance of telecommunication network fraud in China. Notable discrepancies persist in both theory and practice concerning its criteria for consummation and the delineation of criminal responsibility. This article adopts a balanced definition of telecommunication network fraud and is grounded on the theory of the "Revised Possession Doctrine". It aims to analyze the criteria for consummation determination in telecommunication network fraud and offer a fresh perspective to address the ongoing disputes.

Keywords

Telecommunication Network Fraud, Consummation Criteria, Revised Possession Doctrine

I. Introduction

The advent and ubiquity of internet technology innovations and online payments have driven economic prosperity. However, they have simultaneously paved the way for traditional property crimes. Exploiting the inherent characteristics of the internet – its transactional opacity, rapid technological updates, and the challenges it poses to evidence collection – a new form of telecommunication network fraud has burgeoned, emerging as one of the most prevalent forms of cybercrime in China. As of the end of November 2022, Chinese authorities have cracked approximately 391,000 cases of telecommunication network fraud.^① From 2017 to 2021, out of

^① See "Significant Achievements in the Fight Against Telecommunication Network Fraud by Public Security Organs," available on the Ministry of Public Security of the People's Republic of China,



the 282 crimes related to cyber infractions, fraud cases totaled 103,000, representing the highest proportion at 36.53%. ^①

As a downstream component of telecommunication network fraud and a pivotal link in the entire criminal chain, aiding and abetting in these crimes has also become the norm. Between 2017 and 2022, China's prosecutorial authorities indicted a total of 193,000 individuals for telecommunication network fraud.^② Courts handled a total of 226,000 cases related to telecommunication network fraud and its associated crimes.^③ Additionally, the actual perpetrators and accomplices in these crimes often operate with temporal and spatial separation, posing challenges in evidence collection, distinguishing associated crimes and joint crimes, and determining jurisdiction.[1]

Currently, judicial documents pertaining to aiding and abetting cash withdrawal behaviors in telecommunication network fraud are not comprehensive.^④ In practice, numerous challenges remain that demand resolution. This paper seeks to offer a fresh perspective on the determination of consummation standards for telecommunication network fraud, based on a balanced definition of the crime and the "Revised Possession Doctrine," in conjunction with relevant legal documents and judicial practices.

2. Defining the Concept of Telecommunication Network Fraud

Existing normative documents in China have failed to achieve a consensus on the various similar concepts and inherent meanings related to cyber telecommunications fraud. The scope of offenses encompassed by telecommunication network fraud lacks a clear boundary, giving rise to both theoretical disputes and practical divergences in this domain.[2]

Telecommunication network fraud, as a series of illicit activities, does not have a uniformly accepted categorization within legal practice. It may encompass a range of offenses, including

[https://app.mps.gov.cn/gdnps/pc/content.jsp?id=8812495&mtype=.](https://app.mps.gov.cn/gdnps/pc/content.jsp?id=8812495&mtype=)

^① See "Judicial Big Data Special Report on the Characteristics and Trends of Cybercrimes (January 2017 - December 2021)," available on the Supreme People's Court website, <https://www.court.gov.cn/fabu-xiangqing-368121.html>.

^② See "Work Report of the Supreme People's Procuratorate (14th National People's Congress, First Session, Zhang Jun, March 7, 2023)," available on the Supreme People's Procuratorate of the People's Republic of China, https://www.spp.gov.cn/spp/gzbg/202303/t20230317_608767.shtml.

^③ See "Work Report of the Supreme People's Court - March 7, 2023, at the First Session of the 14th National People's Congress," available on the Supreme People's Court of the People's Republic of China, <https://www.court.gov.cn/zixun-xiangqing-393751.html>.

^④ See "Opinions on Several Issues Concerning the Application of Law in Handling Criminal Cases such as Telecommunication Network Fraud" by the Supreme People's Court, Supreme People's Procuratorate, and Ministry of Public Security, issued December 19, 2016, Document No. [2016] 32; "Notice of the Supreme People's Procuratorate on Issuing the 'Guidelines for the Procuratorial Organs to Handle Telecommunication Network Fraud Cases,'" Document No. [2018] 12, issued November 9, 2018; and "Opinions on Several Issues Concerning the Application of Law in Handling Criminal Cases such as Telecommunication Network Fraud (II)" by the Supreme People's Court, Supreme People's Procuratorate, and Ministry of Public Security, issued June 17, 2021, Document No. [2021] 22.



theft, fraud, credit card fraud, obstruction of credit card management, infringement of personal information rights, blackmail and extortion, and fraud by impersonation, among others. Some argue that given the frequent overlap of theft and deceit in telecommunication network fraud cases – often termed "theft-deceit intertwining" – the term "fraud" should be broadly interpreted on a factual basis. Thus, offenses involving theft with elements of deceit during the commission of the crime should also be incorporated within this definition.[3] As the focus of this paper is on the act of aiding in withdrawals related to telecommunication network fraud, our primary scope of research pertains to property acquisition crimes facilitated by those assisting in such withdrawals.[4] As such, although termed "fraud offenses", telecommunication network fraud in fact includes some actions that could be characterized as theft. This paper aligns with the aforementioned viewpoint and adopts a compromise definition of telecommunication network fraud, which states: "Telecommunication network fraud refers to acts where an individual, with the intention of illegal possession, utilizes telecommunication network techniques to deceitfully obtain public or private assets through remote and non-contact means, which may constitute offenses of either fraud or theft."

3. Determination of the Completion of Telecommunication Network Fraud Offenses

3.1 Overview of Academic Perspectives

Currently, theoretical perspectives in China concerning the criteria for determining the completion of theft offenses primarily include the Contact Theory, Transfer Theory, Concealment Theory, Loss of Control Theory, Control Theory, Possession Theory, and Loss Theory.[5] However, due to the inherent limitations of these theories, they fail to meet practical requirements when determining the completion of telecommunication network fraud offenses.[6,7,8,9]

Given that both fraud and theft fall under property crimes, the theories regarding their completion criteria are largely analogous. This paper focuses on discussing a few theories of completion that are specific to fraud offenses.

3.1.1 "Loss of Control + Possession Theory" and "Loss of Control + Control Theory"

Proponents of the "Loss of Control + Possession Theory" argue that as long as the victim transfers money to the account specified by the individual committing telecommunication network fraud, and that sum no longer remains under the actual control of the victim, it can be deemed a completed offense. However, with regard to the concept of possession, according to relevant regulations, when an individual transfers funds to a non-same-name account through an ATM, the funds will only be received after 24 hours. Within this period, the victim can still attempt to recover their loss by applying for measures like freezing the transaction or requesting a stop payment with the bank. In such cases, it should be classified as an attempted offense.[10]



Currently, the judicial practice primarily adopts the "Loss of Control + Control Theory," advocating that distinguishing between completed and attempted offenses should be based on the criterion where the property has been removed from the victim's control and is actually dominated by the perpetrator.[11]

3.1.2 The "Acquisition of Property" Criterion

Scholars endorsing this viewpoint posit that the determination of whether a crime has been completed should be premised upon assessing whether the offender has "acquired property," by considering the specific actions and methods of the fraud offense.[12] However, the essence of "acquiring property" revolves around the offender gaining control and dominance over the property, rendering it essentially indistinguishable from the Control Theory.

3.1.3 The "Possession Theory"

This theory contends that the completion of a crime should be determined based on whether the property is actually possessed by the offender. If the offender has acquired the public or private property they subjectively intended to possess, it should be classified as a completed offense; otherwise, it should be deemed as attempted.[13]

The traditional understanding of "possession" in the Possession Theory largely aligns in meaning with "acquisition" and "control." However, with the advent of technological advancements altering the modes of monetary transactions, control and possession can become distinct. An offender might have actual control over certain property without necessarily possessing it, making the Possession Theory an inadequate gauge for determining the completion of fraud. This inadequacy often gives rise to disagreements.[14]

Upon comprehensive analysis, existing viewpoints on determining completion fundamentally originate from two perspectives: the loss of possession status of the property by the victim and the establishment of a new possession status by the offender. Given that both theft and fraud are acquisitive property offenses, their criteria for completion determination are intrinsically aligned. In cases of telecommunication network fraud offenses where theft and fraud intertwine, as discussed in this paper, a unified standard for determining completion can be adopted.

3.2 Position of this Paper

Regarding the specific criteria for the consummation of telecommunication network fraud offenses, this paper advocates for the "Possession Theory". However, it proposes certain modifications in the determination of actual possession by incorporating the "Indirect Possession" theory from civil law. This approach involves assessing the relationship of possession through both factual and normative dimensions, using the change in the actual possession relationship as the criterion for consummation.

3.2.1 Determination of the Possession Relationship of Bank Deposits

The theoretical determination of the possession relationship concerning bank deposits primarily



revolves around two schools of thought: the "Depositor Possession Theory" and the "Bank Possession Theory". While the "Depositor Possession Theory" aligns with general societal perceptions, its stance that "depositors can freely dispose of deposits" is overly absolute. In reality, depositors must undergo certain essential verifications (like bank card passwords) to withdraw funds, as opposed to having "free disposal". Adopting the "Bank Possession Theory" might delay the timepoint of determining crime completion. For instance, if a victim is deceived into transferring money into the offender's specified bank account, they've already lost practical control over that amount. However, since the bank essentially possesses and safeguards the funds, it's challenging to ascertain a "break in the original possession status". Moreover, if the offender deceives the victim into transferring funds to another bank's account, whether the change of the depositary institution can be determined as a break in the original possession status remains dubious.

Drawing from the "Indirect Possession" theory, possession is bifurcated into direct and indirect possession.[15] The latter can be further classified into property-rights indirect possession and creditor-rights indirect possession. It's plausible to consider the bank as the direct possessor of the deposit, with the depositor being the indirect possessor in the form of a creditor-rights indirect possession. This possession intermediary relationship is based on the creditor-debtor relationship between the depositor and the bank concerning specific funds.

Furthermore, factual elements refer to the practical control (or potential control) over the property in question, with the extent of this practical control gauged through spatial-temporal conditions. Normative elements pertain to whether the factual control over the property is recognized normatively, as in legal and moral order, societal customs, and general societal views.[16] Based on this, this paper believes that the determination of the possession relationship of properties involved in telecommunication network fraud offenses should adhere to the following model:

A. On the Factual Elements Level

The primary consideration under the factual elements level is whether the parties involved have actual control over the property in question. If only one entity demonstrates actual control over the property, there is no need for further examination at subsequent levels; the entity can be recognized as having de facto possession. Conversely, if multiple entities exhibit actual control over the property, the relationship of possession requires further elucidation at the next level. The determinant for actual control is predominantly spatial-temporal conditions, examining whether an individual exerts temporal or spatial dominant influence over the property – i.e., the property is physically close enough to the individual or situated within a space where a dominant influence is palpable, and such influence persists over time.

Before a victim transfers money to an offender-designated account, the bank has direct possession of the funds, holding direct factual control. The victim, due to the intermediary relationship (creditor-debtor relationship) and bank's verification mechanisms (like correct bank card and



credit card passwords), indirectly possesses funds located within a specific physical space, demonstrating indirect factual control. Similarly, once the victim transfers funds to the offender-designated account, the bank directly possesses these funds, while the account holder indirectly possesses them. To conclude, in telecommunication network fraud offenses, multiple entities generally have actual control over the deposits, necessitating further examination at the next level.

B. On the Normative Elements Level

Through the acknowledgment and varying degrees of normative recognition, the extent of factual control over the property in question can be differentiated. The possessor with the highest degree of normative recognition is deemed the actual possessor. If multiple entities have closely aligned degrees of normative recognition, they are considered to have joint possession. In telecommunication network fraud crimes, the degree of normative recognition is primarily based on legal order and general societal perceptions.

Initially, according to general societal perceptions, the owner of a bank account is typically viewed as the possessor of the funds contained therein, holding a dominant position allowing free disposal of the funds within the account's limits. Hence, there should be an affirmation of the account holder's degree of recognition at the normative level.

Next, per Article 3 of the "People's Republic of China Commercial Banking Law" and other pertinent legal provisions, once a bank accumulates deposits from the public, it can mobilize and allocate these funds to a certain extent to conduct banking operations. Thus, the bank's factual control over the safeguarded funds should also be granted normative recognition.

It is essential to note that within the overarching legal framework, penal regulations adjusting for telecommunication network fraud offenses serve as post-factum evaluations. They cannot directly determine the absence of normative recognition at the time of occurrence. In such frauds, the victim's money transfer action retains a normative recognition equivalent to regular banking operations. In other words, during the telecommunication network fraud process, the normative recognition of possession regarding criminally acquired funds within the offender-designated account is akin to the normative recognition of an ordinary person's indirect possession of funds within their bank or credit card.

3.2.2 Determination of the Consummation Standard in Telecommunication Network Fraud

In the context of telecommunication network fraud, the central contention concerning the consummation standard revolves around the recognition of two key elements: the "loss of the original possession of property by the victim" and the "establishment of a new possession by the perpetrator." Applying the "factual factor + normative factor" consummation judgment model to the full chain of such crimes produces a conclusion consistent with the objective constitutive requirements:



A. Before the commission of the telecommunication network fraud : Both the bank and the deposit account holder exert factual control over specific funds. Given that the normative acknowledgment of the account holder's possession of the funds surpasses that of the bank's, the account holder (the victim) should be regarded as the actual possessor.

B. Upon the commission of the fraud : If the victim transfers deposits to the perpetrator's designated account, and within the following 24 hours, the victim retains the ability to cancel the transfer or halt it through the bank, they still maintain some factual control over these funds, a position acknowledged by legal order.^① Though the bank directly possesses the deposit, the normative acknowledgment of the account holder remains higher. The recipient of the transfer does not enjoy the freedom to use these funds, hence lacks factual control. Therefore, the actual possessor remains the victim.

C. After 24 hours from the transfer : The victim loses the right to cancel the transaction or request a stop payment, signifying the loss of factual control over the transferred funds. At this juncture, while the bank becomes the direct possessor, the account owner assumes the role of the indirect possessor, with the latter's possessive relationship being more normatively accepted. Moreover, in cases of telecommunication network fraud, the holder of the perpetrator-designated receiving account could be either a member of the criminal syndicate or professional or part-time withdrawers hired temporarily by the fraud syndicate.^② Therefore, when the designated account is controlled by the criminal syndicate, the perpetrator should be regarded as the actual possessor of the involved funds; otherwise, the actual possessor is the account owner due to their factual control over the funds, supported by social norms and legal order.[17]

It's worth noting the practice of "card pinching" in telecommunication network fraud. This refers to a scheme where "card farmers" sell their bank cards to "card merchants," monitor transaction activities, then report the card lost, illicitly securing the funds therein.[18] In such scenarios, even if the fraudster holds the bank card, the actual possessor of the funds should be the registered owner of that bank card, i.e., the "card farmer."

D. After withdrawing the funds from the bank account : The bank loses factual control over the funds, extinguishing the depositor-creditor relationship. If the person withdrawing the funds is either part of or under the influence of the crime syndicate, the actual possessor should be identified as the perpetrator. If the withdrawer is a hired professional or part-time withdrawer and

^① "Notice on Preventing and Combating Telecommunication Network Fraud Crimes" by the Supreme People's Court, Supreme People's Procuratorate, Ministry of Public Security, et al., issued September 23, 2016.

^② See Ye, Liangfang & Yuan, Yujie (2023). "The Misallocation of Fraud Accomplice Liability for Assisting in Withdrawals and Its Rectification." *Journal of Political Science and Law*, (1). Professional cash withdrawal agents refer to individuals or organized groups specializing in withdrawals and cashing for upstream criminals, charging "fees" based on the number of times or the amount withdrawn as their primary income source. Part-time cash withdrawal agents mainly refer to unorganized individual agents or independent small groups, whose actions are sporadic, infrequent, and assist a non-fixed clientele, primarily consisting of friends and relatives.



lacks a controlling relationship with the syndicate, then the person with factual control or custody of the money is deemed the actual possessor.

In summary, 24 hours after the victim's transfer, when the funds enter a bank account owned or controlled by the perpetrator, the telecommunication network fraud crime is consummated. Whether the crime constitutes fraud or theft should be determined by the victim's disposition intention regarding the involved property: if there's an intention to dispose, the act is fraud; otherwise, it's theft.

If the funds haven't been transferred to an account owned or controlled by the perpetrator, but instead to a professional or part-time withdrawer's account, and the withdrawer doesn't hand over the funds to the perpetrator (as in the "card pinching" practice mentioned above), then if it's not possible to determine joint criminality between the withdrawer and perpetrator, the perpetrator is liable for attempted fraud or theft. If the withdrawer is aware of the perpetrator's fraudulent activities, they could be held liable for indirect principal fraud or theft. If unaware, they could only be held liable for theft.

4. Conclusion

For telecommunication network fraud crimes, the crux lies in the transfer of property possession rights. It's essential to clarify the legal definition of "possession" to establish more nuanced criteria for determining related criminal liabilities. The behavior patterns involving "card farmers" and "card merchants" further amplify the complexity of fraudulent actions. For these emerging technology-driven criminal behaviors, more specific legal provisions are required for effective regulation. In this process, banks and other financial institutions are both victims and participants. Balancing their rights and responsibilities to ensure public interests are not jeopardized poses significant challenges for legal and regulatory bodies.

In summary, there's a pressing need for more explicit, detailed, and contemporary legal provisions concerning telecommunication network fraud crimes. This will not only provide clear guidance for judicial practice but also offer robust legal protection for the public, ensuring that the lawful rights of citizens remain inviolable.

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Qixiang Tengda Enterprise Core Competitiveness and Promotion Research

Fan Yunpeng

Shandong University of Finance and Economics, Jinan250014, Shandong province, China

E-mail:15725331067@163.com

Abstract

Under the background of successful restructuring of Qixiang Tengda, this paper analyzes the core competitiveness of Qixiang Tengda. Through the VRIO framework strategic analysis tool, the product competitiveness, production process technology, production capacity and scale of Qixiang Tengda methyl ethyl ketone products and the competitiveness of other chemical products of Qixiang Tengda were analyzed, and the impact of organizational structure on the competitiveness of Qixiang Tengda was analyzed, and the core competitiveness of Qixiang Tengda was reflected by comparing with competitors. It also points out the points that need to be further improved, and provides certain ideas for Qixiang Tengda to grasp the opportunity brought by Shandong Energy New Materials Co., Ltd. to participate in the reorganization and rationally use the collaborative space of its petrochemical and material sectors.

Keywords

Product competitiveness, Core competitiveness, Methyl ethyl ketone products, Qixiang Tengda

1. Introduction

Qixiang Tenda, as the only chemical enterprise in Zibo to be listed in the Fortune China Top 500 in 2022, is also listed in the Fortune China Top 500 for the fifth consecutive year, and is the leader of the carbon four chemical industry. Its own unique core competitiveness and product competitive advantages, but because of cedar Holdings debt drag, into a financial crisis. Now in the background of Shandong Energy Group New Materials Co., Ltd. to participate in the successful



landing of the reorganization, how to consolidate the previous strong competitive advantage and further, has a certain research value.

2.Qixiang Tengda Competitiveness Analysis

1.1 Qixiang Tengda Leading Product Competitiveness Analysis

At present, the main products of Qixiang Tengda are methyl ethyl ketone, maleic anhydride, butadiene, nitrile latex, etc., which are widely used downstream, and methyl ethyl ketone products are the leading products. Methyl ethyl ketone plays an important role in industrial sectors such as synthetic leather, adhesives and inks, and is widely used as a fragrance, antioxidant, catalyst and corrosion inhibitor.

1.1.1 Analysis of Production Technology of Methyl Ethyl Ketone in Qixiang Tengda

Qixiang Tengda methyl ethyl ketone products have high purity, low moisture, stable quality, and product quality has reached the international advanced level. Qixiang Tengda uses its industry-leading technology to improve the quality standards of methyl ethyl ketone products, increase the competitiveness of its methyl ethyl ketone products, expand sales, improve revenue, and reflect its value and organizational capabilities. Qixiang Tenda's methyl ethyl ketone products enjoy a high reputation in the domestic and foreign markets, and the product standards are higher than the American Standard Test Method (ASTM) standards and domestic industry standards. As shown in the following table:

Figure4-1 Qixiang Tengda methyl ethyl ketone product standard comparison of international and domestic standards

ITEM	Qixiang Tengda standard		ASTM standard		Industry standard	
	Ammoniacal level	Universal level	Ammoniacal level	Universal level	Ammoniacal level	Universal level
Purity% (m/m) $\geq$	99.9	99.7	99.5	99.5	99.7	99.5
Water content*10 ⁻⁶ (m/m) $\leq$	300	800	500	2000	500	1000



No volatile matter content (mg/100ml) $\leq$	2	5	5
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Data source: PingAn Securities

From the perspective of external demand, the largest quantity of methyl ethyl ketone exported to South Korea, Southeast Asia and other countries, with the rise of new manufacturing in South Korea, Southeast Asia and other countries, the demand for high-quality raw materials continues to grow, Qixiang Tengda with its quality of methyl ethyl ketone is much higher than that of its competitors in the same industry, and has been favored by the international market, such as the number of methyl ethyl ketone exported to South Korea accounted for 32% of the total domestic exports. From this point of view, higher product quality makes Qixiang Tengda methyl ethyl ketone competitiveness is much stronger than its competitors.

Compared with other competitors, the technical level accumulated by Qixiang Tengda's research for 20 years is difficult to imitate in the short term, and the imitation cost is high.

2.1.2 Qixiang Tengda Methyl Ethyl Ketone Production Capacity and Scale Analysis

China's methyl ethyl ketone production capacity accounts for the world's first, accounting for 35.64% of the global total production capacity, production capacity reached 715,000 tons, is the world's largest methyl ethyl ketone producer and exporter. China's domestic production capacity of more than 100,000 tons only Qixiang Tengda and Hunan Zhongchuang two companies, of which Qixiang Tengda production capacity is about twice that of Hunan Zhongchuang, has an absolute advantage.

Qixiang Tengda large-scale, flexible and efficient production brings comprehensive cost advantages, and far ahead of the production line scale brings cost advantages. Qixiang Tengda carries out systematic operation and technological innovation, and the device efficiency is high. Qixiang Tengda, as the world's leading company in the methyl ethyl ketone industry, has the world's largest production capacity of a single set of methyl ethyl ketone equipment, as of the second half of 2022, the production capacity of 260,000 tons/year, the domestic market share for a long time to maintain more than 50%, while the domestic second largest leading Hunan Zhongchuang production capacity is less than 50% of Qixiang Tengda production capacity.

Since 2017, Qixiang Tengda has also vigorously developed the supply chain management business to serve the chemical business, which is the main business of Qixiang Tengda. Qixiang Tengda has invested a lot of capital and energy to develop the upstream and downstream, providing customers with suitable upstream raw material manufacturers by serving as the intermediate service provider



connecting the upstream and downstream, and looking for high-quality customers in the downstream to achieve rapid sales of goods. This is a unique advantage over competitors. Qixiang Tengda methyl ethyl ketone products domestic market share for a long time to maintain about 50%, and accounted for more than 70% of the domestic export share, which is Hunan Zhongchuang and other competitors can not be comparable.

Using its scale, supply chain advantages and the world's largest methyl ethyl ketone production capacity, Qixiang Tengda has defeated other methyl ethyl ketone product competitors and occupied the largest domestic and foreign methyl ethyl ketone market, while reducing production costs, improving profits, reflecting its value and organizational capabilities. For competitors, in the short term, Qixiang Tengda's production capacity and scale are unattainable, imitation has cost disadvantages, requires huge capital costs and time costs, and is scarce and difficult to imitate.

1.2 Qixiang Tengda Other Chemical Products Competitive Analysis

During the 2020-2022 COVID-19 pandemic, due to the sharp increase in the demand for medical rubber gloves brought about by the epidemic, Qixiang Tengda fully extended the industrial chain and put into operation the 200,000 tons/year nitrile latex production line, which is currently the largest nitrile latex production plant in the country, and its customers include Lanfan Medical, Jinfa Technology and the world's largest Glove manufacturer, Top Glove, Malaysia. Butadiene is the main raw material for the production of nitrile latex. Through continuous optimization and adjustment of the process, the product quality and output of nitrile latex produced by Qixiang Tengda have been greatly improved.

With the continuous release of production capacity and the release of the COVID-19 pandemic, the price and profit margin of the entire nitrile latex industry have been compressed. However, due to the relatively early production time of Qixiang Tengda, nitrile latex has contributed part of the company's profits during the severe epidemic. In the subsequent intensified competition in the market, because the performance of Qixiang Tengda products is better than ordinary nitrile latex, while the main raw material butadiene self-supply, high technical level, relatively low cost, relative to the peer competitors, but also has a strong competitiveness.

1.3 The Influence of Organizational Structure on the Competitiveness of Qixiang Tengda

The highest decision-making body of Qixiang Tengda is the general meeting of shareholders, and the highest executive body is the board of directors. The general manager is responsible for the production activities of the main departments, and the business units are fully equipped. Qixiang Tengda implements the division system with the general manager as the core, centralized and unified decision-making, decentralized and independent management, and adopts the linear management strategy combining centralized and decentralized. The general manager divides



methyl ethyl ketone plant, butadiene plant, rubber plant, organic plant and many other departments, and forms a performance-based assessment system.

Qixiang Tengda organization structure through the coordination of various forces, improve the aggregation efficiency, reduce production costs, and through the management of decentralized production to make up for the loss in some products, reflecting its value and organizational ability. However, due to the universality and adjustability of the organizational framework, other competitors can imitate and learn at a lower cost, and it does not have scarcity and can be imitated. It can be seen that the organizational structure of Qixiang Tengda still has a lot of room for improvement and perfection, if the enterprise wants to improve its core competitiveness, it is also the place that must be improved in the future.

Based on the competitiveness analysis of Qixiang Tengda, the VRIO framework analysis table of Qixiang Tengda can be obtained as follows:

Figure 4-2 Qixiang Tengda VRIO framework analysis

	Value	Scarcity	Imitability	Organization
Productive capacity	√	√	×	√
Production technology level	√	√	×	√
Production scale	√	√	×	√
Organizational structure	√	×	√	√

3.Measures to Enhance the Competitiveness of Qixiang Tengda

In the petrochemical industry such as methyl ethyl ketone, due to the impact of the cyclical fluctuation of downstream demand and the impact of the cyclical increase in capacity supply as well as the impact of upstream raw materials, the profit level of the industry is not high, and the gross profit margin fluctuates greatly. Therefore, to improve competitiveness, Qixiang Tengda needs to strictly control costs, rational use of resources, and seize opportunities. It is suggested to start from the following aspects to enhance its core competitiveness and expand Qixiang Tengda's own advantages.

1.4 Reduce Non-essential Aspects of Supply Chain Management

Qixiang Tengda formed a complete industrial chain from all aspects of the product, but did not divest the links with low profit margins and non-value-added. In the financial statements of Qixiang Tengda in the first half of 2022, the cost of Qixiang Tengda's supply chain management



business accounted for 46.42%, the income accounted for 42.42%, and the gross profit margin was only 2.35%, which was far lower than its chemical business. If Qixiang Tengda does not form a management system with clear rights and responsibilities, does not clarify the main links and strengthen management, it will be difficult to achieve the rapid accumulation of funds. In this case, Qixiang Tengda will not only bear the time and cost value of capital investment, but also may face problems such as the financial pressure that may be caused by investing a lot of money in technological innovation.

Therefore, Qixiang Tengda should integrate the upstream and downstream supply chains, identify its key links according to its actual needs, outsource the non-value-added links such as the inferior links of the supply chain through strategic cooperation, or strip off the non-value-added links through other effective measures, and strengthen the management of key links to save time and reduce information costs.

The continuous development and expansion of the industry has led to increased competition, which is a challenge that every company will face. It is necessary to strengthen the core competitiveness of Qixiang Tengda to strengthen its advantages, make up for or abandon its disadvantages, so as to provide impetus for its survival and development.

1.5 Make Use of Superior Resources, Improve and Innovate

Seizing the opportunities and resources brought by Shandong Energy New Materials Co., Ltd. to participate in the restructuring of Qixiang Tengda, rationally utilizing the collaborative space of its petrochemical and material sectors, and constantly improving and innovating are indispensable conditions for the further development of Qixiang Tengda. Specifically include: first, product innovation, learning, improving Shanneng new materials petrochemical, material products production research and development ideas, innovation, and constantly improve the quality of its products; Second, technological innovation, the introduction and research of Shanneng new material production technology, combined with their own advantages, continue to carry out relatively high conversion rate, better input-output ratio, lower energy consumption and less pollution product production technology research and development; Third, use the advantages of Shaneng new materials state-owned enterprises to break the bottleneck of equipment restrictions and introduce advanced equipment to produce products; Fourth, learn the advanced management methods and concepts of Shanneng New Materials state-owned enterprises, further optimize the organizational structure, improve the management organization, model and concept; Fifth, to transform the traditional production line, so that automation, information technology production into practical application.

For Qixiang Tengda, in the brutal battlefield of market competition, the improvement of the enterprise is like learning, which is a boat against the current, not forward. If Qixiang Tengda can not grasp the opportunities brought by the reorganization of Shandong Energy New Materials Co.,



Ltd. to ensure continuous progress and development, even if it is now a leading enterprise in the carbon four product industry such as methyl ethyl ketone, it will still be left behind by other peers who continue to progress and develop, and continue to hover at the same level, eventually leading to market elimination, so it must ensure scientific and technological innovation. Continuously develop new technologies, develop new products and new fields, further improve the core competitiveness, and realize the smooth extension and continuous development of the company's industrial territory from carbon four industry to carbon three industry.

1.6 Seize the Moment, Seize the Market

With the gradual liberalization of COVID-19 prevention and control, domestic and foreign markets have entered the most open and active period since the outbreak of COVID-19. At the same time, under the background of the sharp rise in the price of natural gas in Europe, which has increased the cost of chemical raw materials and affected the stability of supply, the supply of chemical products in Europe has contracted. In order to further develop and grow and improve the competitiveness of enterprises, Qixiang Tenda must seize the opportunity. Give play to the advantages of high product market concentration level and high bargaining level, and expand domestic and foreign market share.

4. Conclusion

Through the above research on the core competitiveness and improvement of Qixiang Tenda enterprise, we can see that the competitive advantages of Qixiang Tenda mainly lie in the aspects of product technology, production capacity, scale, etc., but the logic such as organizational structure is relatively clear and easy to be imitated. We should take advantage of the opportunity of Shandong Energy Group's participation in restructuring, learn its management philosophy, and make use of its talent and resource advantages. Continuously develop the learning ability and innovation ability of the enterprise, continue to push new, and constantly open up, to effectively enhance the core competitiveness of Qixiang Tenda.

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Daolang's New Song The Rakshasa Kingdom from the Perspective of Diefan Poetics

Lei Yuan

School of Art, Wuhan University, Wuhan 430072, Hubei Province, China

E-mail: 40837932@qq.com

Abstract

From the perspective of Diefan Poetics, Daolang's The Rakshasa Kingdom overlaps the novelty and profoundness of the lyric structure, and the object of irony involves the music industry, economy, education, academics and even human society, which has the connotation of musicology, literature, linguistics, sociology, philosophy, anthropology and other aspects, and meets the intrinsic needs of people of different circles for the expression of their different thoughts and emotions. The whole work has changed from satirizing the chaos of the music industry to criticizing the hypocrisy of various social circles, and then to thinking about "the fundamental problems of our human beings". Its ideological realm has become deeper and broader, and its musical melody has also experienced a process from peaceful and soothing to relatively high, to slow and low, and then to very compact and high. It can be said to realize the double overlapping of the meaning of words and tunes. This double overlap not only skillfully expands the capacity and sensibility of this work, but also makes it both dramatic, poetic and musical, greatly enhancing its artistic value and social benefits.

Keywords

Daolang, The Rakshasa Kingdom, Diefan Poetics, Realm depth, Double flip

Daolang's new composition The Rakshasa Kingdom is not just a song, but more like a string of serial cannons, placed in today's society, which has both awakened and triggered the resonance and fervor of countless people. The song is said to have been played more than 60 billion times globally, and people in the music, opera, songwriting, literature, education, medicine, geography, economics, psychology, sociology, communication, history, and philosophy fields have sprung up to interpret, comment on, or adapt, or interpret it, and for a while it was like a blazing fire, not



only spreading throughout the state of China, but even overseas, which is a spectacle to behold. The author is also very excited to hear this song, feeling that it is not only of great practical significance, but also has an inspiring significance for contemporary music creation. The following is a brief exposition of its multiple implications and enlightening significance from the perspective of overlapping poetics.

The notion of Diefan Poetics was first proposed by Professor Wang Yuli, originally referring to the artistic wisdom of playwright Cao Yu: "In the playwright's artistic conception and its externalization process, the movement of the dramatic situation shows' continuous flipping (or flipping up), with constant surprises. The realm tends to be deeper and deeper. On the one hand, the plot is ups and downs, more and more strange, with strong dramatic tightly sucked the audience's attention, on the other hand, the meaning of the play continues to deepen, through the heavens to the end of the people, with a strong poetic tightly grasped the audience's heart and soul. The overlapping is the surface and the poetic landscape is the inside, the surface and the inside are fused and complement each other." [1] As a kind of artistic wisdom, the core of Diefan Poetics is diefan thinking, which is a kind of thinking tendency to make the meaning pulse (or situation, emotion, thought, sound, etc.) flip (or rise, cross) continuously, so as to make the realm deeper and deeper. In fact, it's not just playwrights who have diefan thinking. Lyricists, songwriters, directors, actors, designers, painters, etc. can all have that. For example, Daolang's work *The Rakshasa Kingdom* is a clear manifestation of diefan thinking: not only does it overlap the meaning of the words - from satirizing the chaos in the music industry to criticizing the social ills and then to reflecting on the fundamental problems of mankind, but also overlaps the tunes - from peaceful and soothing to a higher pitch, and then to the highest note after a slight fallback. This double flip not only skillfully expands the capacity and induction of this work, but also makes it dramatic, poetic and musical, greatly enhancing its artistic value and social benefits.

1. First Crossing : from satirizing the music industry to criticizing social ills

Needless to say, Daolang's *The Rakshasa Kingdom* does have the intention of satirizing the music industry's reversal of black and white, beauty and ugliness. The reality reflected in the lyrics, "Before speaking, she always turns her butt" "The true feelings are put on a lintel of a half-door", is very reminiscent of a television program that was once so popular that it was almost a household name. In this regard, there are many interpretations by netizens, so I am not going to repeat them here. I will only analyze two different opinions here.

According to one opinion, Daolang's is slightly narrow-minded in venting his personal anger and taking revenge with his song. Another opinion is that Daolang is so grand and far-reaching that he has no intention of cursing people with his new song. What should we think about



this?Realistically speaking, Daolang's new song The Rakshasa Kingdom is obviously not primarily intended to satirize those who suppressed him back in the day, but it's not impossible to piggyback on the dark irony. Where there is oppression, there is resistance. As an individual who was once heavily suppressed and ostracized, his resistance is understandable. Those who have not suffered serious suppression and a series of subsequent injuries can not appreciate the situation and feelings of the person concerned. Can a person who has been subjected to extremely unjust suppression only remain silent and tolerate it? In the view of some people, it is only when they have been repeatedly suppressed and seriously hurt that they can tolerate it and then put it down and forget about it that they are cultivated and have a pattern. However, is this really the right thing to do? Will it not encourage the hurtful person or the wrongdoer? Wrong words and deeds are ridiculed and resisted, so that everyone will tend to the right and moral words and deeds; otherwise, the wrongdoer is not aware of it, and more and more domineering, and will inevitably hurt more people.If we stand in the position of the victimizer and accuse the victim of not reacting in any way, as if it is right for the victimizer to suppress the victim and wrong for the victim to resist, then this is completely reversing right and wrong, confusing black and white, and is not conducive to the construction and promotion of socialist core values at all.

Daolang's The Rakshasa Kingdom, as a folk song, actually inherits the spirit of book of songs, which has its own rational and reasonable points. It is the fine tradition of folk poetry in China that poems can complain about falsehoods, evils and ugliness, and eulogize truth, goodness and beauty. Book of songs ·songs collected in Wei says large rat ,large rat ,eat no more millet we grow. three years you have grown fat, no care for us you show. We'll leave you now I swear. for a happier land. a happier land where we may have a free hand...Large rat,large rat ,eat no more rice we grow. three years you have grown fat. no rewards to our labor go. we'll leave you now I swear for a happier plane, a happier plane where none will groan or complain.[2] The poem is a pungent reference to the greedy oppressors as "big rats".Book of songs ·songs collected in Yong says,look at a rat,it has its skin;But a man should be without dignity of demeanour. If a man have no dignity of demeanour,what should he do but die?look at a rat,it has its teeth ;But a man should be without any right deportment. If a man have no right deportment,what should he wait for but death?look at a rat,it has its body;But a man shall be without any rules of property. If a man have no rules of property,why does he not quickly die?[3] The poem not only denounces those insatiable things as rats, but also curses them to an early death. Is this not very unkind? But in fact, for thousands of years, people have praised it for its frankness and straightforwardness, and for the vitality of its energy, and have sung it, listened to it, and read it, so that it has long become a famous piece of writing for the ages.What's wrong with Daolang calling those who turn black and white upside down, confuse beauty with ugliness, and those who are not as good as gold and jade, as Mato and Bird, which is much milder than those chanterers in Book of songs Objectively speaking, the song's insinuation about certain people in the music industry has struck a chord in the hearts of a large number of netizens, triggering a strong resonance among them, who have come forward to



interpret the lyrics of The Rakshasa Kingdom in detail or reinterpreted them using a variety of artistic mediums, which shows that the hearts of the people are moving towards the common people's strong desire for "justice and fairness".

But that's not where the center of gravity lies in this song. As the melody flows, Daolang turns to a reflection and criticism of a social phenomenon that has existed since ancient times." Persons in brothels always pretend to be elegant. Eunuchs have always loved good reputations ever since ancient times; ... How can a pig or a dog be allowed to rush into a painted hall? How can a shoehorn be used like a jade-ware Ruyi? There are red painted wings and black painted skin. With a green embroidered cockscomb and gold inlaid hooves. But coal balls are black in born. No matter how to wash and wash, they are still dirty things." The lyrics of this song are obviously a pointer to and satire on a certain kind of social phenomenon. Those who are elegant in appearance and in high positions, some of them are really admirable in terms of both virtue and talent, while some of them are not as good as they look. The phenomenon of the yellow bell being destroyed and the kettle thundering has existed since ancient times, and the case of bad coins running rampant and expelling good coins is not uncommon. But those born black things, good at disguise, good at performance, good at greeting, more than the honest people can "pass Qichong and cross Jiao Sea", its "reached the three-square-inch yellow mud land and Gougou Ying" the ability to survive! Amazing, so it is inevitable not to give birth to a lot of upside down wrong things. Since ancient times, there are many people who are cynical and envious, and those who are not worthy of their positions, and those who are benevolent and eloquent are often suppressed in one way or another. This is not unique to the music industry. In history, literary geniuses such as Li Bai, Du Fu and Su Dongpo were severely suppressed during their lifetime, and military geniuses such as Han Xin, Yue Fei and Yuan Chonghuan were devastated after they had built up their achievements; and in today's society, this kind of thing also exists in various forms. In addition, people with a little experience may find that many people in society say one thing and do another, and on the lips is "all kinds of love", but in fact it is another thing, and that kind of hypocrisy is almost condensed into some kind of structure, which makes people feel perplexed, depressed or sad. Mocking and satirizing this kind of phenomenon is not only an expression of Daolang's true nature, but also his responsibility as a musician.

Up to this point, we can see very clearly, Daolang's The Rakshasa Kingdom from satirizing the music industry upside down black and white beauty and ugliness of the chaos, to criticize some areas of society cognitive errors of the chronic disease, to achieve the realm of thought of a flip-up. In the process of uplifting, the listener can obviously feel that the honor and glory on the surface of the targets of the author's satire constitute a sharp contrast with their inner ugliness and corruption, and this "sense of contrast" brings a strong sense of drama and attraction to the song. The worldwide popularity of The Rakshasa Kingdom has a lot to do with this upsurge and its inherent drama. In fact, the response of the music industry to this song was not very enthusiastic, but the response of people in the literary, educational, academic, opera, variety arts and political



circles was much more enthusiastic. They have borrowed this song, pouring their own barriers, almost a tens of millions of people borrowed a song to revel in a rare landscape.

2. Second Crossing: From criticizing social ills to rethinking the fundamental problems of humanity

Judging from The Rakshasa Kingdom, Daolang's vision is not limited to looking at China's history and current situation, and his thinking is not limited to criticizing social ills. He has a very broad vision, and in this song, he blends the East and the West, looks at the past and the present, and expresses his deep thoughts on the fundamental problems of mankind.

In the second half of The Rakshasa Kingdom, Daolang sings: "The structure of the character of love contains a character of heart but a heart can be good or bad. A hundred kinds of love also have a thousand kinds of badness. The character of woman and that of son can form a character of good by being put together. But that doesn't mean everything is good. And there is also the needle on the tail of a wasp. In the west, there is a steel company in Europe. Its boss has a son named Wittgenstein. He said something about Mahu donkey and Youniao chicken. Is Mahu a donkey or is a donkey a Youniao chicken? That donkey is a chicken and that chicken is a donkey. That chicken is a donkey and that donkey is a chicken. That Ma Hu donkey and You Niao chicken. Are the fundamental problem of our mankind." Here, Knifelang mentions the famous Western philosopher Wittgenstein, which seems to be abrupt but actually goes well with the song, because this passage about Wittgenstein is both a summary of the whole lyrics and a sublimation of the purpose of the whole song.

As we know, Wittgenstein was one of the most important European philosophers in the 20th century, who tried to analyze the major problems faced by human beings from the perspective of language. Early in his Theory of Logic and Philosophy, he put forward the image theory of language, which holds that logical propositions are the images of facts, and that the name and the fact are one-to-one correspondence (an object or a fact should have only one name), and that the language and the world are homogeneous and isomorphic, and that therefore a clear and reliable language can imitate a clear and reliable world; "Whatever can be said can be said clearly, and whatever cannot be talked about must be kept silent"[4] He later put forward the "language game theory" in his Philosophical Studies, arguing that language and the world do not constitute a correspondence, and that the meaning of language does not necessarily refer to definite facts (or states of affairs or objects), but lies in its use in specific contexts; that language is not only a tool of communication, but also a kind of dynamic human activity, which is always "related to a way of life"; that life situations, language rules and language activities constitute a "language game", and that behind the change of the game is the change of the game. Language is not only a communication tool, but also a dynamic human activity that is always "related to a way of life";



life situations, language rules and language activities constitute a "language game", which is conventional, practical and fluid, and behind the change of the game is the change of the game rules. So, what does Daolang want to express by mentioning Wittgenstein in his song?

In the first half of *The Rakshasa Kingdom*, Daolang has already laid the groundwork for Wittgenstein's appearance. He sang: "The procurer in charge in Gougou Ying is called Mahu. He has a nickname in brothels. She has two touching-shoulder ears and a three-hole nose. Before speaking, she always turns her butt. Every day she squats down in the nest to hatch eggs. For most of her life, this pink-beat old bird thinks she is a chicken. That Mahu doesn't know he is actually a donkey. While that Youniao doesn't know she's in fact a chicken. " Here, Daolang not only uses "she" to refer to " Mahu ", but also says that this " Mahu " (that is " pink-beat old bird ") "most of his generation thought he was a chicken", and that "that Mahu doesn't know he is actually a donkey"; this intentionally opens up a situation in which Mahu is both a female and a male, and may also be both a chicken and a donkey. It could also be both a chicken and an ass. This sets the stage for the second half of Wittgenstein's discourse. In the second half of the book, Daolang asks Wittgenstein's question for him: Is Mahu a donkey or is a donkey a Youniao chicken? That donkey is a chicken and that chicken is a donkey. That chicken is a donkey and that donkey is a chicken. The question is not answered on the surface, but the answer is already in people's minds: Mahu donkey and Youniao chicken, in fact, are birds of a feather, donkey may be a chicken, chicken may be a donkey, all belong to the "Gougou Ying" in the red inset gold, reverse black and white, self-deceiving, swagging bastards. What they say may be grand ("a hundred kinds of love"), but in practice they are "a thousand kinds of bad"; they look good, but they hide a very poisonous heart. There is absolutely no one-to-one correspondence between names, words and facts, images; everything is just a game. The people in the game have long lost themselves and cannot see what they are. If Mr. Wittgenstein had witnessed this phenomenon, I wonder what he would have thought. And how to amend his "language game theory"? Perhaps there are two kinds of games in human activities, one game observes the basic rules, and the other game almost does not talk about the rules, arbitrary and destructive; for the latter game, what can philosophers do? What can philosophers do about the latter game? The game without rules belongs more to the cruel competition of interests, and its extreme form is war. To solve this kind of problem, linguistic analysis is of no help. In short, Daolang's reference to Wittgenstein is both thought-provoking and a bit of flirtatious banter.

At the end of this song, Daolang sings the highest note of the entire song, "That Mahu donkey and Youniao chicken, is the fundamental problem of our humanity." Is there any suspicion that these words are deliberately elevated and sensationalized? In my opinion, if we think about the issue of Mahu donkey and Youniao chicken from a philosophical (including philosophy of language, political philosophy, and philosophy of anthropology) level, we will feel that Daolang did not sensationalize the issue. On the surface, the Mahu donkey and Youniao chicken problem is a linguistic problem (the deviation of the reference from the energy) and a practical problem of



reversing black and white, confusing right and wrong, and misplacing the beauty and ugliness (reversing the true, good, and beautiful from the false, ugly and evil), which will indeed jeopardize the foundation of the entire spiritual building of mankind. But that's not what makes it particularly scary. Because, since the assholes have turned the good and the beautiful upside down with the fake and the ugly, won't the warriors (or heroes, or saints) just turn the upside down world upside down again? It is believed that the righteous and the most good will ultimately triumph. However, things are not that simple.

The main reason why the Mahu donkey and Youniao chicken is "a fundamental problem for our humanity" is that the Mahu donkey and Youniao chicken are hard to eliminate and extremely harmful. The Mahu donkey and Youniao chicken has several characteristics: good at passing Qichong and crossing Jiao Sea; love to play elegant, prefer prestige; red painted wings and black painted skin; with a green embroidered cockscomb and gold inlaid hooves; black heart; love to say pretty words ("a hundred kinds of love"), quite famous ("nickname"). This kind of people is extremely capable of surviving in the "Gougou Ying", and those gentlemen who believe in "self-improvement and virtue" may not be their rivals. More than two thousand years ago, Lao Zi seems to have long seen through all this, he wrote in the Tao Te Ching: "Heaven and earth do not act from (the impulse of) any wish to be benevolent; they deal with all things as the dogs of grass are dealt with. The sages do not act from (any wish to be) benevolent; they deal with the people as the dogs of grass are dealt with... When the Great Tao (Way or Method) ceased to be observed, benevolence and righteousness came into vogue. (Then) appeared wisdom and shrewdness, and there ensued great hypocrisy. [5] It is true that, in reality, those who are kind and merciful tend to suffer heavy setbacks when they reach a certain stage, while those who are hypocrites tend to prosper. On the contrary, the unkind, hypocritical and smooth people can pass Qichong and cross Jiao Sea, in the "three-square-inch yellow mud land" can also play new tricks. Those like Tao Yuanming who "refused to bend their backs for five buckets of rice", or those like Su Dongpo who "had a bellyful of anachronisms", or those like Yue Fei who "served the country with devotion", often met with all sorts of destruction halfway through their lives. They are often destroyed in various ways and it is difficult for them to realize their ideals in life. As for those big hypocrites, it is hard to say how they are actually doing when their mouths are "a hundred kinds of love". From the recent mockery of some politicians by foreign netizens, we can see this completely. Especially those bourgeois politicians, for the sake of the interests of some capitalists or their own groups, they pile up beautiful words several floors high, while in reality they do not hesitate to drag mankind into the quagmire of war. The fate of mankind under the leadership of those people is really worrying. In this sense, Daolang's cry of "the Mahu donkey and Youniao chicken is the fundamental problem of our humanity" is particularly deafening at the present time. Knife Lang put forward this problem, like Shakespeare in Hamlet put forward that "reorganization of the world" problem, extremely difficult, difficult to solve. Obviously, to solve this kind of major problems, is not Wittgenstein can be competent, mankind needs a greater thinker should come out



of the time, put forward a more scientific and more perfect solution.

To sum up, The Rakshasa Kingdom from satirizing the chaos of the music industry to criticizing social ills, and then to reflecting on the fundamental problems of human beings, in the meaning of words to achieve a double rise (that is, overlapping). It is this repetition that not only makes the meaning of the song very deep, into a certain poetic realm that can be difficult to express, but also makes the "inductive surface" of the work become very broad, and people of different countries and different races can resonate with it, or trigger their reflection and debate. Foreign listeners do not know what happened in the Chinese music industry ten years ago, but they are still very interested in this song, and some even think that this song is specially created for them, which shows how powerful it is to feel the human heart. In other words, these two elevations not only make the song reach the aesthetic realm of close combination of drama and poetry, greatly enhance the artistic value of the work, but also subtly expand the package capacity of the work, so that it has higher acceptance, so as to achieve greater social benefits.

In addition to the overlapping of lyrics, there is also an obvious overlapping of tunes in The Rakshasa Kingdom. The song adopts folk tune and western reggae music, and its tone rises and falls like the rolling hills of a mountain range, gradually rising and falling, first calm and soothing, then gradually shifting to a high pitch, the first part of the song is equivalent to ushering in a small climax of the whole song; then the second part is also relatively calm, then gradually shifting to a compact and impassioned, and finally ushering in the highest pitch of the whole song. If a curve is used to represent the tonal trend of the entire song, then it can be clearly seen that it first rises to a high point, then flips down, then flips up to an even higher point, and so on many times, constituting a chain of overlapping flips.

All in all, Daolang's The Rakshasa Kingdom is a very rare masterpiece. Some people see it as a successful case of modern transformation and exportation of China's outstanding traditional culture, which is somewhat justified; others see its global popularity as a signal of the revival of China's outstanding traditional culture in contemporary times, which is slightly more optimistic. As far as the center of gravity of this song is concerned, it mainly clears away the fog that pervades the hearts of people all over the world, touches on the "barriers" that have been blocked in people's hearts for a long time, and puts forward the fundamental problems of human beings in a graphic and pointed manner. Raising the fundamental problems of mankind requires both great wisdom and courage, as well as great love and kindness. It is hoped that the song, The Rakshasa Kingdom, while spreading all over the world, will lead to further discussion and exploration of "the fundamental problems of mankind", and will give rise to scientific solutions, as well as to interest in the study of the outstanding traditional Chinese culture.

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Survey on the Current Situation of Community Volunteerism and Strategies for Enhancement

Feng Tianyou

Zibo Vocational Institute, Zibo 255300, Shandong Province, China

E-mail: 396203810@qq.com

Abstract

As a supplement to "social failure" and "government failure", community volunteer service can better help community development and meet residents' needs for a better life. However, in the actual community volunteer service, there are ineffective or even dysfunctional conditions, the key to its "foci" is the discrete and fragmented community residents, the lack of funds and incentive policies. In this regard, by drawing on the "four-single" volunteer service of Ximi City(西米市) Community, Xinglong Community's(兴龙社区) innovative implementation of the "123 + N" working model and other national excellent cases, it is recommended that the community firstly, improve the construction of volunteer service mechanism and promote the standardization of volunteer service; secondly, promote the construction of volunteer service brand and create a community of volunteer service. Promote the construction of volunteer brand, to create a community volunteer business card; three is to stabilize the financial security of volunteer services, to promote the sustainable and healthy development of volunteer services; four is to improve the incentive mechanism of volunteer services, targeted spiritual + material incentives to mobilize the enthusiasm of volunteers. In practice, we are actively exploring new paths for the future development of volunteerism.

Keywords

Urban communities, Volunteerism, Grassroots governance

China is in the midst of a period of social transformation, with the shift from a "unit system" to a "community system", and from static to dynamic, leading to a shift in social needs from the grass-roots level to the overall level. With the economic and social development and the improvement of the quality of life, residents are in accordance with Maslow's hierarchy of needs theory of physiological needs to the social, respect for the needs of the community, from the "personal" concern gradually to the "public" change, the development of society calls for a diversified way of service provision. The development of society calls for a diversified approach



to service provision. [1]

1. Status of community volunteerism

With the blossoming of epidemic volunteerism, volunteerism has shown a good trend from the past mobilization to participate in the initiative to ask to join, from the past passive service activities to active service activities, from the past to government services mainly to the integration of government community services. At present, however, the content of community volunteerism is too simplistic and formalized, mainly in the following four areas:

1.1 Lack of rigorous organizational structure

Most of the managers of community volunteer service organizations do not have clear objectives, organizational structure, management methods and supervision mechanisms for volunteer service organizations, and in some cases, only one person or a few people are involved in the various divisions of work of the volunteer service organizations, resulting in unclear volunteer service activities, lazy organization of the team, formalization of the activities, and poorer sense of participation of the volunteers.

1.2 Lack of effective project design

Community voluntary service organizations do not have experience in carrying out projects, but only have a passion to contribute to society, but do not know what to do and how to do it, not to mention the lack of a fixed venue for carrying out project units, and in the end, they can only go through the formality of taking things to visit people in need of help, and cannot carry out activities on a sustainable basis.

1.3 Lack of sustained financial support

Community voluntary service organizations are spontaneous, non-profit-making organizations that do not have sufficient funds to carry out ongoing activities. At the same time, most community volunteer teams do not have professional financial managers, resulting in social and corporate donations are not properly utilized, and in the long run, it is easy to lead to social or caring enterprises do not trust and do not support. [2]

1.4 Lack of appropriate incentives

Volunteers use their spare time to participate in community volunteering projects, and in the face of the pressure of work and life, with the shift of attention leads to the inability to stick to it; there are also some volunteers who, after participating in volunteer organizations, volunteer activities are fragmented and sporadic, which makes the volunteers greatly reduced in assessing the value of their own volunteering, and lack of a sense of honor, which leads to the lack of continuity in the subsequent participation.

2. Outstanding Cases of Community Volunteerism

2.1 Simi City community "four single" volunteer service to lead the new pattern



of grassroots governance

Ximisi community party branch jurisdiction of 16 neighborhoods, the resident population of 3358 households, 13532 people, divided into 7 large grids, 64 building manager grid, 270 micro-grid. The community party branch of what the masses want, what they need as the starting point and landing point of the party members volunteer services, each grid are actively opened to the masses "order" channel, relying on convenient service card, television, radio and other platforms to publish the volunteer hotline, party members volunteers take turns on duty, to ensure that the hotline has someone to answer, someone to take care of everything, and take the Volunteer service providers door-to-door household face-to-face order, micro-letter group platform order, etc., so that the residents of the district can directly to the party group service center under the jurisdiction of the party branch of the grid to put forward their demands and opinions, suggestions.

The neighborhood residents of the public "order" summarized mainly "six in place", namely, first, do a good job of livelihood protection work in place; second, do a good job of enhancing the level of respect for the elderly, disabled, women and children services in place; third, do a good job of increasing the unemployment re-employment of the service measures in place; Four is to do a good job of enhancing the military and welfare protection in place; five is to do a good job of ecological environment, landscaping, greening and other management work in place; six is to do a good job of culture, education, science, fire prevention, counseling, training services in place. 2023 half a year, Simi City Community Party Branch received a total of 1,622 times the public order, the phone order 301 times, the network order 152 times.

Simi city community "four single" volunteer service and the organic integration of grid management, in many rounds of epidemic prevention and control, emergency response to emergencies, forest protection and fire prevention, production safety and other practices have withstood the test and inspection, reflecting the cohesion of the party, the cadres and the strengthening of the great vitality of the synergy.

2.2 Xinglong community innovation and implementation of the "123 + N" working model, the activation of community volunteerism "youth code"

Xinglong community under the jurisdiction of the Longwan Yipin, Boya Court, Xinglong district three districts, a total of 1,248 households 3,980 people, as a new urban community, there is a shortage of manpower, in order to enrich the work force, "youth community" actively organize the strength of the community governance advice, with the heart and strength.

First, the establishment of "youth gridman" volunteer team, sinking the grid, found that the problem of immediate feedback, closed-loop disposal, to achieve the small things do not go out of the grid, the big things do not go out of the network, the contradiction is not submitted, and constantly improve the satisfaction of the masses; Second, the establishment of "civilization practice youth team", organizing painting and calligraphy exhibitions, concerts, red story sharing and other volunteer activities, to assist the streets to carry out square dance, local opera, fun games



and other cultural and sports volunteer activities, to open up the cultural services to the masses "last kilometer". Organization of calligraphy and painting exhibitions, concerts, red story sharing and other volunteer activities, to assist the street to carry out square dance, local opera, fun games and other cultural and sports volunteer activities, to open up the cultural services to the masses "last kilometer"; third is the establishment of the "Youth Mission", combined with the city and county to build the "3+3+1". The third is to set up a "youth preaching group", combined with the city and county to build a "3+1" theoretical arming system, offline with the help of community party members "double reporting" and other activities, online recording video preaching the spirit of the Sixth Plenary Session of the 19th CPC Central Committee and the spirit of the 20th CPC National Congress, so that Xi Jinping's ideology of socialism with Chinese characteristics in the new era can fly into the homes of ordinary people. Socialist ideology of Xi Jinping's new era with Chinese characteristics has been brought into the homes of ordinary people.

Xinglong community offline based on the new era of civilization practice station, to create a reading room, painting and calligraphy room, music room, chess and cards room, warm bees station, consultative forum, women and children's home and other functional rooms, to provide a venue for the activities; online relying on the "Xicheng red housekeeper" WeChat small program, organizing young volunteers and community workers to regularly maintain updated information, collect and deal with community governance suggestions, and provide services for the masses of daily life affairs. On line, relying on the "Xicheng Red Butler" WeChat small program, youth volunteers and community workers are organized to regularly maintain and update information, collect and process community governance opinions and suggestions, and handle daily life affairs for the public. Adhere to the "service youth, cohesion youth, leading youth" three goals throughout the "youth community" creation process, not only solid work to serve young people, but also to develop innovation to attract young volunteers to join the service team, and jointly cohesion of voluntary service to society.

3. Community Volunteerism Enhancement Strategies

Through the analysis of the national excellent community, good community service should achieve both the satisfaction of residents and volunteers, therefore, the standardized management of community volunteer activities is particularly important.

3.1 Improvement of volunteer service mechanism construction

First, after the establishment of a voluntary service organization, it should have clear objectives, organizational structure, management methods and monitoring mechanisms; the manager of the voluntary service organization should be managed by a person with rich experience in management or expertise related to social work, and there should be a reasonable division of labour in the voluntary service work;

Secondly, the volunteer recruitment process is optimized, and newly recruited volunteers are



oriented to relevant interests, relevant professions, and relevant fields, and then put on trial, and volunteers with excellent performance who persist in the trial period are recruited;

Thirdly, to improve the volunteer training system, volunteer service organizations should strengthen the quality of training and professional skills training for volunteers, strengthen the combination of theoretical and practical training, and enhance the capacity of volunteers, professionalism and cohesion of volunteer service organizations.

3.2 Promoting Volunteerism Branding

Around the central work of the party and the government, adhere to solve the needs of the masses and for the party and the government to share the worries of the implementation of the project, there is a fixed volunteer service sites and volunteer service projects, volunteer service projects, regularization. For example, with the surrounding hospitals to establish volunteer service projects, for the modernization of medical care and technology, many older, do not understand the hospital process, will not be operated on the machine a lot of people, as well as unaccompanied patients, the community self-organized to set up a guide post, patients can go to the hospital in advance before the volunteer team to get in touch with the volunteer team, the volunteer team to provide assistance to help the elderly to register, buy medicines on behalf of the hospital for hospitalization and discharge reimbursement formalities Volunteer services.

3.3 Stabilizing funding for volunteerism

General Secretary Xi Jinping explicitly requested that "party committees and governments at all levels should build more platforms and give more support to volunteerism, and promote the institutionalization and normalization of volunteerism".

At the governmental level, firstly, a corresponding financial guarantee mechanism should be introduced; secondly, the government should actively promote the purchase of services and the development of a voluntary service fund to guide and promote the participation of social funds; thirdly, support pairs should be formed, and government departments should be attached to the community and given a certain amount of manpower and material support.

From the level of volunteer organizations, one is to tap internal resources, through the creation of brand characteristics of volunteer projects to attract caring enterprises, caring people to support the development of their own volunteer services, and fully coordinated with commercial sponsorship or commercial advertising; The second is that volunteer organizations should regularly publicize their volunteer expenditures, with each expenditure witnessed by the head of the volunteer organization, financial management, and volunteers, to gain the trust of caring companies, caring people, and the public. [3]

3.4 Sound incentive mechanism for volunteerism

In order to stimulate the enthusiasm of the general public to join the volunteer team and to give full play to the role and advantages of volunteering for civilized practice in the new era, the Government and the competent agencies may reasonably formulate incentives for volunteering



based on the type of service, the time spent on the service, and the effectiveness of the service.

First, to recognize and reward advanced models and volunteer organizations and individuals who have made outstanding contributions in volunteer service;

Second, the joint community to learn the "love supermarket" model, to promote the "volunteer service for points" experience, for volunteers to issue volunteer service points card, with the points card to exchange for the city parking fees, local tourist attractions tickets, travel bus tickets, community property fees and so on;

Thirdly, one person is good, ten thousand people can be stimulated. In the volunteer organization's public number announced the most beautiful volunteers in the process of volunteer service in the team's personal good deeds, quarterly excellent volunteers for publicity, to stimulate the public welfare behavior of volunteer service, leading the good social customs.

Community volunteerism is an important element of social governance and public service innovation in the new era, and plays an important role in meeting people's expectations for a better life. "People not only have higher demands for material and cultural life, but also have growing demands for democracy, the rule of law, fairness, justice, security and the environment." "As socialism with Chinese characteristics enters a new era, the main social contradiction has been transformed into the contradiction between the people's growing needs for a better life and unbalanced and inadequate development. "Urban community volunteerism should focus on responding to people's expectations for a better life and play an important role in providing public goods, enriching governance resources and gathering social capital.

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From the development history of Mirrors: "*The Beauty of Objects Ultimately belongs to the Heart*"

Jiang Hong(Author)¹, Yue Youxi(Corresponding author)²

¹Zibo Vocational Institute, Zibo255300, Shandong Province,China

²Shandong University of Technology, Zibo255000, Shandong Province,China

E-mail:13964455551@163.com

Abstract

In the process of production, development and evolution, mirrors contain human's pursuit of beauty, good thinking and true philosophy, and also condense human wisdom in literature, art, science, technology and other aspects, making this seemingly ordinary object no longer so ordinary. Taking the mirror as a living individual, tracing its growth history, exploring the process of human discovery, appreciation, creation and pursuit of beauty, revealing its cultural connotation and value implication in ancient and modern society, will help deepen our cognition of "labor education is an important content of industrial culture education", and cultivate students' value concept of advocating labor, Accelerate the development of industrial culture with Chinese characteristics in the new era, and build the "flexible support" of "Made in China".

Keywords

Mirrors, Evolution, Aesthetic concept, Working spirit, Scientific value

1.The mirror has life - the history of development created by the heart

Earth people, as long as the appearance and mentality is normal, I am afraid that no one does not love to look at the mirror, and even domestic cats and dogs will occasionally linger in front of that piece of as if by magic. When Mulan took off her robe and changed back into a woman's dress,



"facing the window to fix her hair, and putting on makeup in front of the mirror," she might not have imagined that her usual girly movements would become the masterstroke of the protagonist's image in *Mulan Poem*.

1.1 Using water as a mirror: Meet by chance, exploring for beauty

Vision scientist Dr. Kay Enoch once said, "Calm pools and rock or earth containers containing water may be the first mirrors." He attributed the inventor of the ancient mirror to nature. In order to survive, primitive humans mostly chose to live where the water and grass were abundant. It can be guessed that with the help of the calm water surface, the ancients not only learned to watch themselves, but also knew to care for themselves because they saw themselves, and then tried to groom themselves. But staying at the water's edge is not realistic. Therefore, the wise ancients thought of using "prison" to help themselves achieve the pursuit of beauty.

Xu Shen, a Confucian scholar and philologist of the Eastern Han Dynasty, said in *Analytical Dictionary of Characters*, The original meaning of the word "Jian" is "to look down from a high place", that is, to observe. In the Jin text, its shape is "like a person standing on the side of the basin, with the meaning of supervising its capacity", referring to the large basin that can look after the shadow after filling with water. In the Stone Age, the material and weight of objects must have complemented each other. Therefore, in ancient times, the male and female ancestors in order to take a good look in the mirror, without a little energy is really not good, even if their physique because they have to engage in heavy manual labor and frequent fishing and hunting and gathering, usually developed relatively strong. In connection with the action of people in daily life, it can be imagined that people at that time may be panting while wondering whether they can find a better alternative to the mirror?

It is this spirit of small probability, randomness, spontaneity and unwillingness to accept the status quo that has had a very important impact on the progress of human civilization, and has also played a positive role in promoting it.

1.2 Bronze mirror: born in the bath of fire, innovation for easy use

The discovery and utilization of metals have accelerated the process of human felling trees, excavating land, improving weapons, innovating tools and other behaviors, and have had a profound impact on changing the earth's landscape and transforming the living environment. The vast land "gives" human natural copper, copper has good ductility, easy to be processed into all kinds of small tools. The first metal discovered and used by humans is copper, and then gold, silver, tin, lead, iron, mercury and other metals have also been discovered and used by humans.



Fire has kindled more dreams for mankind. About five thousand years ago, after a long period of exploration, human beings mastered the art of copper smelting, and metal smelting began from this. After repeated practice, people occasionally add an appropriate amount of tin to copper, smelting a copper-tin alloy - bronze. Bronze is harder and easier to melt than pure copper. Compared with stone tools, bronze is more superior in performance and more widely used. However, due to the low social productivity at that time, bronze could not be mass-produced. Therefore, the long period during which bronze and stone tools co-existed and were used by humans is called the "age of metal and stone tools co-existing".

In the practice of labor, people have accumulated more knowledge and skills, but also invented more daily necessities. They found that holding water in a copper basin was not only clearer but also lighter. First in the palaces of the royal family and nobles, began to slowly transition. Then, in the choking smoke and blazing fire, it was found that bronze, tempered into thin flakes, was more convenient and useful than the luminous effect of a copper basin containing water. As a result, about 3 000 to 2 000 years ago, the bronze mirror was born, and gradually became popular in the upper society.

1.3 Glass mirror: distant visitors, replace and discard

From the Shang Dynasty to the Republic of China, as one of the representatives of bronze civilization, mirrors have undergone more than 3,000 years of evolution and development, and have been constantly adjusting and changing from the outside to the inside, and have always maintained an inexhaustible vitality. It is not only closely related to the politics, economy, culture and customs of the society at that time, but also reliable material evidence for us to study the life of ancient people.

Seeking new changes and striving for breakthroughs is the main theme of the development of the whole human society. While the Eastern world hesitated to study and improve the copper mirror, Italy, as the birthplace of the Renaissance, never stopped the research and practice of glass, and made its glass manufacturing industry rapidly develop into a high-tech monopoly industry in Europe. In order to prevent the outflow of technology, the Italian government, on the pretext of preventing fires in furnaces, not only forced the entire glass manufacturing industry to relocate to the island of Murano, north of Venice, but also introduced strict laws to strengthen the control of the glass industry. These measures not only effectively protected the development of the traditional glass industry, but also enabled many glass artisans to have a highly respected social status - they were granted noble status, and their daughters could marry nobles. "Things are few but luxurious". In the Renaissance, a small mercury-glass mirror could cost as much as 150,000



francs.^[2] After the Renaissance, mercury glass mirrors began to be exported to the east. It was not until more than 100 years ago that the history of using bronze mirrors in Asian countries such as China and Japan was rewritten. Because mercury is toxic, the mirror-making cycle is long, and the mirror is not bright enough, humans continue to improve the coating material, and finally make the "viewing instrument" into the era of silver-plated "modern mirrors".

The form of "modern mirror" is more ever-changing, and its uses have also been developed more, and it has become an essential household product for modern people.

1.4 Smart Mirror: Technology products, ideas and innovation

In 1993, the world's first touch screen mobile phone came out, on the basis of this, in 2012, Japan launched a touchable smart mirror based on the Android system, it can search news, check the weather, see the time, note, etc., compared with the original function of the traditional mirror, the smart mirror is obviously more interactive control and information technology advantages. In 2018, a company in Guangzhou launched a magic makeup mirror, which is characterized by background data management and service functions, which can help businesses realize precise marketing of makeup products, and meet the needs of customers for remote makeup testing, skin testing, and product selection. Like the development trend of other interactive terminals, in terms of voice control, gesture control, multi-touch, etc., smart mirrors are also developing in the direction of making people's lives more convenient and providing immersive experiences.

From the water mirror to the stone mirror, from the bronze mirror to the glass mirror, from the smart mirror to the magic makeup mirror, these "viewing instruments" seem ordinary, but stretching for thousands of years of history, they are more or less directly involved in the evolution of human civilization and real experience. In the future, we have reason to believe that the mirror will accompany the development of human society with more life forms and concept innovation.

2. Mirror has spirit - the cultural connotation of the heart

As a "viewing device", the mirror is originally lifeless, but in the process of making and using it, human beings not only record and explain various more personal feelings, but also beautify its appearance with patterns and decorations to highlight its meaning, thus giving the mirror a lot of cultural connotations beyond its physical nature.

2.1 Imperial mirror: Reflect history, reflect people, reflect the heart, reflect the demon



2.1.1 The three mirrors of Emperor Taizong

Emperor Taizong Li Shimin especially wanted to be a good emperor, the prime minister Wei Zheng gave him a trick: "If the emperor can listen to many opinions, he can distinguish right from wrong, if he must listen to one family, it is easy to get confused." Cherish talent, love talent, use talent, a broad pattern, ambition, but also listen to the harsh advice, such an emperor who can not respect, which do not love? All the ministers dared to challenge the emperor, and Wei Zheng was even more responsible. Sometimes he could make Taizong mad, forcing the bright king to even kill him. Fortunately, Empress Changsun could always wake up the emperor when he was about to make a mistake.

After Wei Zheng's death, Emperor Taizong felt a sense of sadness. "I have three precious mirrors, one bronze mirror, one human mirror and one historical mirror, which can prevent me from making mistakes. Now that Wei Zheng has left, I have lost a good mirror!" This is the ancient saying "take copper as a mirror, can be right clothes; From ancient times, we can see the changes of dynasties; By learning from people, we can know the origin of gains and losses" ("New Book of Tang · Volume 97 · Biography · Twenty-second Wei Zheng"). This story shows that Wei Zheng, who loves to debate, has realized the value of his life under Li Shimin, the outstanding chairman of the Tang Dynasty.

2.1.2 Several mirrors of the emperors of Ming and Qing dynasties

Taking Taizong of Tang as a lesson, later emperors also saw their own ambitions. In order to leave a strong mark in history, the emperors of the Ming and Qing Dynasties also learned from Tang Taizong and placed a large mirror about five meters high on the side of the dragon chair in the royal palace. If only for grooming, one mirror is enough, why have two on the east and west sides, but also make the mirror so high?

There is a saying in The History of Mirrors: "What we see on this plane can tell us a great deal about ourselves."^[3] The mirror not only allows us to see our own appearance, but also allows us to see a person's heart, so that we can confirm, recover and restore ourselves. Taking the mirror as a "video recorder" to look back on history, watching the rise and fall, looking at past gains and losses, reminding yourself to reflect at all times and strive to be a good emperor, may be the deep reason for the Ming and Qing emperors' "fanatical obsession" with the mirror.

The broad and profound Chinese traditional culture also lies in this. As the main hall, the things placed in the Qianqing Palace should not only be practical, but also have "symbolic significance", because it contains ritual and feng shui. Both sides of the emperor's dragon chair happened to be



far opposite to the left and right two doors, and the four crystal mirrors were separated on both sides of the throne, much like two guards standing relative to each other. In this way, the mirror is called "Feng shui mirror" in ancient times. In addition to these four large mirrors in the main hall, there are also high hanging mirrors in the east and west warm pavilions of the Palace. What's the deal with that? Li Shizhen said in "Compendium of Materia Medica" : "The mirror is the essence of gold water, bright inside and dark outside. Ancient mirror like ancient sword, if there are gods. So can ward off evil spirits evil. Everyone should hang a large mirror to ward off evil spirits." (" Compendium of Materia Medica · Stone Department, Volume 8 · Stone One · Twenty-Eight kinds of Gold · Ancient mirror ") It can be seen that the ancients believed that bronze mirrors could not only be used to illuminate people and hearts, but also to illuminate demons.

Taoism, one of the three major religions in China, calls the mirror "Dharma mirror" and believes that it has three functions: letting ghosts reveal their true forms, seeing internal organs, examining and curing diseases, and predicting the future. For the emperor, since it is to be placed at home as a "town house magic weapon", the "talisman" is of course the bigger the more secure.

2.1.3 Qin Shi Huang's "magic mirror"

Ge Hong of the Jin Dynasty recorded in "Miscella of Xijing" that there was a generous mirror in Xianyang Palace, four feet wide and five feet high, which could see people's five viscera and stomach, "Qin Shi Huang often used a mirror to look at palace people, and killed those with heart throbs" (" Miscella of Xijing · Volume 3 · Seventy-fifth Foreign Body in Xianyang Palace "), which was literally a "magic mirror".

People at the bottom imitate the habits of the top, and this practice in the deep palace will naturally prevail among the people. For example, in order to avoid bad luck, people often hang mirrors on the door to block the bad luck that neighbors may bring when they do funerals; Ancient temples often had mirrors embedded in the ridges and walls of buildings; A samurai's armor often had a heart protector on the chest. These practices are actually trying to use mirrors to drive away ghosts. According to archaeological findings, the bronze mirror in the tomb is mostly hung around the coffin above, and the purpose of this "hanging coffin with a mirror" is actually the same as above.^[4]

With that in mind, don't be surprised if you see someone hanging a mirror above their home.

2.2 Literati mirror: Yes is not to say no is also the story

2.2.1 The myth of "Mo Mu made a mirror"



Five thousand years ago, in order to prevent the "marriage" incident in the tribe, the Yellow Emperor specially selected an ugly woman to fill his four rooms, the title of Mo Mu, and let her serve as "Fang Xiang Shi", that is, the use of her ugly appearance to exorcise evil spirits. Although Mo Mu is ugly, but the heart is good, virtuous, soft. She has a self-aware heart, so she does not love to go to the water to wash up, nor does she easily appear in public, and her only hobby is to work with the Yellow Emperor.

One day, Tong Yu called Mo Mu to go up the mountain with her to dig the slate. When the sun was just at noon, Mo Mu suddenly noticed that a piece of stone gave off a dazzling light, which made her look like a monster. She hid the stone on her body and took it back with her. She did not tell anyone about it, but quietly smoothed the surface of the stone. Although this improvement did not make any difference to her ugly face, after this, she often secretly dressed herself against the stone and hid it again. It is also one more thing in every day that can make you smile at another self.

Another day, Mo Mu helped Tong Yu Shi roast meat on the slate, the result was a piece of cracked stone Standard Chartered broken face. When she ran back to her room and put the medicine on her face against the stone tablet, she was discovered by the Yellow Emperor. Knowing that she could not deceive the Yellow Emperor, she told the story again and begged the Yellow Emperor for forgiveness. The Yellow Emperor laughed: "You have made a great achievement!" I called the other three wives together, and let them see it. This is the legend of "Mo Mu made a mirror".^[5]

As for the origin of mirrors, Li Shizhen in the Compendium of Materia Medica quoted a record in the Biography of Xuanyuan: "The emperor met the Queen Mother and cast twelve mirrors, which were used every month." The beginning of this mirror." (" Compendium of Materia Medica · Stone Department, Volume 8 · One of the Stone · Twenty-Eight Kinds of Gold · Ancient Mirrors ") This means that the Yellow Emperor and Mu Mu met at Wangwu Mountain and cast twelve mirrors, which were changed every month. This is the original source of the mirror.

The ancient mythology is magnificent and gorgeous, so that the mirror seems to have a spirit, which can not only see the ups and downs of the long river of history, but also reflect the sorrow and joy of the human world.

2.2.2 “Reunion” is not just a myth

In the 1980s, two half-face bronze mirrors were unearthed from a married couple's tomb in Wuhan, and after merging, they were just a complete mirror, which brought out a story of "broken mirror reunited".

In the early Sui Dynasty, the state of Princess Chen Lechang of South China was destroyed. She broke her beloved mirror and held half of it with her husband Xu Deyan. Two people agreed that



every year the first month of the day to the downtown to sell broken mirrors, looking forward to one day husband and wife can meet again. In troubled times, the princess became the concubine of the new emperor, the Duke of Yue, but the husband was never heard from. Every year on the fifteenth day of the first month, the princess would send someone to sell the half of the bronze mirror, but when she saw that the person in the mirror had turned white hair, the person she longed for had never appeared. One year, Xu Deyan finally came to Chang 'an and found the street mirror seller. Things are still, people are not. He had to write a "Broken mirror poem" : "The mirror is gone with the people, the mirror returned but did not return." There is no shadow of the goddess of the moon, leaving a bright moon." After seeing the broken mirror, the princess's heart was broken, and he wrote a poem: "How to move today, the new official faces the old official." If you dare not laugh and cry, it is difficult to prove yourself." The duke of Yue was moved by the friendship between the two people and fulfilled the pair.^[6] In this story, the bronze mirror is the red line involving the princess and her husband, and it is also the witness of their undying love.

The bronze mirror covered by mottled rust, had taken the mountains, lakes and seas, also took the king, also took the couple deep love, but also took the human sadness.

2.3 Class Mirror: The trajectory of development following economic laws

At the beginning of its birth, the bronze mirror was not based on "mirror", but was used as a sacrificial ritual by the royal family and nobles. Its growth trajectory must follow the value law of "rare things are valuable", which will not only be limited by the market space, but also be affected by the contradiction between supply and demand. From the Shang Dynasty to the Qin Dynasty, in the long night of militarism, in the roar of the battlefield, not only frequently flashed the sparks of bronze impact, but also everywhere flashed the tears of despair of the people. In those precarious years, the bronze mirror is more expensive for the exclusive of the princes and ministers, and how can it be withdrawn into ordinary people's homes? Therefore, when the poor people love the beautiful women in the morning, they can only use water as a mirror. The poor clean water in the old earthen basin can not only clearly show the sufferings of the people, but also deeply reflect the extravagance of the powerful.

The glimmer reflected by objects of different characteristics traces a Chinese history that contains different class changes, whether alternative or parallel, usually evolving along the conventional path of market economy from top to bottom, from complex to simple, from minority to mass, from expensive to cheap.

2.4 The craftsman's Mirror: from nature to art



The wheel of history and the progress of science and technology will not stop because of war, based on the instinct of the pursuit of beautiful things, in the production of mirror technology and decorative art, human beings are also constantly pursuing breakthroughs and innovations.

From the unearthed bronze mirrors, the number of bronze mirrors in the Shang Dynasty is the smallest, only 5; The number of bronze mirrors in the Western Zhou Dynasty is slightly larger, with 11; During the Spring and Autumn Period, bronze mirrors were found all over Henan, Shandong, Shanxi, Liaoning and Hunan. In the late Spring and Autumn period, the copper mirror casting industry developed rapidly, and the quality also improved significantly; During the Qin and Han Dynasties, with the development of iron ware, bronze ware was completely transformed into daily necessities, and people rarely used water as a mirror anymore. Bronze mirrors were more widely used and made more sophisticated. At the end of the Ming Dynasty, glass mirrors plated with mercury appeared. After Qianlong in Qing Dynasty, this kind of glass mirror gradually became popular among the people. However, until the early years of the Republic of China, some remote areas were still using bronze mirrors.

No matter how the dynasties changed, the style of daily bronze mirrors remained relatively unchanged. It is mainly round, simple and primitive; The diameter thickness did not change much; The mirror button and button seat have undergone a variety of morphological changes from scratch, from square or arched ring, towards bridge, olive, bow, half cup, rectangle, etc. The pattern on the back of the mirror changed the most, from the mat pattern, scale pattern, leaf vein pattern or multi-circle string pattern in the Shang Dynasty, to the bird and animal pattern in the late Western Zhou Dynasty, which had symbolic meaning due to the restriction of the ritual system, to the complete picture on the bronze vessel of the late Spring and Autumn period, such as the dragon pattern, animal face pattern, feather pattern and scroll pattern, showing exquisite artistic skills. During the Qin and Han dynasties, the mirror was made of copper, gold plated silver, gold and silver on the back or inlaid with silver and silver wire. The mirror was more lightweight and practical, and the pattern was more beautiful and exquisite, but mostly with plain surface and thick tyre. In the Qin and Han Dynasties, Chinese ancient bronze art developed to the last shining point. The shape, decoration, material and other changes of the mirror are not only based on nature, but also depend on the ingenuity of the craftsman. Through careful observation and careful understanding of daily life, craftsmen have formed a unique appreciation of the eye, good cultural quality, high artistic accomplishment, they use exquisite technology to complete the mirror and decoration work; In turn, the improvement of the craftsman's connotation has promoted the improvement of mirror making technology and decorative level. For the mirror-maker and the artificial mirror, the transformation and integration between the two can be said to complement



each other.

3. Mirrors have value - the application of technology developed with care

Mirrors can reflect light, objects can be imaged in the mirror, this instantaneous conversion between the virtual and the real made the ancient people have a unique visual experience, and triggered their deep thinking about the relationship between the image and the physical object, but also prompted the ancient people to very early on the optical performance of the mirror began scientific research and development and value utilization.

3.1 Flat and spherical mirrors: Principles and applications of reflected light

One of the most important physical properties of a flat mirror is that it reflects light. The phenomenon of light reflection has been recorded by ancient people for a long time. For example: the moon itself is not luminous, it can only reflect the light of the sun, according to legend recorded the Xia, Shang, Zhou three generations of historical facts in the "Book" recorded this matter. Zhou Bi in the Warring States period has clearly pointed out that "because the sun illuminated the moon, the moonlight is born, so into the moon" (" Zhou Bi Qian Jing, Zhou Bi Qian Jing volume under the C Zhou Bi astronomical article: Zhou Bi theory, the first chapter cover every day model "). In the Western Han Dynasty, people simply said that "the moon is like a mirror", indicating that people at that time had a deeper understanding of the phenomenon that celestial bodies can reflect light.

Water mirror, it is the use of the water surface reflection imaging principle. In the "External History of the Confucian Scholars", Hu Butcher scolded his son-in-law Fan Jin not to indulge in wishful thinking and official addiction too much, let him hurry to "go to pee and take a look at himself", this damaging statement inadvertently out of the principle of water mirror imaging. As for the imaging principle of the later copper mirror, glass mirror, etc., in fact, it is the same as the water mirror.

On the study of the reflection imaging law of the flat mirror, Mozi explains that there is only one image formed by the flat mirror; The size, distance, upside down and color of the image are the same as the object, but the left and right are switched. Mozi also points out that when objects move closer to the mirror, the image will also move closer to the mirror; When the object is far away, the image is far away. This conclusion has proved to be absolutely correct.



If multiple flat mirrors are irradiated against each other, more images will be formed due to repeated reflections, that is, complex images. There is an experiment recorded in Mozi: a short piece of wood will form many images when placed in two horizontal mirrors facing each other. Using this principle, as early as the Han Dynasty, people have made the world's earliest periscope-like device - open tube periscope. In the book Bao Puzi of the Jin Dynasty, it is mentioned that China at that time had similar "kaleidoscope" devices.

Mozi also did a reflection experiment of "shading the sun" : let the sunlight shine on the mirror, and then use the mirror to reflect the sunlight on the person, and the shadow formed will fall between the person and the sun. This experiment not only demonstrates the reflection of light, but also probably explains why parts of the moon are not bright as the moon waxes and wanes.^[8]

In addition to flat mirrors, spherical mirrors have also been developed. For example, there is a record in "Huainan Zi" about "So Yang Sui sees the sun, then burns and becomes fire" (" Huainan Zi · Volume 3 Astronomical Instruction "). "Yang Sui", that is, refers to the concave mirror, the ancients used it to gather light on the principle of fire to the sun.

The imaging principle of convex mirror and concave mirror is also recorded in Mozi. As for the imaging situation of the convex mirror, the book explains it this way: "Jiantuan, it is said that the shape is large." (" Mozi · Optical Class ") "Tuan" refers to a mirror such as a ball, that is, a convex mirror. "To say that the shape is large" means that no matter what position the object is in front of the convex mirror, the image formed is always a upright image. On the imaging situation of concave mirror, Mozi used a longer sentence to express, "the mirror is low - small and easy; Big and right. It is said to be in and out of the middle." (" Mo Zi · Optical Class ") "low" means "concave", "mirror low" means concave mirror, and "middle" means the section from the center of the sphere to the focus. It is said that there are two kinds of imaging of concave mirror, one is reduced upside down; One is magnified upright. The specific imaging results depend on the distance of the light body from the focus and the position of the mirror sphere center. The Mohists reached this conclusion nearly 400 years before there were any written records in England.

3.2 Convex and concave lenses: Principles and applications of light refraction

Lens is a transparent body of one side or two sides are ground into a sphere, according to the shape of the sphere is convex or concave, it is divided into "convex lens" and "concave lens" two kinds. Unlike a spherical mirror, which reflects light, a lens refracts light.

The Western Han Dynasty "Huainan Wan Bi Shu" describes an experiment, "cut ice to make a circle, lift to the sun, with wormwood to bear its shadow, then fire."^[9] This means that by making a



convex lens out of ice and pointing it at the sun, the sunlight will be refracted and concentrated in one spot, and then putting wormwood on the spot will cause it to catch fire. This point of light, it's the focus. In the Tang Dynasty, the neighboring countries on the southwest border had close contacts with our country, and had sent someone to offer a "fireball", which was actually a convex lens. Therefore, since the Tang Dynasty, there have been more records about lens fire. In the Ming Dynasty, the use of convex lenses to light fire was more common, and the trend of replacing concave mirrors was great. Zheng Fuguang, a scientist in the Qing Dynasty, not only did research on this, but also wrote an experimental report, which recorded in detail the making process, focal length and diameter of the ice lens, experimental steps, principles and points of attention, leaving valuable historical materials for us to understand the research situation of the ancient people on the lens.

In the Song Dynasty, a man named Shi Hang used a convex lens made of crystal for lighting. Zhao Yanheng of the Qing Dynasty "with crystal glass as a mirror, can illuminate thousands of miles", the principle is: put the light source on the focus, the light through the convex lens refraction, become a beam of parallel light, can shine far away, much like a searchlight.

Yuan and Ming dynasties, glasses were brought into our country. Glasses are also a kind of lens, among which, the myopia mirror is a concave lens, and the far-sight mirror is a convex lens. By the end of the Ming Dynasty, the glasses industry flourished in Suzhou and Guangzhou, and there was even a "glasses street" in Guangzhou, which not only cultivated a group of excellent mirror grinding workers, but also created conditions for the development of optical instruments in China. Using the principle of lens, Sun Yunqiu and Huang Luzhuang also made magnifying glasses and microscopes at the end of the Ming Dynasty, but there were only a few written records and no physical relics. Xu Guangqi, Bo Yu, Li Tianjing, Sun Yunqiu, Huang Luzhuang, Tan Xueyuan, Zou Boqi and others have studied the telescope, and Zheng Fuguang has made an extremely detailed introduction in his book.

Whether it is a flat mirror, a spherical mirror, or a convex lens or a concave lens, it can be seen that a good artifact is like a magic key to open the door to the world. It can not only make people realize the observation, thinking and practice of the creator, but also help us to explore the way of life and values of predecessors from the historical marks of ancient artifacts. Understanding the way of life and the order of life of our ancestors leads us to find the modern way of building personal life and social form, and draws a map of integration between the traditional kingdom and the city of the future.

4. Mirrors have spirit - flexible support made with heart



Tracing the evolution track of the mirror can be seen that its age belongs to the Han and Tang dynasties. At that time, the national strength was strong, the social economy was developed, the people's life was rich, the culture was proud and confident, and the mirror as a daily item also had more spiritual core and value implications. To sum up the contribution of the mirror to human beings, it is one of the supports in the framework system of scientific and technological innovation and cultural development; At a small level, it's just a tiny object among countless technology products. However, exploring it, studying it, knowing it, and understanding it can help us better inherit and carry forward the fine traditions of Chinese culture - be strong and self-reliant, innovate and forge ahead, attach importance to wisdom, stimulate social creativity, enhance national self-confidence, and jointly realize the great dream of rejuvenation.

4.1 The selection of mirrors comes from the wisdom of life

Whether it is "Jian" or "mirror", whether it is tile, bronze or glass, or high-tech intelligent products, the selection of mirrors embodies the wisdom of working people.

According to Maslow's hierarchy of needs, when material needs are satisfied, higher spiritual needs usually arise. By studying the material of the water mirror, we can infer the geographical location and living environment of the ancient ancestors. By studying the material of the stone mirror, we can further understand how human beings continue to improve labor skills, manufacture and improve production tools, and gradually accumulate various knowledge about the nature in the process of collecting fishing and hunting and primitive farming and animal husbandry.^[10] For example: How do they identify the hardness of various minerals and rocks? What methods are used to collect ore? How to make different components, hardness, color of the ore into a tool with different functions? By studying the material of the bronze mirror, we can have a deeper understanding of how humans used fire to smelt metal, why the appearance of bronze ware marked that mankind had entered a new era, and why there were few bronze mirrors in the period of frequent wars.

Figuring out these issues is like opening up a picture of the life of people in different historical periods and different ages in front of our eyes, and by feeling their thoughts and thoughts, we are inspired to use wisdom to think about how productive forces and production relations interact and influence each other. Because economic development can promote market demand, and the growth of demand can stimulate more investors and practitioners to produce more products, experience and capital will promote the market from all aspects of the survival of the fittest, boutique products gradually emerge.



4.2 The style of mirror contains aesthetic concept

Whether in movies, TV, novels, poems, or in real life, the vast majority of ancient mirrors are round, and a few are square, rectangular, sunflower, rhomboid. In ancient China, "round" symbolizes fullness, completeness, auspiciousness, beauty and abundance; In Chinese, reunion and completeness are words that can signify peace and harmony.

Han Dynasty society tended to be stable, culture and art tended to be prosperous, and it was also the peak period of bronze mirror art. The Han mirror is made of fine bronze, ornamented with delicate decoration, and has a wide range of themes. Among them, the inscription pattern gradually flourished, and even developed into the theme pattern. For example, in the Book of Songs, Xiaoya, Dadong, there is "looking up at the brilliant Milky Way in the high sky, shining like a mirror." I saw the three pillars of Vega, all day and all night seven shift operation busy.

Although the operation of seven shifts a day and a night is busy, it can not be woven into a beautiful article. Look at that bright Altair star, it can not pull the carriage like a real cow on earth." The sentence, "There is light in mirror", is to compare the light reflected by the bronze mirror to the sun and moon in the sky, the celestial sphere and the brilliant stars in the Milky Way. This inscription mirror decorated with "Lushi" strongly proves that the Book of Songs was still circulated among the people until the Eastern Han Dynasty. Also because of this, we see that the back of the bronze mirror in the past dynasties often appear the pattern of celestial themes, such as the Han Dynasty "nebula mirror" and "inscription mirror" are engraved with arc lines, representing the sun and moon stars, that is, this is a message to relatives and friends in different places, whenever you see the light of the bronze mirror, you can think of the sun and moon stars are not separated, each other should not forget.

The Tang Dynasty's prosperity, social unity, political openness, people's affluence and economic prosperity, made the artifacts also have the "atmosphere exposed" aesthetic charm and cultural taste. Compared with the Han mirror, the style of Tang mirror as a whole presents a more vigorous and upward style of the times, the selection of materials is more luxurious, the decoration process is more diverse, and the decorative pattern has also changed from primitive to realistic, from simple to interesting.

As the form carrier, the shape, the decoration and the pattern make the "viewing instrument" full of emotion and life, and practice the Chinese ancient mirror culture and the aesthetic concept derived from it. The beauty of art is born in daily life, comes from aesthetic perspective, and benefits from observation and understanding. Observing the beauty and exploring the harmony and tranquility behind the hustle and bustle will help to shape an open-minded and calm life temperament and cultivate the cultural connotation of simplicity and authenticity.



4.3 The details of the mirror show the spirit of labor

Mirrors come from life and serve life. It can be used as a token of love between men and women, a gift for marriage, a local tribute, and a gift for emperors to give to their ministers or diplomatic activities. Through the processing of the details of the material, quality, shape and decoration of the mirror, the craftsmen give the "viewing instrument" a temperature and soul, achieve the unity of form and meaning, and make it highlight the spirit of labor.

Studying the water mirror can help us speculate the working state, quality of life, spiritual outlook of the ancient ancestors; The study of stone mirrors can help us further understand when human beings began to use natural minerals to make pigments, and why color was associated with primitive religious beliefs, what are the differences in cultural connotations and economic conditions in different regions, and what historical conditions they integrated and penetrated each other? Studying the bronze mirror can help us more deeply understand the impact of class divisions on social stability and people's lives, and also ponder the following questions: Why is the development of civilization and social progress always accompanied by war? Has the improvement of weapons played a positive role in promoting the development of human society or a negative role in hindering the development of human society? Why are most mirrors made into circles? What is the significance of the various decorations on the mirror? Who, and for what creative motive, invented the art of carving patterns and reengravings of stories on the backs of mirrors? Mirrors appear in different levels of the tomb, are placed in different positions, which hidden what mystery?

It is the rational cognition based on practical activities that will promote the continuous change of production mode, promote the sustainable development of social economy, so that respect for labor, love of labor, practical work, innovation and hard work gradually internalized into the spiritual pursuit and belief of the ancients, and also constitute an important part of the spirit of ancient Chinese artisans. Studying the details of mirror production and explaining the labor spirit contained in it will also help educators in the new era to help contemporary college students establish a correct concept of labor, so as to encourage them to actively participate in practice, be willing to contribute, work hard and promote the craftsman spirit in the new era.

4.4 Mirror research and development indicates the trend of technology

The study of glass mirrors can help us realize that in a certain historical period, Chinese culture, especially modern industry, modern machinery and modern chemical science and technology, has lagged behind some Western developed countries in some aspects. However, we should also note



that it is precisely because of the Silk Road that the channel of cultural, commercial, trade and economic exchanges between China and the West was opened, which enabled China to basically maintain the same frequency of civilization development with the developed countries in the world, and did not fall too far behind, so that the new China could catch up and struggle to catch up after the reform and opening up. At present, the comprehensive strength of the country has been able to directly rival the Western powers.

Technology comes from creation, and creation comes from life. The evolution of human civilization is like a slideshow playing at a super slow speed, and the trend is hidden beneath the surface of life. Patent inventors often decide the direction of product research and development according to their own needs and interests. Sparks of thinking constantly collide, experience accumulates slowly in practice, has undergone countless adjustments and changes, and finally quantitative changes lead to qualitative changes. At a certain moment, products that excite or shock the spirit are derived, and the process of human civilization is mutated or dramatically changed. This is the significance and value of scientific and technological innovation. Intelligence, data, mobility, sharing, positioning and tracking are becoming the development trend of future science and technology. Mirror as a kind of object, can not be separated from the entity and exist, and if human beings want to really cherish things, they should make the best use of things. From the emergence of smart mirrors to the birth of the next new product, the middle course will still change according to the changes in human life habits. Just as water wears away, we have reason to believe that humanity will also enter the next different world with a new normal.

5.Conclusion

Ancient Chinese culture is not only the spiritual pillar for the continuation and development of the Chinese nation, but also a great wealth in the history of world civilization. From the blind definition of ignorance to the rational cognition of scientific experiments, human civilization has come a long way. "Knowing the past can reflect the present", strengthening the study of historical and cultural relics, taking mirrors as a technical context to trace history, can help us deepen our understanding of the excellent traditional Chinese culture, and help more people to understand the changes and impacts of predecessors' use of labor wisdom on cultural integration and scientific and technological progress from multiple angles, multiple levels, and a comprehensive and systematic way. From the development history of the mirror, we can see that "the beauty of objects is ultimately in the heart", and by extended, in the big industrial era, the game between countries is actually a "potential" contest, like "Yin and Yang harmony, everything is peaceful", we must inject



some soft power into the tough confrontation, in order to effectively balance the interests of all parties and achieve win-win. China must further liberate and develop productive forces, vigorously train high-quality skilled personnel, strengthen the innovation and research and development of key core technologies, constantly improve the overall national strength, strive to obtain more rights to formulate standards to control the discourse power of high-end product competition, and create more "flexible support" that can play a decisive role for the "Made in China" under the whole industrial chain system.

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An Exploration of the Yellow River Culture Education Practice for International Students from the Perspective of Intercultural Identity^①

Zhai Zhaoyun

Shandong University of Technology, Zibo 255000, Shandong Province, China

E-mail: 283510940@qq.com

Abstract

As the most representative and influential main culture in China, Yellow River culture contains rich and important educational value. From the perspective of intercultural identity, this paper analyzes the convergence point and significance of integrating Yellow River culture into international students' education, and on this basis discusses the restrictive factors of Yellow River culture education for international students, and puts forward four practical approaches.

Keywords

Intercultural Identity, International students, Yellow River culture, Education

With the continuous improvement of China's comprehensive national strength and "cultural soft power", more and more international students choose China as the destination country for study. In the fierce international competition, it is increasingly important to enable international students to have a more comprehensive, objective and in-depth understanding of China, and enhance the intercultural identity of Chinese culture and China's actual condition.

International students who leave their home culture and come to a strange cultural environment will undoubtedly encounter a variety of intercultural communication problems. In this process, intercultural identity is a core issue. According to sociolinguistics, when second language learners communicate with the target language community, their intercultural identity to the target language is not born naturally, nor is it completely formed in a simple language classroom, but is

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constructively acquired in a multi-cultural environment, which is full of integration and conflict. Therefore, the cross-cultural identity of international students to Chinese culture should be continuously strengthened in daily study and life, which has become an important way to improve the level and ability of international students to learn Chinese, enhance China's cultural influence and promote cultural exchanges between China and other countries. The Yellow River culture, as an important part of Chinese culture, is the root and soul of the Chinese nation, with rich connotations and unique values in history, culture, art, philosophy, science and technology. In view of this, this paper analyzes the convergence point and significance of the integration of the Yellow River culture into the education of international students from the perspective of intercultural identity, and discusses the restrictive factors of the Yellow River culture education of international students, then puts forward corresponding solutions based on specific practices.

1.The concept and main contents of intercultural identity

Intercultural identity is an extension of the concept of "cultural identity" which refers to "an individual's sense of belonging to a special culture or ethnic group", while "cross-cultural identity" puts more emphasis on the complexity and fluidity of identity, and refers to "an individual's acquired identity constructed through the interaction with new cultural environment after experiencing the cultural integration process in early childhood".

Intercultural identity deals with the relationship between self and others. Scholars at home and abroad have made various interpretations of the meaning of cross-cultural identity from different perspectives. In the 1980s, Austrian psychologist Adler put forward the concept of "multicultural man" to analyze the characteristics and connotation of cross-cultural identity from the perspective of diversification and globalization. He believes that multicultural man on the cultural fringe can calmly observe their own culture and at the same time transcend the boundaries between themselves and other cultures to creatively generate different cultural elements. From the perspective of individuation and universalization, Young Yun Kim proposed that the process of cross-cultural identity construction is a development process in which both parties make systematic cultural adjustment, eliminate exclusionary identity, absorb new cultural elements, constantly return to themselves, and integrate into the human community (Kim,2001). In domestic academic circles, Dai Xiaodong puts forward the "two-way expansion model" of cross-cultural identity, believing that the essence of cultural identity is intersubjectivity. With the deepening of intercultural identity, subjects in cross-cultural communication can understand both sides more comprehensively, and then learn from each other's strengths and make up for their weaknesses. It can be seen that intercultural identity generally reflects a non-binary collaborative attitude, through which immigrants can experience humanity beyond superficial differences and realize the transformation from monoculture to multi-culture.



2.The Correspondency and significance of integrating the Yellow River culture into international student education

The Yellow River is known as the mother river of the Chinese nation, originating from the Qinghai Tibet Plateau, flowing through the Hetao Plain and the Loess Plateau, covering 9 provinces and regions, with a total length of 5464 kilometers. There are over 116 large, medium, and small cities along the Yellow River, and over 100 various tourist attractions. The Yellow River basin is not only rich in natural and cultural resources, but also has a variety of cultural and artistic forms. In Shandong alone, there are 118 national representative lists of intangible cultural heritage, such as Heze Lu Brocade, Taishan shadow puppetry, Dongchang gourd carving, Binzhou Paper Cuttings, Zibo Cuju, Dezhou Black Pottery, Dongying Lvju, etc. In addition, there are 619 provincial lists of intangible cultural heritage, 2491 municipal lists, and 7015 county-level lists.

The Yellow River culture also contains rich spiritual connotation and epochal values, such as the traditional ecological ethics of "harmony between heaven and man", the national spirit of self-improvement and courage to strive, the value concept of "advocating harmony and seeking great harmony", and so on. It can be seen that the Yellow River culture is a complex of economic and social development and spiritual and cultural inheritance, and it is also one of the most typical and far-reaching main cultures in the development of Chinese culture, which has unique resources and advantages for the development of international student education.

International Chinese education, in essence, is the teaching of Chinese as a second language or foreign language, and language teaching has never been limited to language learning and application, but also a kind of cultural infiltration and inheritance. Language and culture are isomorphic, "language has a base. Language does not exist without culture, that is, it does not exist without the overall customs and beliefs passed down from society that determine the appearance of our lives." Further, language is a part of culture, the formation and existence mode of culture. From this perspective, emphasizing the teaching of Chinese culture and incorporating Yellow River culture into the international Chinese education curriculum system should be the inherent meaning of language teaching.

Integrating the Yellow River culture into international student education is also the mission and pursuit of international Chinese language education. In September 2018, the Ministry of Education issued the Quality Standards of Higher Education for International Students in China (Trial Implementation), which clearly stated in the first part of "Talent Training Objectives" that "international students in China should be familiar with China's history, geography, society, economy, and other basic cultural knowledge, understand China's political system and foreign policy, understand the mainstream values and public moral concepts of Chinese society, and form a good legal and moral awareness, They should have the awareness, knowledge, attitudes and skills to tolerate, recognize and adapt to cultural diversity and to play a role in mutual respect,



understanding and solidarity among different ethnic groups, societies and countries”. In March 2021, the Ministry of Education and the State Language Commission officially issued "

Chinese Proficiency Grading Standards for International Chinese Language Education", which mostly describes the cultural content and level, showing the goals and requirements for the joint improvement of language and cultural competence. It can be seen that international Chinese language education aims to cultivate students' language application ability, help students build cultural identity across cultural differences, achieve the transformation from monoculture to multiculturalism, and enhance their sense of identity of the Yellow River culture and Chinese civilization, and thus serve as a narrator of Chinese history and a disseminator of Chinese culture's "going global".

3. Current Situation and Constraints of Yellow River Culture Education for International Students

3.1 Insufficient understanding of the educational value of the Yellow River culture

In the context of international student education, more emphasis is placed on cultivating Chinese language skills while neglecting cultural factors in teaching. The humanistic nature of Chinese language itself is ignored or consciously circumvented, and the cultural content involved in textbooks has also been used as the carrier of Chinese knowledge and skill training. Even specialized Chinese cultural courses still have many problems, such as limited class hours, arbitrary teaching, outdated teaching models and methods. The rich, diverse, inclusive, and dynamic cultural character of the Yellow River and its important value to international students have not been recognized.

3.2 Lack of teaching resources for the Yellow River culture

The Yellow River is rich in cultural resources, including important cultural heritage such as cultural relics, intangible cultural heritage, and ancient literature, as well as various carriers, such as poetry, painting, sculpture, murals, etc. However, due to its wide range of coverage and the different cultural resources, cultural endowments, and natural landscapes along the Yellow River, there is a lack of unified understanding and organization of historical documents, cultural relics, cultural spirit, and other aspects.

In addition, to transform the Yellow River cultural resources into international student education and teaching resources, further analysis, selection, and selection are needed to solve the problems of "what to teach" and "how to teach".



3.3 Insufficient professional teachers in Yellow River cultural education

As a key element and subject of teaching, the level of teachers' Yellow River cultural literacy is directly related to the quality of teaching. However, most of the teachers currently engaged in international student education have a background in language and literature, and rarely receive specialized and systematic education on the Yellow River culture at university or postgraduate level, nor have they received relevant training after their entry, so their understanding of the Yellow River culture is not deep enough, nor systematic and comprehensive, let alone professional. Therefore, it is difficult to guarantee the quality and effect of the Yellow River cultural education.

3.4 Outdated and backward teaching mode of Chinese culture

At present, all universities offer Chinese culture courses for international students, but most of them focus on classroom presentation and lectures, which neither highlights regional culture and school characteristics nor lacks interaction with students. Even if there are Chinese cultural experience activities, they are only hands-on operations by students, without guiding them to deeply experience and understand the spirit and characteristics of Chinese culture hidden behind cultural phenomena. Therefore, it is difficult to play the role of culture in helping students' language learning and cross-cultural recognition.

4. The practical approach of integrating Yellow River culture into international student education

4.1 Deeply explore the cultural elements of the Yellow River in textbooks

Textbooks are the foundation of teaching. When teaching the Yellow River culture to international students, the textbooks should first be used as the blueprint to guide students to understand and perceive the elements of the Yellow River culture in the textbooks, feel the temperament of the Yellow River culture, and appreciate the ideological connotations of the Yellow River culture. Taking the series of textbooks "Developing Chinese" used in our current teaching as an example, we screened out the representative cultural content along the Yellow River basin. Such as guqin ("The origin of Zhiyin"- traditional music), traditional Chinese medicine ("Chinese Medicine" - traditional medicine), printing ("Book and Book Fragrance" - Traditional Techniques), Peking Opera ("The Birth of Peking Opera" - Traditional Drama), and the twenty-four solar terms ("China's twenty-four solar terms" - Folk Customs), the Spring Festival ("Chinese New Year" - Folk Customs), etc. and put into teaching through physical display, video introduction, or combined with cultural classes and social practice activities, which can not only stimulate international students' interest in Chinese learning, but also deepen their understanding and identification of the Yellow River culture and its national spirit and character.



4.2 Build a three-dimensional and diversified educational ecology of the Yellow River culture

We integrate the resources inside and outside the class to strengthen the construction of the Yellow River culture curriculum system by means of ecology, which mainly includes classroom teaching modules and non-classroom teaching modules. The former involves the effective development, integration and utilization of Chinese textbook resources, compulsory courses of traditional Chinese culture, and experiential cultural courses such as calligraphy, paper cutting, knitting, Taijiquan, poetry and handwork. The latter refers to collaborating with communities or cultural institutions to build Yellow River cultural experience bases, visiting Yellow River cultural sites or museums, holding a series of lectures on Yellow River culture themes, and conducting or participating in various Yellow River cultural practices and competitions. In addition, we can also integrate cultural elements of the Yellow River, such as the Silk Road, Liaozhai culture, Cuju in Zibo, Confucius and his Analects into the learning and living environment of international students in physical or visible art forms, so as to achieve a nourishing and silent educational effect. As a result, a rich, three-dimensional, and diverse ecosystem of Yellow River culture education has been formed, which extends and expands the learning and acquisition of Yellow River culture for international students from the classroom to society and life, enhances their cognition and understanding of China's national conditions and culture through experience and activities, and achieves intercultural identity.

4.3 Innovate the Teaching Mode and Evaluation Method of Yellow River Culture

From the perspective of intercultural identity, we re-examine the value of Yellow River culture education and creatively interpret the essence and characteristics of Chinese as a second or foreign language. Therefore, we abandon the traditional teaching concept of emphasizing skills and teacher authority, adjust teaching strategies, reform teaching methods, and explore the teaching and communication mode of Yellow River culture in the new era. It is specifically reflected in the following aspects: (1) emphasizing the experiential and initiative nature of international students in language and cultural learning, creating real learning situations with the help of multimedia technology and dramatic means, leaving enough time and space for students to observe, communicate, narrate, and construct; (2) Emphasizing the localization and pertinence of teaching, advocating collaborative learning, which is manifested in the dialogue between teachers and students and the multi-level cooperative exploration among students. Encouraging students to compare and examine the similarities and differences between Chinese culture and their native culture, and helping them establish intercultural communication awareness, resolve conflicts and finally achieve understanding and coexistence. Consistent with the above, evaluation should also highlight diversity and development, shifting from a single paper-based exam to a diversified



presentation, such as handicrafts, survey reports, oral reports, debates, cultural performances, inspection visits, etc. These should all be included in the curriculum evaluation scope of Yellow River Culture.

4.4 Strengthen the construction of "double-qualified" teachers in the Yellow River culture education

The solid Yellow River culture and teaching literacy of teachers themselves are the prerequisite and guarantee to improve the effect of integrating the Yellow River culture into international student education. Therefore, multiple measures should be taken to continuously strengthen the construction of "double-qualified" teachers of Yellow River culture education. First, it is necessary to strengthen cognition and enhance teachers' consciousness of Yellow River culture learning, so that they can actively construct systematic and professional knowledge of Yellow River culture, and form their own cognition and perception of Yellow River culture. The second is to provide a supportive environment for teachers' professional development, such as organizing teachers to visit the Yellow River Cultural Heritage Sites, art galleries, museums and other cultural sites, and providing teachers with cross-regional opportunities for learning and exchange of the Yellow River culture. The third is to regularly provide guidance and specialized training on Yellow River culture education for teachers. Universities can invite experts in Yellow River culture research to give lectures, and can also organize teachers to participate in seminars on Yellow River culture to deepen their understanding and grasp of Yellow River culture. In addition, hiring the inheritors of the Yellow River culture "intangible cultural heritage" project as course instructors is also a good way to supplement and improve the faculty sufficiency of Yellow River Culture education.

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Influencing Factors of Chinese Children's Adjective Acquisition: A Case Study Based on Corpus

He Feng^{1,2}

¹Feixian Campus, Linyi University, Linyi 273400, Shandong, China

²Philippine Christian University Center for International Education, Manila 1004, Philippines

E-mail: wangyinuo_2007@163.com

Abstract

Adjectives, as an important part of content words, play an indispensable rule in making us to express the characteristics and qualities of objects. The specific process and influencing factors of adjective acquisition are still a topic of great concern. Using the AntConc_3.4.4 and on the basis of retrieval of the corpus, this paper describes GYC's acquisition of adjectives, analyzes influencing factors: including children's daily life, children's cognitive development level and cognitive difficulty, and finally summarizes the acquisition rules of Chinese children's adjectives.

Keywords

corpus-based study; Chinese children; adjective; acquisition

1.Introduction

Language is an important tool for human communication, and the process of language acquisition is especially important for children. In the process of children's language development, adjectives, as one of the important language components, play an indispensable role, which can help us more richly express the characteristics and qualities of objects. Compared with nouns and pronouns, adjectives' abstractness is much higher. They not only help children express their feelings and opinions better, but also expand their vocabulary and improve their cognitive abilities.

Previous studies have shown that children's language acquisition goes through different stages and developmental tracks, but the specific process and influencing factors of adjective acquisition are still a topic of great concern. Understanding how children acquire adjectives is not only important for educators, linguists and psychologists, but also for developing more effective language



education and child language interventions.

2. Related Literature of Children's Adjectives' Acquisition

Foreign researchers, including Clak[1](2009), Danks[2](1975), Donaldson, Balfour et al., analyze and study the process of children's adjective acquisition from different angles and methods. The German psychologist Sten[3], the American psychologist Smith[4] and the Austrian psychologist Buhler[5] et al.'s researches show that children's vocabulary development is in the stage of leap during the age of 3-6, which is also the period of the fastest development stage of children's vocabulary. Whether it is the acquisition of vocabulary, the diversity of vocabulary types, or the structural forms of language, children at this stage are developing their language skill towards the adult language level at an alarming rate. Therefore, most Chinese and foreign linguists focus on children's language research during the age of 3-6 years old.

At present, the main linguists who study children's content words in China are Li Yuming[6](1995), Zhu Manshu[7] (1986), Kong Lingda[8] (2004), Zhou Jing[9](2009), Peng Xiaohong[11] (2011), etc., who conducted in-depth studies on the characteristics of children's adjective acquisition and the possible influencing factors in the acquisition process.

Peng[11](2011) adopts the sampling method of case tracking to explore the time, order, determinants and characteristics of early adjective acquisition in Chinese children. Hu[12](2003) adopts the method of combining group study and case tracking study, which is different from case study in the selection of research objects and also changes the control age. In the process of studying the acquisition of children's adjectives, the above-mentioned Chinese scholars have different research directions, so the age stage of children selected are also different, but basically they control the age range between 2 and 6 years old.

3. Methodology

The corpus used in this study is "Children's Multi-modal Oral Corpus" built by the Cognitive Science and Linguistic Research Center of Linyi University. The author utilizes AntConc_3.4.4 (which is a kind of corpus retrieval software) to retrieve GYC's use of adjectives between 14 and 26 months, according to the results, describe the acquisition of adjectives and analyze the rules and influencing factors of Chinese children's adjectives.

4. Description of the Acquisition of Children's Adjectives

The meanings and functions of the inner members of adjectives differ greatly, and different criteria will produce different classification results. Considering the importance of semantics in children's language acquisition, this study adopts Kong's[8] adjective classification standard and divides



adjectives into seven categories according to the semantic characteristics of the objects they describe: a. Describe the physical features of things; b. Describe and evaluate natures of things; c. Describe temperature, taste, aroma, etc. d. Describe character and behavior; e. Describe the background of the event; f. Describe emotions; g. Describe the social situation. Adjectives to be studied in this study are divided into the following seven categories based on this classification standard: physical characteristics, nature evaluation, body sensation, character-behavior, event background, emotion and social life. Among them, the acquisition of social life adjectives in this age group to be studied is blank.

In addition, according to the characteristics of adjectives used in children's language, we divide adjectives into simple adjectives and complex adjectives. Simple adjectives refer to monosyllabic adjectives (such as "大" "小" "高" "矮" etc.) and general disyllabic adjectives (such as "干净" "清楚" "勇敢" "漂亮" etc.). There are three types of complex adjectives: adjectives with suffixes, such as "红彤彤" and "绿油油"; adjectives with prefix, such as "冰凉" or "喷香" and other kind of adjectives, such as "乱七八糟" and "一模一样". In children's language, the number of simple forms of adjectives is much more than that of complex forms, and thus we focus our descriptive objects on them. Complex forms are not developed well in children's language and we do not describe them separately. The adjectives mentioned in this study, if not otherwise specified, refer to simple adjectives.

Table 1 GYC'S Adjective Acquisition between 16 and 26 Months

months	physical characteristics	body sensation	nature evaluation	character-behavior	event background	emotion	social life
14	大						
15		香					
16	小		好、好吃				
17		疼					
18	白、黄						
19	红、少	饿	脏				
20	黑	臭		乖			
21	高	甜、热	好看、坏				
22			美丽、快				
23					好玩		
24	多		破、新				
25	亮晶晶		漂亮				
26		酸				高兴	



E.g. 1)*FAT:小糖糖和大狗狗合个影来。(Little Honey takes a photo with the big dog.)

*CHI:大大.(big, big) (1:01;29)(1:01;29 means one year, one month and 29 days)

2)*MOT:你说#抹香香! (You say aroma)

*CHI:香香. (Aroma)(1:03:21)

3)*CHI:小点点#小点点#小点点#点点#点点.(Little dot#Little dot#Little dot#dot#dot)(1:04:19)

4)(GYC 的爸爸在喂她吃鱼)(GYC is eating fish)

*CHI:耶##啊耶#呀#好吃#啊呀.(Yeah##yeah## yeah##delicious# yum, yeah)(1;04;19)

5)(GYC 的爸爸在和她玩一个玩具熊)(GYC is playing a bear toy with her father.)

*CHI:白熊熊, 白的熊熊. (White bear, white bear.) (1;06;06)

6)(GYC 和爸爸一起玩耍的时候摔了一下)(GYC fell while playing with her father.)

*CHI:xx#疼不疼#疼疼#呜呜. (It hurts. It hurts. Ouch.) (1;05;04)

7)*CHI:马克马克#乖乖乖#马克乖乖乖乖#乖乖.(Mark Mark # Be good # Mark be good # Be good)(1:08:13)

The first adjective obtained by the case child is "大", which indicates physical characteristics, followed by "香", which indicates body sensation, and "好" and "好吃", which indicate nature evaluation. The acquisition and understanding of these words are associated with specific situations, most of which are created by adults for children, such as when GYC is 13 months old, the adult leads the child to have a conversation: "小糖糖和大狗狗合个影来." The child repeated, "大大." In this case, we think that children get the adjective "大". In addition, adults also create various contexts for children by telling picture stories, looking at and saying. The adjectives of character-behavior, event background and emotion are abstract and difficult for children to understand, so they are acquired late. "马克马克#乖乖乖#马克乖乖乖乖#乖乖." The adjective "乖" was acquired in the nursery rhyme in the 20th month. Since children below 26 months have basically no social life, the adjective on social life is not obtained at this stage.

According to the retrieval results of the Corpus, we found that the order of GYC's understanding of various adjectives was: Physical characteristics > body sensation > nature evaluation > character-behavior > emotion > event background (" > "means" earlier than "). By comparing GYC's order of understanding with those in previous studies, we can find some consistency: according to the results of the Language Development Research Collaboration Group: Object characteristics > movement, body shape, body sensation > personality quality, expression and emotion > event situation; The research results of Kong[8]'s et al.: Physical characteristics, nature evaluation, body sensation > character-behavior, event background > emotion and feelings > social life.

In Table 1, adjectives for physical characteristics, body sensation and nature evaluation come first, while adjectives for character-behavior, emotion, event background and social life are latter, which



shows the consistency of understanding and expression in the sequence of occurrence. About the age of two years, children understood most physical characteristic adjectives, followed by nature evaluation, and then body sensation. From the two aspects of order and quantity, the adjectives of physical characteristics, nature evaluation and body sensation are the earliest and most widely understood by children.

5. Influencing Factors

Adjectives of physical characteristics, nature evaluation and body sensation are the three types that children understand the earliest and the most. We mainly explain the causes of this phenomenon from the following three aspects: children's daily life, children's cognitive development level and cognitive difficulty.

5.1 Children's Daily Life

The development of children's acquisition of adjectives has a direct relationship with their daily surroundings and activities. Before the age of two, children's activities in daily life are mainly to eat, drink, sleep and play. And this way of life style determines that they will focus their attention on two aspects: One is the experience and attention to their own physical activities, and the other is the attention to the dominant characteristics of the surrounding things, especially controllable things. They have the most contact with household items and toys, and the most interesting items are those that can be touched, played with, thrown, broken, and even taken apart. Children living in such environment, dealing with these items all day, the understanding of physical characteristics and nature evaluation of things naturally precedes to the understanding of other contents. So the adjectives that express the physical characteristics and nature evaluation such as “大” “小” “红” “绿” “长” “短” “漂亮” have priority to be understood. Before the age of two, children's physical development is the focus of their life, so adults also pay more attention to their eating, drinking and sleeping. In this kind of environment, children pay more attention to their own physical activities, so adjectives of body sensation, such as “饱” “饿” “疼” “热” “冷” and others have priority to be understood naturally.

In the process of children's language understanding, the input of adult discourse is essential. If adjectives describing these characteristics or feelings never or rarely appear in adult discourse, children will not be able to correspond these language forms with physical characteristics and feelings, and further can not acquire or understand them. Adults communicate these adjectives to children for the first time, and after many times repetition, children understand the meaning of these words. Of course, the understanding of these adjectives is associated with a specific event scenario at the very beginning, vague and chaotic, and then gradually separated and clear. For example: every time the child touch or taste something hot, adults will always say “热”, after repeated stimulation, children will associate this feeling with the adjective of body sensation “热”,



and then understand the meaning.

Before the age of two, children have a very low degree of socialization, lack of personal experience, and adults rarely mention words like “进步” “落后” “积极” when communicating with children, so they rarely or can not understand the adjectives of social life, showing a blank state at this stage. Although the adjectives of character-behavior, event background and emotion are within the scope of children's daily life, they cannot be given priority to enter the category of children's perception because their dominant characteristics are not obvious enough, so the acquisition time of these words is also late.

5.2 Children's Cognitive Development Level

The stimulation of the adult world to the child is diverse, but not all of the stimulation will cause the child to respond, whether to respond and which kind of response depend on the level of cognitive development of the child, which is the basis and premise of children's acquisition of language components. Only with certain cognitive ability can children understand and use the corresponding level of language. If the child has not yet developed the cognitive abilities necessary to understand a language component, and has not reached a certain stage of cognitive development, then he cannot understand the corresponding language component, let alone utter it. This is evidenced by the development sequence of various adjectives.

Developmental psychology research shows that newborns, even in the fetal period, already have sense of touch, taste, smell, hearing, vision, pain and other sensory perceptions obtained through their sensory organs, these sensory perceptions are gradually enhanced in infancy: 3-month-old babies have three-color vision, showing a preference for different shapes and colors of objects; 4-month-old babies can identify various colors on the spectrum, having developed constancy in shape perception; infants can recognize different shapes before the age of 6 months. It can be seen that the earliest cognitive ability is to perceive the external features of objects and the internal stimuli of the body. The development of these cognitive abilities lay a foundation for understanding the adjectives of body sensation, physical characteristics and part of nature evaluation. It is precisely because these two kinds of perceptual abilities appear the earliest and develop the fastest that in the acquisition of adjectives, the physical characteristics adjective and the body sensation adjective appear the earliest. If the perception of the external features of objects and the internal stimuli of the body is not sufficiently developed, then the understanding and production of these two kinds of adjectives is inconceivable.

Piaget[13] called the first two years of life sensorimotor stage. According to him, infants between 4 and 8 months of age develop a strong interest in external objects, and they begin to distinguish themselves from controllable objects in their surroundings. Children learn about objects by looking, listening, smelling, biting, patting, hitting, throwing, kicking, stepping, etc. Adjectives that express these physical characteristics and properties, such as “大” “小” “红” “白” “新” “旧”



“长”“短”“好看”“漂亮”, are naturally understood by children during this stage.

Piaget[13] believed that during the last of sensorimotor stage (18-24 months), children developed the ability of mental representation to the external world, that is, the formation of the internal impression of objects that are not present or in the past, which is necessary to the understanding the adjectives of physical characteristics and behavior. Unlike the external physical characteristics or properties of objects, which can be directly perceived by some means or manners, character-behavior is abstract, hidden among children's behaviors, and is not easy to be recognized. What the child perceives is the behavior of another child. In fact, what the earliest character-behavior adjectives describe is children's behavior, not their qualities or nature. Children's acquisition of adjectives develop from descriptive behavior to descriptive qualities. For example, “乖” is an adjective that appears when children's performance meets adults' expectations. These expressions are composed of behaviors that are not sustainable and disappear when they end. At the same time, “乖” in adult discourse will only appear when the behavior that can be called “乖” happens again. It is only when the child's brain has formed an image of good behavior that the child is likely to understand the word. When the word “乖” appears again in the speech, the child can extract the representation of the behavior, distinguish it from his own behavior, and associate it with the adjective “乖” so as to understand the word.

It can be seen that the cognition of character-behavior cannot be formed without the representation as an intermediary. So when do representation appear? According to Piaget[13], it is around the very end of the sensorimotor stage that the simplest representations appear. The prevailing view is that it occurs between the ages of 1 year 6 months and 2 years. It is not difficult to understand why the acquisition of adjectives of character-behavior appear after the acquisition of physical characteristics and body sensations.

Emotional adjectives are understood later and are also determined by a child's level of cognitive development. In order to understand such words, in addition to the ability of perception and mental representation, children should also have the ability of self-emotional experience, such as the adjective “高兴”. Children cannot associate “高兴” with happy emotions only when they observe the corresponding facial expressions or voice of others, and can only establish the connection between them when they experience such emotions of themselves or others. And it takes a lot of repetition to make that connection work. When the word was said again, the child was able to pick up the emotion associated with “高兴” and understand the word.

It can be seen from the above analysis that the children's psychological development process, from perceptual movement to representation to conscious self-emotional experience, determines the acquisition order of the children's adjectives from the physical characteristics, body sensation and then to the emotions.



5.3 Cognitive Difficulty

Cognition is the mental activity of the human brain to reflect the characteristics and connections of objective things, and to reveal the meanings and functions of objects for people. Objective things include nature and society, and cognition is divided into the cognition of these two parts accordingly. The objective things reflected by adjectives can also be divided into these two categories: Describing natural things, such as the size, number, length, beauty and ugliness, color, taste, etc.; Describing people or human society, e.g. “听话” “乖” “懒” “生气” “舒服” “友好” “团结”.

From the perspective of children's acquisition of adjectives, the former belongs to physical cognition, the latter is mainly social cognition, and there are also concurrent cases. The difficulty of the two kinds of cognition is very different, social cognition is more difficult than physical cognition. The level of cognitive difficulty determines the approximate order of adjective acquisition. Through observing the order of children's acquisition of adjectives in these two categories, we can find a general rule that adjectives with more physical cognitive components are acquired earlier, and adjectives with more social cognitive components later. For example, adjectives such as shape, color, taste and other external features and nature categories are explicit, can be directly obtained through the means of perception, while adjectives of expressing people's emotions, qualities, etc. are hidden in the interior, not easy to obtain directly. Another example is that the color and shape of an object are relatively persistent, which is easy for children to grasp, while human behavior and expression change quickly, and children need to find rules in a variety of changes, which is not easy to acquire. In addition, the change of physical objects, such as from large to small, from long to short, and other variable causal and result relationship is obvious. For example, building blocks will cause the change of length, height or number, children can directly see the causal relationship, easy to grasp; The change of human behavior, emotion, character, etc., does not belong to physical change, hidden in deep and children are not easy to understand.

6. Conclusion

It is worth noting that children's language acquisition is a process that varies greatly from individual to individual. Some children may be precocious and have an early ability to master adjectives, while others may take longer to master these language skills. In the process of children's acquisition of adjectives, they share a certain common rules, that is: adjectives for physical characteristics, body sensation and nature evaluation acquire firstly by children, while adjectives for character-behavior, emotion, event background and social life acquire latter than we mentioned above.

Environment both in family and school, children's cognitive level and cognitive difficulty are factors which affect children's language acquisition process. So, in the process of children's



language acquisition, caregivers should provide rich language input, encourage communication and reading activities to facilitate children's language development.

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Grasping the Three Dimensions of High-Quality Development in International Chinese Language Education^①

Fu Jianping¹, Qi Fengjun²

¹Central South University, Changsha 410000, Hunan Province, China

²Krirk University, Bangkok, Thailand

E-mail: qf1017850867@163.com

Abstract

International Chinese language education is both a discipline and a career. The report of the 20th Party Congress states, "Enhance the influence of Chinese civilization's communication power, adhere to the Chinese cultural stance, tell the Chinese story well, spread the Chinese voice well, present the Chinese image well, present the 20th Party Congress states, "Enhance the influence of Chinese civilization's communication power, adhere to the Chinese cultural stance, tell the Chinese story well, spread the Chinese voice well, present the 20th Party Congress states, "Enhance the influence of Chinese civilization's communication power, adhere to the Chinese cultural stance, tell the Chinese story well, spread the Chinese voice well, present a credible, lovely and respectable image of China, and promote Chinese culture to the world better. In order to enhance the national cultural soft power, it is necessary to grasp the high-quality development of international Chinese education from the theoretical dimension, historical dimension and practical dimension. In order to enhance the national cultural soft power, it is necessary to grasp the high-quality development of international Chinese education from the theoretical dimension, historical dimension and practical dimension. Under the strong leadership of the Party, international Chinese language education needs to grasp the development opportunities of the international environment and technological progress, take a multi-pronged approach in terms of discipline construction, subject motivation, content strengthening and method innovation, tell the international Chinese language education needs to grasp the development opportunities of the international environment and technological progress, take a multi-pronged approach in terms of discipline construction, subject motivation, content strengthening and method innovation, tell the Chinese story, spread the Chinese voice and present the Chinese image, and contribute a constant source of spiritual power to realize the Chinese dream of the great rejuvenation of the

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Chinese nation.

Keywords

International Chinese language education, Chinese culture, Chinese image, Dimension

1. Introduction

Culture is the key to national cohesion and national core competitiveness. Today, the world's century-old changes are accelerating, the great rejuvenation of the Chinese nation is in a critical period, the system of the fight, the road of the fight collision, culture has become more and more to enhance the cohesion of the country and the core competitiveness of the country's key factors. The report of the 20th CPC National Congress points out, "Enhance the spreading power and influence of Chinese civilization, adhere to the stance of Chinese culture, tell Chinese stories, disseminate Chinese voices, present a credible, lovely and respectable image of China, and promote Chinese culture to the world." Standing in a brand-new historical position, in order to accomplish the central task of comprehensively promoting the great rejuvenation of the Chinese nation with Chinese-style modernization, let the world understand Chinese culture, read Chinese history, and comprehend the Chinese spirit, fully demonstrate the deep heritage of Chinese culture, and create a good atmosphere of international public opinion, it is necessary to practically promote the high-quality development of international Chinese language education, and tell good Chinese stories, spread good Chinese voices, and expound Chinese theories to the world, We need to effectively promote the high-quality development of international Chinese language education, tell Chinese stories, disseminate Chinese voices, explain Chinese theories and display Chinese image to the world, so that the image of China in the new era can be further established and shine on the world stage.

2. Theoretical Dimension: What is Quality Development of International Chinese Language Education?

International Chinese language education is a discipline for cultivating professionals and an important project for China's education in the new era. As an emerging interdisciplinary discipline, with the evolution of the times, the connotation of international Chinese language education has become richer and broader. Based on the new development stage, building a new development pattern of international Chinese language education as a strategic choice, and scientifically grasping the profound connotation of high-quality international Chinese language education from the perspective of practice and theory are the important prerequisites for the questions of "why can international Chinese language education be developed in a high quality" and "how can it be developed in a high quality? It is the important premise of "why international Chinese language education can be developed with high quality" and "how to develop international Chinese language education with high quality".

2.1 High-quality development of international Chinese language education is an important means of synchronizing disciplinary and career development



China's Chinese language teaching to foreigners began at the beginning of the new China. The "Chinese Language Course for Eastern European Exchange Students" established at Tsinghua University in 1950 was the first institution specializing in teaching foreign students, and the Beijing Institute of Foreign Languages (now the Beijing University of Foreign Languages) followed in its footsteps with the Office for International Students from Africa, which was later consolidated into the "Beijing Language Institute", now the Beijing Language and Culture University. These institutions later became the "Beijing Language Institute", which is now the Beijing Language and Culture University. The construction and research of Chinese Language Teaching as a discipline can be traced back to the symposium on the planning of language disciplines in Beijing held by the Chinese Academy of Social Sciences in March 1978, in which it was proposed that "Teaching Chinese as a Foreign Language" should be researched as a specialized discipline. 1987, in order to satisfy the global enthusiasm for Chinese language learning, the National Leadership Council for Teaching Chinese as a Foreign Language (NLCLC) was established. In 1987, in order to satisfy the global enthusiasm for Chinese language learning, the National Leading Group for Teaching Chinese as a Foreign Language was established, and in September 1988, the first National Working Conference on Teaching Chinese as a Foreign Language was held, which elevated the teaching of Chinese as a foreign language to the strategic level of "the cause of the state and the nation". In the 21st century, the trend of Chinese language internationalization has become more and more significant, and in 2004, the world's first Confucius Institute was inaugurated in Seoul, South Korea, which was the first step to set up a Confucius Institute overseas. After several years of development, as of 2019, a total of more than 550 Confucius Institutes and 1,172 Confucius Classrooms in primary and secondary schools have been set up around the world, playing an important role as a bridge in promoting cultural exchanges between China and foreign countries. In order to adapt to the new craze of promoting Chinese language teaching worldwide, the Ministry of Education has abolished the discipline of "Chinese as a Foreign Language" in the Catalogue of Undergraduate Specialties of General Colleges and Universities in 2021 and established the secondary discipline of "Chinese Language Education", which is a new update that highlights the broadening of the discipline's vision. In 2022, the Academic Degrees Committee of the State Council and the Ministry of Education issued the Catalogue of Disciplines and Specialties of Graduate Education (2022), in which the category of the professional degree of "International Chinese Education" was changed to "International Chinese Education", and a doctoral degree was added. In this catalogue, the category of professional degree of "International Chinese Education" was changed to "International Chinese Education", and a doctoral degree was added, which marks the systematic completion of the training system of international Chinese language education in the disciplines of bachelor's degree, master's degree and doctoral degree.

Reviewing the development history of international Chinese language education, we can easily see that international Chinese language education is a unity of discipline construction and career development, which promote and influence each other. Therefore, to realize the high-quality development of international Chinese language education, it is necessary to "grasp both hands and do both", with the construction of disciplines providing scientific guidance for the development of the cause, and the advancement of the cause providing inexhaustible impetus for the improvement of disciplines. At present, the cause and discipline of international Chinese language education have made a series of brilliant achievements, which have made an important contribution to



promoting the friendship between China and other peoples in the world, and promoting Chinese culture to the world, and we should unswervingly promote the high-quality development of international Chinese language education to expand the influence of the Chinese language in the world's discourse system on the way to realize the second hundred years' goal, and to enhance the cultural soft power and comprehensive national strength of the country. We should unswervingly promote the high-quality development of international Chinese language education, expand the influence of Chinese language in the world discourse system, and thus enhance the national cultural soft power and comprehensive national power.

2.2 High-quality development of international Chinese language education is a key to the deepening of cultural exchanges with foreign countries.

Since the 18th CPC National Congress, the CPC Central Committee, with ^[1] Comrade Xi Jinping (2016) at its core, has repeatedly emphasized on different occasions the importance of cultural exchanges and dialogue of civilizations, and the need to insist on promoting cultural exchanges with the attitude of seeking common ground while reserving differences and collaborating for win-win results, so that the people of the world will have a better understanding of China, and Chinese culture can be revitalized to reach out to the world. With the deepening of world civilization exchanges, a series of important assertions of "telling a good Chinese story and spreading a good Chinese voice" are more and more glittering with the truth of Marxism and guiding the future direction of the high-quality development of international Chinese language education. Taking dialectical materialism and historical materialism as the research field, we can grasp the scientific paradigm of the high-quality development of international Chinese language education from a theoretical perspective other than linguistics and communication.

In his "Outline on Feuerbach", a document that "contains the germ of the genius of the new worldview", Marx states that "all social life is essentially practical". Cultural practice, as one of the forms of social practice, is not a purely conscious activity, but is based on the reality of the practice of social life and the material mode of production. "And people who develop their own material production and material interactions change this reality of theirs at the same time as they change their thinking and the products of their thinking. It is not consciousness that determines life, but life that determines consciousness." On the one hand, as a scientific and cultural practice, international Chinese language education, with its embedded "culture", "language" and other factors, as an important part of social consciousness, plays a vital and dynamic role in social development. International Chinese language education is a social practice of spreading the excellent traditional Chinese culture to the world, and its practice process has the unique spiritual identity of the Chinese nation accordingly, which is an important way to break down the barriers of cultural communication and dialogue and exchange with civilizations at many levels. At present, hegemony and power politics are still prevalent in the world, but peace and development are still the theme of the times. With international Chinese language education as the basis for promoting international communication, we can take the initiative to build a friendly bridge of civilized interaction with people from all over the world in the form of localization, and convey Chinese wisdom and Chinese solutions to the world. On the other hand, the construction of the discipline of international Chinese language education has accelerated the construction of China's philosophical and social sciences. General Secretary Xi Jinping, during his visit to Renmin University of China, proposed "to accelerate the construction of philosophical social sciences with



Chinese characteristics." The development of philosophy and social sciences reflects, to a certain extent, the spiritual quality, way of thinking and civilization of a nation, as well as the comprehensive national strength of a country. If our country wants to stand in the forest of the world's nations, we should not only vigorously develop the natural sciences to improve the level of science and technology, but also pay more attention to the prosperity of philosophical and social sciences.

The "three pedagogies", which are at the heart of international Chinese language education, refer to teachers, teaching materials and pedagogy. According to dialectical materialism, everything in the world is universally connected. As a system, the "Three Teachings" issue must be resolved to solve the existing dilemmas of all three before international Chinese language education can usher in a new situation and realize high-quality development in the new journey. First of all, General Secretary Xi Jinping emphasized at the 2018 National Education Conference that "what kind of people to cultivate is the primary issue of education." And as the main force of education, international Chinese teachers should bear the heavy responsibility of being faithful believers and active disseminators of Chinese culture, only then can they successfully resist the values and political trends of the Western bourgeoisie under the collision of diversified world cultures. Secondly, as the teaching vehicle of international Chinese language education, the content of the textbooks needs to be diversified and relevant to the world culture on the basis of the unshakeable pursuit of manifesting the spirit of Chinese culture. Finally, in order to further enhance the effectiveness of education for foreign people, international Chinese language education should adopt a grounded teaching method that is acceptable, easy to understand and can be applied.

2. The Historical Dimension: What Makes International Chinese Language Education High Quality?

The development of international Chinese language education has been going on for more than seventy years, and the wisdom crystallized, the valuable experience gained, and the profound foundation accumulated during the long process of practice are all important guarantees for high-quality development in the future journey.

2.1 The Communist Party of China is always the most reliable and strongest backbone

Party, government, army, people, east, west, south, north and south, the party is the leader of all, the international Chinese language education has always been highly cared for and emphasized by the Party Central Committee, the international Chinese language education cause can have today's historic achievements, can not be separated from the correct leadership of the Party Central Committee. Since the 18th CPC National Congress, the CPC Central Committee with Comrade Xi Jinping as the core has united and led the Chinese people and the Chinese nation to excel and forge ahead, put forward a series of important deployments such as the construction of "One Belt, One Road" and "building a community of human destiny", and made a series of important plans such as "enhancing the spreading power of Chinese civilization", "building a community of human destiny", and so on. The mission and goal of "enhancing the spreading power and influence of Chinese civilization" provides a fundamental guideline for the new journey in the new era to



promote Chinese culture to the world and the cause of international Chinese language education to a higher level.

"The Belt and Road Initiative has provided an effective channel for boosting international demand for Chinese language learning and promoting the exchange of ideas between Chinese and foreign people. The Silk Road stretches for thousands of miles and has been an important link between Chinese and foreign civilizations since ancient times. With the deepening of the construction of "One Belt, One Road", the relationship between China and the world has become increasingly close, and people all over the world have deeply realized the importance of cultural exchanges in international cooperation. Strengthening foreign cultural communication and exchange is an important part of promoting the building of a community of human destiny. On the one hand, building a community of human destiny is of great significance to the "going out" of Chinese culture and the enhancement of the international influence of Chinese civilization. The community of human destiny emphasizes the holistic and global nature of the concept of "you have me, I have you", and the only way to promote the development of human society is to abandon the tit-for-tat confrontation between countries, and to treat different cultures with the attitude of "harmony and difference" and "acceptance and inclusion", so as to promote the development of human society with the diversity of the world's cultures. On the other hand, the concept of building a community of human destiny has accumulated thousands of years of historical heritage of the excellent traditional Chinese culture, which is full of the values of "The Way of the Great Dao, the World is for the Common Good", "Unity of Righteousness and Benefit", "Harmony and Difference", and the pursuit of the values of "The Way of the Great Dao, the World is for the Common Good". The pursuit of the value of "the way of the road, the world is for the common good", "the unity of righteousness and benefit" and "harmony and difference" has shown to the world the image of a peaceful and world-minded China.

2.2 The world's unprecedented changes bring great opportunities for development

A correct understanding of the development situation facing our country can provide a basic basis for defining the stage of tasks and formulating the route and policies, and although our country's development is facing very serious challenges and difficulties, its prospects are very bright.

The world today is in the midst of a major change not seen in a century, with governance issues and development dilemmas testing all countries around the globe; the world economy continues to be in the doldrums; unilateralism and trade protectionism continue to rise; economic globalization and the process of world multipolarity are being blocked; and the deficits in governance, trust, development and peace are becoming more and more serious. The global pandemic of the new pneumonia epidemic has become a catalyst for accelerating major changes, exposing the serious shortcomings of capitalism compared with socialism, and the international forces are increasingly showing a trend of "east rising and west falling". The crisis is accompanied by opportunities ⁽²⁾ Guo Jing and Wu Yinghui, 2021). Domestically, China is already in the critical period of realizing the great rejuvenation of the Chinese nation, and is in the best stage of development since modern times; the cause of socialism with Chinese characteristics has made a series of great achievements, which have demonstrated to the world the superiority of the socialist system with Chinese characteristics, the advancement and purity of the Communist Party of China (CPC) as a proletarian ruling party, and the superiority and purity of the Marxist Party, as well as the



superiority and purity of the Communist Party of China (CPC). It has demonstrated to the world the superiority of the socialist system with Chinese characteristics, the advancement and purity of the CPC as the ruling party of the proletariat, and the new vitality of Marxism in 21st-century China, which has led to an increase in the number of people around the world willing to believe in the Chinese way and accept Chinese culture, and a better and better environment for the development of the cause of international Chinese language education. According to a press conference on "Education in this Decade" held by the Ministry of Education in June 2022, by the end of 2021, 10 specialized agencies represented by UNESCO had officially adopted Chinese as an official language, more than 180 countries and regions had carried out Chinese language teaching activities, and 76 countries had incorporated Chinese into their national education systems. By the end of 2021, 10 specialized agencies represented by UNESCO have officially adopted Chinese as an official language, more than 180 countries and regions have carried out Chinese language teaching activities, 76 countries have incorporated Chinese into their national education systems, and the number of Chinese language learners and Chinese language enthusiasts around the world has continued to rise, with more than 25 million foreigners learning Chinese and a cumulative total of nearly 200 million people learning and using the language.

2.3 The development of emerging technology prompts the innovation of teaching mode to a new level

The development of emerging technologies coupled with the impact of the new crown epidemic has made online teaching the main position of global Chinese language teaching, accelerated the modernization of global Chinese language education, and provided a new opportunity to carry out Chinese language teaching, train teachers and organize cultural activities. First of all, online Chinese teaching has broadened the learning channels of Chinese language teaching, alleviated to a certain extent the constraints of Chinese language teaching limited by time and space, and provided an opportunity for Chinese language enthusiasts and beginners to try it out. In addition, the development of new technologies such as big data has made it possible to accurately grasp the learning needs of Chinese learners. As the target of education, Chinese learners come from different countries, in order to improve the effectiveness and efficiency of foreign people's learning of Chinese, it is necessary to accurately grasp the audience's needs (^[3] Li, Valuable and Liu, Jia Ning, 2021), so that foreign people love Chinese from the bottom of their hearts. Secondly, as the Internet enters the teaching field in all aspects, the arrival of the era of informatization in education promotes the process of cultivating international Chinese language teachers who can adapt to the development of the times and keep up with the trend of the times. International Chinese language teachers can make use of all kinds of online teaching platforms and software to exchange teaching experience with each other and share their experiences and insights in the process of teaching. Thirdly, finally, the use of new media has innovated the forms of cultural exchange activities. The recent Chinese Bridge Exchange Activity sponsored by the Chinese and Foreign Language Exchange and Cooperation Center of the Ministry of Education is an excellent example, which enhances the interest of international students in Chinese language learning by means of the online special program courses, and promotes overseas humanistic exchanges while upgrading their vocational skills.

3. Practical Dimension: How to Develop International Chinese



Language Education with High Quality

International Chinese language education, as an aggregate of discipline construction and career development, refers to international Chinese language educators' efforts to disseminate Chinese language and culture to non-native Chinese learners through various media and means. Therefore, the high-quality development of international Chinese language education requires all the elements to go hand in hand, taking a multi-pronged approach in terms of discipline construction, subject motivation, content enhancement and method innovation, so that the optimization of each part can promote the improvement of the overall quality.

3.1 Emphasize the construction of disciplines and highlight the professional and systematic nature of talent training

The discipline of international Chinese language education is a cross-discipline based mainly on literature and pedagogy at the beginning of its establishment, and it also involves other disciplines such as linguistics, communication, psychology, etc. However, the issue of the disciplinary affiliation of international Chinese language education and the system of personnel training is still controversial in the academic community, so it is crucial to clarify the future development plan of the discipline of international Chinese language education.

In 2012, Chinese international education appeared for the first time in the catalog of undergraduate majors of general colleges and universities, belonging to Chinese language and literature under the major category of literature, and has been used until now. However, as a master's and doctoral program, it is set under Education (^[4] Wang Yemin & Hu Shui, 2022). The cross-disciplinary background though makes the research background of international Chinese language education diversified from literature across to pedagogy, which puts the disciplinary training system of international Chinese language education in a very awkward situation. Therefore, the disciplinary construction of international Chinese education should synthesize the core concepts of Chinese language and literature and pedagogy, and set up all-around characteristic professional courses with international perspective, language learning and application, literature appreciation, educational knowledge and ability. It should always be remembered that practice is the source of theory, and international Chinese language education does not stop at written theoretical research, but more importantly, the development of international Chinese language education endeavors. As the mainstay of the future development of international Chinese language education, the formulation of the training program needs to highlight the practice-oriented professional learning process, balancing the relationship between theoretical learning and practical training and exercise in the curriculum, such as visits to Confucius Institutes or internships, and close contact with foreign people, applying theories learned in practice, and deepening the understanding and awareness of the knowledge system in the process of participating in the international Chinese language business. In the process of participating in the international Chinese language business, we will deepen our knowledge and understanding of the knowledge system, and highlight the "international" and "educational" color of the major.

3.2 Motivate multiple subjects and enhance the linkage and initiative of educational subjects



The subject of international Chinese language education covers a wide range, whether it is the education department at the national level or the international Chinese language teachers and volunteers at the individual level (^[5] Peng Zeng'an and Zhang Mengyang, 2021), all of them can play an important role in the practice of Chinese language education for foreigners and promote Chinese culture to the world.

3.2.1 Increased attention to the cause of international Chinese language education at the macro level by the relevant state departments

As China's comprehensive strength continues to improve, the international influence of the Chinese language has also increased, and the government should attach great strategic importance to and promote the orderly development of international Chinese language education. The International Conference on Chinese Language Education in 2019, which was held by Vice Premier of the State Council Sun Chunlan, established that international Chinese language education should develop in a more open, inclusive and standardized direction in the future. The government departments represented by the Ministry of Education and the State Propaganda Office should proactively take up the responsibility of comprehensively enhancing the international communication power of Chinese language, emphasizing the key role of international Chinese language education in the process of the great rejuvenation of the Chinese nation, continuously improving the decision-making and deployment of foreign Chinese language education from the top-level design, planning for major events, looking at the overall situation, focusing on the main contradictions of the current stage of development based on the international context of the unprecedented changes of the past hundred years, and inheriting and carrying forward the Inherit and promote Chinese culture. Various international academic symposiums, international Chinese education exchanges and other forums are held to actively communicate with foreign experts, scholars and Chinese teachers, and to understand the current status of the development of Chinese language education in the front line and the future development trend, while at the same time, to promote the understanding and communication with the world's civilization and the hearts of the people.

Since the establishment of the first Confucius Institute in 2004, after 19 years of hard exploration, Confucius Institutes have made outstanding contributions to the promotion of Chinese culture and Sino-foreign exchanges, and have become an important bridge to highlight the unique charm of Chinese civilization and an important card for Chinese culture to go global. While we have made remarkable achievements, we should also pay attention to the "smearing" with ulterior motives. In recent years, due to the increasing intensification of ideological struggle, "China threat theory" and "China collapse theory" and other views have become very popular, and Confucius Institutes have been subjected to a lot of skepticism. However, we have to face up to the important role of Confucius Institutes, improve their management mode and operation, improve their teaching curriculum, add "Chinese Plus" and local programs, and enhance the attractiveness of teaching Chinese as a foreign language by keeping in touch with the needs of local students.

3.2.2 International Chinese Language Teachers Committed to the Process of Promoting International Chinese Language Education at the Micro Level

The issue of teachers, as one of the three issues of education, can be said to be the most important and the most important contradiction that needs to be resolved at the present stage of the



development of high-quality international Chinese language education. "Human nature is the sum of all social relations." As the most active and proactive factor in Chinese language teaching activities, international Chinese language teachers should take the initiative to shoulder the important mission of spreading the richness of Chinese culture and showing the honorable and lovely image of China. With the growing demand for Chinese language learning among people all over the world (^[6] Chen Li and Zhang Yin, 2021), and the increasing difficulties encountered in the process of Chinese language teaching, international Chinese language teachers have a heavy responsibility and a long way to go.

On the one hand, it is important to improve the quality of international Chinese language teachers. International Chinese language teachers should adopt positive and responsible teaching principles, eager learning attitudes, and a never-say-die spirit to face the reefs and whirlpools that appear in the process of moving forward. The first step to teaching Chinese in a friendly and detailed language can start from choosing a good Chinese name for the foreign people. According to the pronunciation and meaning of the foreign student's original name, we can find the corresponding Chinese characters to give the foreign student a Chinese name, which not only can quickly bring the relationship with the foreign student closer, but also can be used to publicize the myths and customs and other excellent traditional Chinese culture. Be patient and responsible in the teaching process. For foreign students who come into contact with Chinese characters for the first time, the staccato pronunciation and the complex and varied square characters are a big challenge. Teachers should focus on basic explanations and recognize Chinese characters in a form that foreign students can understand.

On the other hand, teachers should be the main body to improve Chinese teaching materials. In international Chinese education and teaching, teaching materials are the most important learning carriers, however, the currently used teaching materials are facing many problems. In order to develop teaching materials suitable for local Chinese teaching, international Chinese teachers should actively communicate with local teachers (^[7] Wang Haifeng, 2021). Local teachers, as the frontline workers of local education and teaching, are better than international Chinese teachers in their understanding of local students and mastery of local culture, while international Chinese teachers, as the purveyors of Chinese culture, have been receiving the purest Chinese language education, so the two should complement each other's strengths and draw on each other's strengths in order to develop localized Chinese teaching materials, and to further improve the quality of teaching and learning.

3.3 Strengthen content construction and enhance the dissemination and influence of Chinese civilization

Chinese civilization, with its 5,000 years of profound historical heritage, has a long history and is the most valuable teaching resource for international Chinese language education. It is necessary to firmly adhere to the principle of combining international Chinese language education with China's concrete realities and excellent traditional Chinese culture, so that Chinese language teaching materials can be written on the land of China, and Chinese culture can be disseminated to the rest of the world.

We should adhere to a high degree of cultural confidence and tell the story of Chinese excellent traditional culture. Excellent traditional Chinese culture is the essence of Chinese civilization,



which contains excellent concepts such as cultivating one's moral character, people for the state, the commonwealth of the world, diligence, thrift and self-improvement, all of which are the crystallization of the wisdom of the Chinese people in the course of their long-lasting labor. Chinese traditional culture is not only the unique ideology and spirit of the Chinese people, but also the values and perspectives that can promote the world to join hands to face difficult challenges. If we want to tell the Chinese story, we have to let the world understand the "unity of heaven and mankind" concept of nature embodied in the saying that "green water and green mountains are golden mountains", and the "love, love, not attack" principle behind the saying that "China will never dominate". We should let the world know about the natural concept of "unity of heaven and mankind" embodied in "green water and mountains are golden mountains", the principle of "love and non-attack" behind "China will never dominate", the principle of "building a community of human destiny", the principle of "commonwealth of the world", and expound the theory of Chinese characteristics with the spiritual symbols of the Chinese civilization, so as to show the world the Chinese image. We will also expound the theory of Chinese characteristics with the spiritual symbols of Chinese civilization and present China's image to the world. Our cultural confidence not only starts from the splendid charm of Chinese traditional culture, but also comes from the great practice of socialism with Chinese characteristics. The October Revolution brought Marxism to China, and Socialism with Chinese Characteristics has written a brand new chapter on the Chinese soil. The CPC has led the Chinese people to realize the great leap from standing up, getting rich to getting strong, and has achieved one miracle after another in the history of human development. Successfully winning the battle of epidemic prevention and control and realizing comprehensive well-offness has shown the world Chinese wisdom and Chinese solutions, and more importantly, taking the excellent traditional Chinese culture and socialist practice with Chinese characteristics as the teaching resources of international Chinese language education is an important push to build China's discourse system. The "One Belt, One Road" initiative and the common values of all mankind proposed by China have further expanded their influence in the form of teaching Chinese as a foreign language, which are the most vivid and persuasive educational resources for international Chinese language education.

3.4 Comprehensive use of media to consolidate the timeliness and innovativeness of Chinese education

International Chinese language education should not only be clear about "what to teach", but also know "how to teach". With the continuous progress and development of science and technology, the traditional paper media, television media and new media are constantly integrating, forming a brand new information dissemination field of all-media, which promotes the transmission and convergence of diversified information, and provides realistic possibilities and necessities for the innovative development of international Chinese language education. All-media, in simple terms, is the fusion of old and new media, and in broader terms, it refers to the means of information dissemination that have been renewed due to the development of science and technology, which have brought influence on people's lives in various ways, and have the characteristics of three-dimensionality, interactivity, and sharing, which can provide international Chinese language education with a broader space for development.

To promote the high-quality development of international Chinese language education, it is important to utilize all kinds of new media platforms, such as mainstream news clients like



People's Daily (Overseas Edition) and China Daily, to firmly grasp the country's leading role in telling China's story. The propaganda of mainstream media must be based on Chinese civilization, so that the charm of Chinese culture and China's image will be deeply rooted in people's hearts. In addition, the international version of Jitterbug, Twitter, Facebook and other popular new media software abroad can be used to enhance the timeliness of international Chinese language education. In the era of "everyone has a microphone", the speed of information dissemination is beyond imagination, and the scientific use of all kinds of platforms can provide a new perspective for the "going out" of Chinese culture. The scientific utilization of various platforms can provide a new perspective for Chinese culture to "go out". Secondly, the whole process of international Chinese education and teaching is empowered by emerging scientific and technological means. The current big data, cloud computing, blockchain and other technologies have made the development of the Chinese economy rapidly changing ^[8] Wang Hui, 2021), the use of AI technology to organize cultural projects, so that foreign people feel a more sense of presence and experience of the excellent traditional Chinese culture, the introduction of new technologies and new means of international Chinese education will certainly bring qualitative improvement to Chinese education.

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A Research of English Distance Teaching from Resource-based Learning

Han Xue

Shandong Open University, Jinan250101, Shandong Province, China

E-mail:155289380@qq.com

Abstract

As the information society develops at an ever-increasing speed, Resource-based Learning (hereafter referred to as RBL) becomes an important learning model. This paper tries to integrate RBL with English distance teaching and analyzes the new features of the combination. It aims at integrating English teaching and learning resources, training students' independent learning and improving the effectiveness of English distance teaching.

Keywords

Resource-based Learning; English distance teaching; model design

How to run the Open University well is a major strategic issue for the country's medium - and long-term education reform and development. The reform of teaching mode is one of the important tasks in the construction of national Open University, and it is also the core content of the reform of talent training mode. As one of the most important public courses in the Open University of China, the exploration of its teaching model is of great significance to improve the teaching quality of open English.

1.What is resource-based learning

Resource-based Learning (RBL) refers to a teaching model in which students learn by interacting with a wide range of learning resources. At the same time, it is also a learning paradigm to complete curriculum objectives and information literacy objectives by collecting various resources and absorbing and applying them to carry out practical activities. In RBL, learners are the center of the whole learning process, and learning resources are the basis for learners to actively explore knowledge and complete meaning construction. Nowadays, in the face of the vast information and resources, how to quickly and accurately find useful information and process and use the information has become the key to learners' effective use of resources. Based on the characteristics of modern distance and open education, there is a quasi-separation between teachers and students,



and between students and students, so students mainly learn chemistry independently. This dovetails with the philosophy of RBL. Both emphasize learner-centered learning through a variety of media, and the functions of teachers are mainly realized through media and management; With the application of information resources as the main learning means, problems are found, analyzed and resolved on the basis of searching, analyzing and dealing with learning resources.

2.The characteristics of distance English teaching based on resource learning model

2.1 learner-centered

Open education is the face of the whole society at all levels of different types of learners, so familiar with the learning of teaching objects is the primary task of RBL. Only by understanding the needs of learners and evaluating the learning situation of learners can we design and adjust the design of learning mode and optimize the learning process. Open English covers students from all majors in open education. They come from different majors, have uneven English bases, and have very different needs for English. How to design teaching resources according to different learning basis and needs is one of the key factors to arouse students' interest in learning.

Learner-centered learning does not weaken the status and function of teachers, but transforms teachers from "problem makers" to "problem creators". Teachers should create resource situations conducive to students to find problems, guide students to find problems from resource situations, and then help students to find learning resources and learning methods suitable for their own problem solving. Then, through students' processing and utilization of learning resources, they can jointly launch the process of learning inquiry. In the face of long English texts, students with poor English foundation often feel unable to start and do not know where to fill their English defects, which requires teachers to create question situations, provide real learning tasks and situations, and guide students to find their own shortcomings.

2.2The content of learning resources should be approachable and practical

Different from traditional learners, distance and open education students have little time to directly face teachers, and most of them are presented with learning contents in various multimedia courseware learning packages, videos, text materials, online courses and other specific ways. Moreover, the learning process is usually a separate individual, without the traditional class learning atmosphere. This requires that students can contact the learning resources to have a strong affinity, in order to create a relaxed and happy learning atmosphere, arouse students' interest in learning. In the design of learning resources, we should try to prevent the phenomenon of "rote", provide a variety of forms of media resources, and let learners choose their own learning resources,



so that students can independently "discovery" learning. In addition, the operability of learning resources is also particularly important. Students of distance and open education have different ages, different learning levels, and different ability to use learning resources, especially computer network resources.

In distance open education, due to the opening and sharing of learning resources, students are faced with more learning opportunities and a wider range of choices. Therefore, providing students with teaching content that meets the actual local teaching and market demand has become an effective way to attract and retain students. If most of the majors offered locally are related to economy and trade, more learning resources on business and trade can be designed; For example, for the students of computer and "one village one", the learning resources focusing on scientific and technological English are more practical and helpful.

3.Improve the interactive system of multiple media

The interaction here includes the interaction between teachers and students, between students, between teachers and students and between resources. Resource-based learning does not mean to let students wander alone in the ocean of information, too complicated information and resources, repeated content will bring unnecessary confusion to learners, thus wasting time and energy. The significance of emphasizing interaction lies in pointing out the direction of learners in numerous learning resources and providing appropriate stimulation, avoiding the loneliness of distance and open education students in learning, reducing the time of students in resource retrieval and navigation system, and enabling learners to complete efficient independent learning with as little follow-up help as possible. For example, teachers and students can use QQ, question answering system, course discussion area, etc., to answer questions and solve doubts for students, and also provide real-time help for students in two-way live video classes. Communication between students can enhance the learning atmosphere, make learning more relaxed and comfortable, and facilitate the development of collaborative learning activities, so that learners can learn in the context of cooperation and sharing. In the process of searching and using learning resources, teachers and students can flexibly apply learning resources according to their own needs and interests, and carry out secondary designs such as addition, deletion and modification, so that the use value of learning resources can be added, more personalized and intelligent, and students' learning can become efficient.

4.Strengthen the support of teaching management

Distance and open education students are relatively dispersed, in addition to studying in their spare time, they also have to face the complicated affairs of work, society and family. Even with abundant learning resources and convenient learning conditions, they will have no time to pay



attention or suffer from burnout in some cases. Therefore, it is necessary to strengthen teaching support services to improve learners' learning motivation. Teaching managers or class teachers attach importance to communication with students and help them overcome various difficulties such as contradictions between work and learning. Actively solve practical problems in learning affairs for students, pay attention to the quality of service. At the same time, we should strengthen the organization and launch of teaching activities, and organize scattered students through specific teaching activities or teaching tasks. For example, opening ceremonies are held for new students entering each semester to enhance student cohesion and self-identification, and remind and guide students to participate in collaborative learning activities. In addition, the arrangement and timing of school affairs should fully consider the characteristics of adult learning, and win the trust and support of open education learners with heartfelt support services.

5.Conclusion

With the continuous development of modern information technology, especially the power of new network is more and more powerful, the application of resource-based learning is more and more extensive. The characteristics of distance English teaching can give full play to its integration, openness and effectiveness, so that resource-based learning and distance English teaching can be closely combined to improve the effectiveness of teaching. Although the resource-based distance English teaching mode still has many immature factors, such as the autonomy of open education students is not strong, the quality of learning resources is mixed, but as a new learning mode, it is an effective way to improve the quality of distance and open education, and it is worth our continuous exploration.

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The cold wind could not blow out the fire representative images in "*The Cold Wind Blows Through*"

Kong Haorong¹, Qu Lifan²

¹Shandong University of Technology, Zibo 255000, Shandong Province, China

²Shandong University of Finance and Economics, Jinan 250014, Shandong Province, China

E-mail: 1606532878@qq.com

Abstract

The cold wind blew away the fog that covered the era of unbearable retrospect, once the state of life of the hometown people, that suffering life, difficult life again appeared in front of us. Liu Liangcheng does not aim to introduce us to the life of a "village" that cannot be found on the map, but to convey to us a vision of how to look at this small "village", a vision of facing our own ordinary life. This article interprets this article from three representative images: winter, stove and spring. The first part of the winter, talking about the suffering in life; In the second part, I write about the stove, and talk about the comforts of suffering life; The third part writes about spring, although life is bitter, there is still a glimmer of hope. Through the analysis of these three images, this paper aims to explore Liu Liangcheng's love for nature and interrogation of life, so as to better understand life and love life.

Keywords

Liu Liangcheng; "The Cold Wind Blows Through"; Suffering; Images

Liu Liangcheng said that his prose is about the most basic things, such as people, animals, land, home and so on. In his writing, from the cold wind, snow, fire, livestock. To a grass seed, an ant, all have feelings and spirituality, and become an important part of the life of the people in the work. He found the philosophy of life in the ordinary life through the things that everyone can see and the ordinary things, and triggered infinite thinking. Small things can be into the text, the



village can be a poem, he seems to put every word into the river to wash, wash clean, but each word gives a kind of thick feeling, heavy as if to offload the general.

1. Winter - the misery of individual life

In this work, Liu Liangcheng writes about several ordinary people who struggle with the cold and snow in winter. These people's experiences, moods, and feelings about winter are all different. Through the description of these characters, Liu Liangcheng wrote out his attitude towards the suffering of life, showing his fear of life, cherish life of compassion.

"My knowledge of cold began on those nights" when "I" rode in an oxcart to the desert to draw firewood. What is "cold wind"? Maybe it is the suffering of life, maybe it is the mental and physical torture of real life, maybe it is the memory of the hard years in the past when the trough. In the old days, "it was cold at night. Because the cold wind is blowing several people, and several oxcarts from the same village, neighboring villages, acquaintances and strangers are standing against the cold on this night road." And now "a wild wind blows me alone." The cold seems to have swept away everything else. Deal with me now." Life is also the same, no matter what to do, when people walk together, help each other, everything always seems so easy, happy, easily overcome the difficulties of life. However, when we travel alone and encounter difficulties, we also feel the "cold" of life and face the setbacks brought by the difficult life. After experiencing all kinds of difficulties, my enthusiasm for life gradually faded, "from that night I learned to hide warmth, sometimes even I can not find it." With the increasing progress of modern civilization, people become more and more focused on their own small world, in the bustling world, they become more and more sophisticated, more and more indifferent, more and more do not believe in the truth of the world, and finally become more and more "cold" like the "I" in the work. "I" froze a bone in the cold winter night, and the indifference of human nature and the lack of human kindness, does this mean that our modern "bones" are also frozen in the "cold" of real life?

"It's unfair to treat the village Liu described to us as a 'fresh wind' blowing into the big city," Cui Weiping said. What we learn from this prose is not just a village, but a way of looking at a small village, a way of looking at the ordinary life in which we live: gentle, even-tempered, compassionate." It is true that science and technology can well meet our various needs, but equally, the changing world has made our spiritual life more and more scarce, each of us is like a bird in a cage, separated by an invisible fence between each other, and it is difficult to stay warm as before, and can only face the "cold wind" of life alone.



In the article, an old man appeared, he was "covered with frost" "body with many winter cold", his "frost", both from the reality of the snow, but also from the heart for many years to feel the world.

[1] In his previous life, he had found very little true love. He "carried with him so much of the chill of winter" that even "the fire grew pale in a moment" and was no longer hot compared with the chill of his heart. The past life had given him too much suffering, he had experienced too much "snow and ice" on the way to come, and the weight of life had overwhelmed him, so that his heart had already been "colder than many winters combined", and "my little fire was obviously not enough for this poor man all his life." His clothes are broken, independent of the world, how can such a person find the life of that ethereal trace of warmth? He is just a lonely and helpless, desperate for life, died alone in the winter, defeated in the face of life's poor man.

2. The stove -- the consolation of a miserable life

Nine times out of ten, life is not what you want, which is why we should always read one or two. The suffering of life is everywhere, all the time, and it will always seize our most vulnerable time and erode our hearts. For comfort, we warm ourselves around the "fire," but "the back of our back to the fire is still cold, the wind is blowing through a crack in the door I cannot see, it knows every little crack in the wall better than we do, it knows our weaknesses better than we know ourselves."

[2] Every experience in life, whether the process is happy or sad, the outcome is good or bad, are the gifts given to us by the years, we should be such as Su Shi, "on bamboo sticks, wearing straw shoes, walking more light than horseback riding, a raincoat over the wind and rain" resist the "cold wind", through the "winter", can usher in the "spring" of their own life, by then, All the hardships you experience will be the nourishment for your future.

In this work, the author mentioned several times to warm oneself around the stove. For example, at the beginning of the article, the author wrote that he sat in the house to warm himself by the stove, the old man covered with snow sat by the stove, and the aunt held the stove in the mud hut. The author repeatedly writes the scene of stove heating, in fact, is to convey a positive idea to readers: everyone's life, always face a lot of trials and tribulations brought to you by life, everyone's life will always experience such a period of time, in the dark wind and snow forward, these "snow" in our spirit left indelible traces. The snow falling slowly in the garden, silently, floats into "my" heart. The cold wind blowing outside the house blows straight into the depths of "my" heart. The "cold wind" of life blows us each other, and the "ice and snow" falls on us silently. For a long time, we have been searching for a way to save ourselves. The best medicine to overcome hardships and heal wounds is the sincere feelings between people, the fiercest and



warmest "love" in people's hearts.

3. Spring -- the precious hope of life

This article seems to describe the winter of life from beginning to end, writing about all kinds of sufferings and setbacks encountered in life, writing about the indifference and distortion of human nature in society. The cruelty and ruthlessness of the real world are presented to the readers through the sincere words of the author. "We cannot see all the snow that falls in a man's life. Everyone is in their own life, brutal winter." A person throughout his life, it is difficult to say that he has not experienced the setbacks of life, no one can say that he has been kind in this life. The "winter" of life is long, and everyone is difficult to avoid the "cold wind" of life, but we should not let the heat in our hearts be blown away by the "cold wind" of life, but should be as the author wrote in the article, "the snow fell in the place where the snow fell in those years, I have not paid attention to them", in the face of all kinds of setbacks in life, face the difficulties, Believe that "spring" is coming, believe that they "can definitely go through the winter."

In the author's pen, even the old man who "carries a lot of winter cold" "must have a little warmth hidden in his life", and you and I, as a young generation living in the new era, should not be satisfied with "a moment of baking a long life", we should burn the flame in our hearts, so that it can warm more people. Let it become the "fire" in the suffering life of more people, so that more people can warm snuggle with each other through the "winter" of life, and feel the truth that this society should exist.

English poet Blake said, "To see the universe in a grain of sand, to see heaven in a wild flower, to put eternity in an hour, and infinity in the palm of your hand." The cold wind blows through the hearts of readers, but we should feel the deep meaning of what the author hopes to convey, readers can not leave behind all kinds of suffering in the past life, but also cherish the warm years, always maintain confidence, insist on going on, bravely chase the distant "spring", the clouds will eventually disperse, spring will come.

Conclusion

The cold wind blows out the fire, but it cannot blow out the fire of hope in people's hearts, and Liu Liangcheng's lyrical prose makes people feel cold and heavy. The cold memory becomes a thread throughout the article, showing the inner world of an ordinary person who has experienced the hardships of life in front of the reader. In the article, Liu Liangcheng wrote the familiarity and fear



of the cold wind and snow, expressed the love and understanding of his relatives, and put the strong thoughts and feelings in his simple words, which read bland, but the readers felt the author's real life sentiment. The laws of nature are insuperable cleavages. In this process, we can not avoid to experience the "cold" of life, this "cold" has become an inevitable process in human life. The simplicity of life and the humbleness of family love are inseparable. Through the author's words, they form a life movement of struggle, resignation and helplessness, which penetrates time and space and tells the essence of life.

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On the Emotional Aesthetic Implications of Du Fu's Spring Scene

Ma Xuefei¹, Yue Yiming²

¹Shandong University of Technology, Zibo 255049, Shandong Province, China

²Shandong University of Finance and Economics, Jinan 250000, Shandong Province, China

E-mail: 1849302421@qq.com

Abstract

Du Fu(杜甫) is a great realist poet in the history of Chinese literature, is a typical representative of China's traditional culture, his personality can be called the model of Chinese literati character, his ideas can be called the essence of the traditional Chinese thought, his poem "Including everything, empty, extensive... Through the ages, there is no enemy "include all things, empty of dependence, extensive^{[1](P168)} across the ages, no enemy", is a mirror of the social life of the Tang Dynasty. In the Xin Tang Shi-Du Fu Zhan(《新唐书·杜甫传》) he was praised as "a good writer of current affairs, with a deep and precise sense of law, and with a thousand words of no less than the decline of the world's poetic history." The famous pentameter poem "Spring Scene", written during the Anshi Rebellion, can be regarded as an exemplary work of patriotism, nationalism, and contemplation of the family, and is rich in emotional and aesthetic connotations.

Keywords

Du Fu, Spring Scene, The Emotional Aesthetic Implications

I. The Background of the Emotions of Spring Scene

In November 755 AD, the An Shi Rebellion broke out, causing the Tang Empire to go from strength to strength, and in December An Lushan (安禄山) captured the eastern capital of Luoyang(洛阳) and moved westward to the capital city of Chang An(长安). At the beginning of June 756 AD, Du Fu hurried to Fengxian (奉先)(present-day Pucheng, Shandong Province) and relocated his home to Qiangcun (羌村) in the state of Fuxian in Shaanxi Province to protect his family from the chaos of the war. Soon after, Emperor Xuanzong fled to Sichuan, Chang'an fell, and Emperor Shu was installed in Lingwu (present-day Ningxia). When Du Fu heard of this in July, he left his home to go to Lingwu to serve his country, but he was captured by the rebels in



the middle of the journey and brought to Chang'an, where he lived for eight months. During the period of being trapped, he was very concerned about the official army combat, the progress of the current situation, not only wrote a lot of such as "Bei Chen Tao" (《悲陈陶》) and other for the loss of the official army, the loss of the country and the grief of the lyrical masterpieces, such as the "three mandarins", "Three Farewells" and other concern for the people's plight and reflect the social reality of the time, excellent works, and the social realities of the time. He also wrote a lot of patriotic works, such as "Spring Scene", which expresses emotions and sadness through scenery.

The title of the poem is "Spring Looking". Spring refers to the spring of 757 years; Wang refers to the outlook when he was trapped in Chang'an. The content of the poem is obviously about what he saw in the spring, but in fact, it is more about what he felt in the spring; therefore, people say that this poem is a lyrical poem.

2. The pain of the destruction of the family and the country

"国破山河在，城春草木破"(Our country's war-torn, but we have the land, the capital in spring sees wanton growth.) "国" refers to the country in general. "城" refers to Chang'an, the capital of the country. The first couplet into the title, with two tightly compound sentence, summing up the spring when looking at Chang'an see the scene; the fall of the capital, the city is broken, but the old mountains and rivers are still there; because it is the capital of the late spring in March, so the grass is everywhere, the trees are deep. [2](P73)A "破" word shocking, a "破" word full of sadness. The author of this beginning, is not to write the scene for the sake of writing the scene, "all the words of the scene, all the words of love". Sima Guang(司马光), "Wen Gong Xu Shi Hua"(《温公续诗话》) said: The ancients for poetry, more expensive than the meaning of words, so that people think and get... Modern poets, but Du Zimei most of the poet's body, such as 'mountains and rivers in', there is nothing left; "Deep vegetation", no trace of people." The author uses the technique of emotion in the scene, highly summarizes the An Shi Rebellion to bring serious destructive Chang'an, between the lines overflowing with love for the motherland, hidden in the rebels' resentment. According to history, after the An Shi rebels attacked Chang'an, they massacred the people, looted the property, did not do anything good, and did not do anything evil, which made Chang'an, which used to be very prosperous, full of devastation at that time. Before that, Du Fu(杜甫) had lived in Chang An for several years, and was not only very familiar with the prosperity of the past, but also made wonderful depictions, such as the "Lil RenXing"(《丽人行》) in "March 3 The weather is new, Chang 'an waterside beautiful people", from which we can appreciate the endless flow of people enjoying the flowers and the bustling scene of the spring. Nowadays, Chang'an is still the past Chang'an, but everywhere is a barren and depressed scene: princes and ministers, princesses and concubines of the joy of swimming is gone, the marketplace people, ploughmen and woodcutters of hard labor is also gone, and there is no longer that tourists such as ants, crowns such as clouds of pomp and circumstance, and there is no longer that the sound of the



people like a boil, such as the flow of goods and the hustle and bustle. Moreover, the poet had been living in semi-captivity for more than half a year, and his wish to serve his country could not be realized, so his heart was very sad, how could he not have the feeling that the mountains and rivers were still the same, but the world was not the same?

There have been different interpretations of this couplet: "感时花溅泪, 恨别鸟惊心"(Blooms can move tears from a heart-broken man, twittering birds can astound parting souls.) "The Ancient Chinese" (《古代汉语》), edited by Wang Lixian, explains: "Splash and startle are both used in the imperative. This couplet means, because of the national affairs, the spring flowers make me cry; because of the bitterness of parting, the sound of the birds makes my heart tremble." That is to say, this couplet adopts the technique of contrasting sadness with happy scenes. The poet is sad about the current events, see the flowers blooming, not only happy, but more miserable and sad, the tears can not help but come out, splashing on the flowers; hate and family parting, hear the spring birds and song, not only happy, but also sad that they are not even as good as the birds and birds, for the lone person outside, can not be reunited with their families and shocked heart. The spring scenery is beautiful, spring flowers and spring birds are moving, but for the poet immersed in grief is everywhere sad. The difficulties and dangers of the world and the anxiety of the individual are self-evident. Therefore, Sima Guang(司马光) commented in "Wen Gong Xu Shi"(《温公续诗话》): "Flowers and birds are things that can be used for entertainment in ordinary times, but if one weeps at the sight of them, or is saddened by the sound of them, then the time can be known." Zhou Zhenfu's(周振甫) "Shi Ci Li Yu"(《诗词例语》) also pointed out that: "The flowers and birds are loved, the poet is still sad at the flowers and birds, which highlights the depth of grief, is doubled writing." With a slightly different understanding of the doubling technique to contrast the sadness with the happy scene, is that "the use of anthropomorphic techniques to transfer feelings to objects"; therefore, this couplet can be interpreted as a specific portrayal of the first couplet, "the city of spring grass and trees deep". The author's choice of scenery and objects is appropriate to the theme and feelings. Through the "flowers" and "birds" these two specific things to write about what they see in the spring, and express the feelings of worry about the country and homesickness. Poet with full of feelings to see the flowers and birds, then the flowers and birds also produce feelings; with the feelings of the flowers and birds to express the poet's feelings, appear both euphemistic twists and turns, but also deep and sincere. Imagine, spring flowers and spring birds sadness and turmoil, disappointment of human parting, and thus spattered tears, shocking heart, then, suffered from the pain of war, can not be reunited with their families, the poet is even more needless to say! This kind of giving flowers and birds to the human emotions of anthropomorphic techniques, very well played an important role in intensifying the feelings and deepening the main idea.

In my opinion, no matter whether "splashing tears" and "alarmed" are interpreted as the poet or the birds and flowers, both of them are regarded as the tight sentence of causality, and both of them have grasped the ideological content of the work, only that they are understood from different



perspectives on the way of lyricism. Two understandings, each has a thousand, and the latter one is more reasonable, more appropriate; because from the context, although the jaw began to write scenery to the transition of lyricism, but the focus is still writing scenery, lyricism is indirect.[3](P53)

The contents of the first two lines are all united in the word "look", some of them have feelings in the scenery, some of them are sentimental, but none of them are direct expressions of the feelings of the heart. From the changes in the scenery, the reader can imagine the poet slowly turning from looking up to looking down to contemplating, thus leading to the second half of the description of the feeling of looking out on a spring day.

3. Will not be satisfied with sadness

"烽火连三月，家书抵万金"(Three months have now elapsed since the warfare, A letter from home is like heavy gold.) "Beacon fire", the smoke and fire of the ancient army alarm, here is a metaphor for war or war, specifically the war of An Shi rebellion. There are also different interpretations of the phrase "three months in a row". Pu Qilong(浦起龙) "Du Du Xin Jie"(《读杜心解》) said: "'This cloud 'even three months' means in two months." The author wrote this poem in March 757, after the fall of Chang'an in June 756, but the war in Chang'an did not occur in two consecutive March, so it seems that Pu Qilong's understanding is not correct. Zhou Meng(周蒙) and other editors of "Du Fu's Selected Poems"(《杜甫诗选读》), said: 'lasted three months', refers to the first month of the second year of Zhide (i.e., the spring of 757), February, March, these three months, that is, the war has lasted for a whole spring." From the historical records, this argument has some truth. New Tang Shu - Su Zong Ji"(《新唐书·肃宗纪》), in the first month of this year, "The rebels An Qingxu ministry Yin Ziqi led the army against Suiyang", In February, the official army and An Qingxu's army fought in Taiyuan, Tongguan, Fengcang and other places; According to volume 219 of "Zhizhi Tongjian"(《资治通鉴》), in March, "Yin Ziqi redrew soldiers to attack Suiyang".

"白头搔更短，浑欲不胜簪" (Grief has thinned so much of my hoary hair, soon my hairpin will have nothing to hold.) "White head" is a reference to gray hair. "Scratch" is the action of trying to relieve one's sorrows, which expresses the feeling of being upset and sad. The word "short" refers to the thinning of hair, and "even shorter" shows the degree of sorrow. The word "want" is used to express the feeling of being overwhelmed by sadness. "Unable to win", unable to bear. "Hairpin" is used as a verb, meaning to pin down with a hairpin. In the last couplet, after revealing one's thoughts and feelings from a psychological point of view, the characterization of self image is used to express one's feelings of worrying about the country and the people. When reading this couplet, the image of an old man with thinning gray hair who cannot even put a hairpin in his hair stands out, his sighing and head-scratching words and actions come out, and his sad and anxious look jumps out on the paper. This self-image, at first glance, is comical and ridiculous, but if you look at it carefully, not only will you not laugh, but you will weep tears of sympathy. The poet was



only in his forties, but his hair was gray and thinning, and he was aging before his time. What was the reason? In connection with the above, it is not difficult for us to realize that the reason for the poet's sorrow is to lament the world. In other poems, the poet has also revealed, such as, "乾坤含疮痍, 忧虞何时毕"(No matter how much pain and worry there is in this world, when will it end?) ("Northern Expedition"). "穷年忧黎元, 叹息肠内热"(All the year round, I worry and sigh for the common people, thinking of their sufferings, my heart is burning with anxiety) ("Fu Feng Xian Yong Huai" (《赴奉先咏怀》)); "少陵野老吞声哭, 春日潜行曲江曲"(In the spring, in the occupied Chang'an, I came to a remote corner of Qujiang River by myself) ("Ai Jiang Tou" (《哀江头》)) so on and so forth, to name a few. The poet's feelings of concern for the country and the people are so sincere, so deep, can not help but give rise to admiration, so, for thousands of years, aroused the strong resonance of many people of benevolence and ambition. Yuan Zhen(元稹) in the "Fu Xiao Fu Jia Zeng Shi Shou"(《酬孝甫见赠十首》) said: "杜甫天才颇绝伦, 每寻诗卷似情亲" (Du Fu is extremely talented, and every poem he finds is like a lover). Lu You (陆游)said in "He Song Du Chao"(《和宋都曹》): "天未丧斯文, 杜老乃独出" (The sky has not lost its literature, but Du is the only one who has come out.)In Song Dynasty, Li Gang (李刚)said in "Du Zimei"(《杜子美》): "爱君忧国心, 愤发几悲咤"(I love the king and worry about the country, and I have a few sorrows in my anger.)

"新诗改罢自长吟" (Only when the poem is finished can it be refined.)("Jie Men" (《解闷》)), "The language is not amazing to die endlessly" ("Jiang Shang Zhi Shui Ru Hai Shi Liao Duan Shu" (《江上值水如海势聊短述》)), "Spring Scene" (《春望》) is only 40 words long, but the meaning of the poem is smooth and coherent, the feelings are strong and sincere, the thoughts are calm and profound, and the content is deep and rich; it is good at talking and expressing things, and it is touching and deep. The poem "Spring Scene" is only 40 words long, with strong and sincere feelings, profound thoughts, and rich content; it is good in speech and deeply touching. All these are attributed to its rich emotional and aesthetic connotation.

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The Chinese Aesthetic Modernity Representation of Nostalgia Narrative in Self-media Rural Short Videos^①

Shu Kaizhi

Huanggang Normal University, Huanggang 438000, Hubei Province, China

E-mail: shukaizhi@126.com

Abstract

Nostalgia, as a problem of modernity, is a complex emotion that grows out of the modernization process, looking back and remembering the agricultural civilization and ideal rural society in the context of industrial civilization and urban civilization. Nostalgia utopia is a prominent manifestation of the particularity of Chinese aesthetic modernity. As a product of digital media empowerment, the "Nostalgia Narrative" in the self-media rural short video text carefully chooses hometown as the carrier of nostalgia narrative, recounts meaningful daily life fragments, adheres to the principle of aesthetics of the people's nature and the value orientation of Enlightenment, and characterizes the Chinese aesthetic modernity. Chinese aesthetic modernity. The "nostalgia narrative" in self-media rural short-video texts not only explains and inherits the excellent traditional culture, but also affirms modern culture and expresses the ideal of the goal of a better life in the future. In the form of a nostalgia utopia, it combines traditional and modern culture, and constructs an emotional foundation and motivational support for the cause of national rejuvenation. Under the call of "Enlightened Modernity", which characterizes the mission and goals of political parties and comprehensively promotes the revitalization of the countryside, it reconstructs the aesthetic autonomy of the countryside and the modernity of Chinese aesthetics, and pursues the modern value orientation of harmonious coexistence between human beings and nature.

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Keywords

Nostalgia narratives, Aesthetic modernity, People's aesthetics, Enlightenment modernity

Short video is a new way of text production, expression and consumption in the mobile Internet era. Self-media rural short video is a short and concise form of audiovisual culture and literature in the context of rural revitalization, thanks to the empowerment of technology, which mainly expresses the folklore of the countryside, geographic features, village scenery, daily life, food culture and so on. In recent years, self-media short videos of the countryside have risen in popularity, which is inextricably linked to the deep connection of contemporary society to vernacular China. The nostalgia narratives in short video texts have even aroused the emotional resonance and collective memory of the general audience. According to relevant statistics, quality short videos of the countryside on social platforms such as DouYin, KuaiShou, Bilibili and Watermelon have become a phenomenal hit. In contemporary China, where the modernization process is progressing at a high pace, the short videos of self-media, which mainly express the sound of the countryside, nostalgia, and folklore, are very popular, and the reasons behind this are worth pondering over. Paying attention to short videos, a new mode and form of popular literature and art spawned by digital media technology, will help us to base on China's contemporary literature and art development practice, face up to the aesthetic experience of the public, answer the questions of the times, and enhance the theoretical interpretation and refining ability of literature and art theory to directly face China's literature and art practice.

I. Presentation of the Problem: Nostalgia Narrative and Aesthetic Modernity

Nostalgia is a universal life experience of human beings, and nostalgia narratives are a constant theme in Chinese and foreign literary history. Whether it is the psychology and sentiment of settling down and moving to a new place, which was nurtured by the traditional farming culture of ancient China, or the subversion of the static agricultural civilization and the disintegration of clan relations brought about by the Western industrial revolution, which led to the uprooting of people from their hometowns, the nostalgia narratives express people's longing for the natural and harmonious state of life, as well as the nostalgia for the poetic dwelling. Nostalgia in the vision of modernity embodies the despair, loss, anxiety and sense of abandonment brought by the "mobile society" and "society of strangers" in the process of modernization, and the rapidly changing and accelerating modern society makes people become "tourists" and "tourists". The rapidly changing modern and accelerated society has made people "tourists" and "wanderers", and the search for nostalgia has become a common psychological structure of the general public. In recent years, nostalgia in the Chinese local context, as a universal cultural sentiment, has been reflected not only in literature and art, but also in the ideological practices of short videos and other emerging media. The emergence and explosion of self-media short videos have broken literary essentialism and cultural essentialism, giving rise to new narrative modes and audio-visual appreciation and



acceptance experiences, and their "nostalgia narratives" not only follow the rationale of aesthetic modernity to reflect on or criticize the crisis of modernity in society, but also follow the progressive discourse of Enlightenment modernity to play a constructive role in guiding the future. It also follows the progressive discourse of Enlightenment modernity to play a constructive role in guiding the future. In the rapid transition from "vernacular China" to "urban-rural China", vernacular society is the field of practice that has undergone the most drastic changes in the process of Chinese modernization, bearing the impact of the crisis of modernity as well as the responsibility of upholding and passing on traditional culture. The popularity and popularity of "nostalgia narratives" in self-media short videos of the countryside are in line with the contradictory complexity of China's modernity.

At present, the research on nostalgia narratives in domestic academic circles mainly focuses on the field of literary writing, and pays insufficient attention to the nostalgia narratives in short videos of self-media. Most of the existing studies on short videos are mainly from a reflective and critical standpoint, utilizing the "gaze" theory, "landscape" theory, "other" theory, "mimesis" theory, "cultural capital", "cultural capital", "cultural capital", and "other" theory. Most of the studies have been conducted from a reflective and critical standpoint, utilizing Western discourses such as "gaze" theory, "landscape" theory, "other" theory, "mimesis" theory, "cultural capital", spatial turn and consumerism theory, to examine content generation, rural image expression and visual rhetoric, "nostalgia making", identity construction, and "nostalgia production" in rural short videos. ", identity construction, urban-rural binary heterogeneity, fun segregation, aesthetic deformity, collective memory, and nostalgic fantasy. The constructive effect of the nostalgia utopia in the context of Chinese-style modernization is overlooked when reflecting on the critique of the landscape gaze and nostalgia illusion of rural short videos with the help of Western theoretical discourse. Unlike the grand narratives and elaborate planning of mainstream media short videos, self-media rural short videos, by virtue of the characteristics of "personal experience and free creation", are more intimate with the emotional structure of rural society, and are more capable of presenting the hybridization of pre-modern, modern, and post-modern in the vernacular society in a simple and primitive way. The aesthetic governance and positive construction functions contained in self media rural short videos are worth paying attention to, and the new cultural effects and aesthetic experiences released by the practice of short videos in China are worthy of in-depth study. As some scholars have pointed out, "In the contemporary context, the aesthetics of nostalgia is a prominent manifestation of aesthetic modernity, which reconstructs the conflict and tension inherent in modernity, and is being fused into the reconstruction and regeneration of cultural traditions as a new kind of 'aesthetic manifestation', and is actively involved in the modernization and transformation of Chinese society and the modernity of Chinese culture. transformation of Chinese society and the modernization of Chinese culture." [1]

Domestic scholar Wang Jie (王杰) puts forward the concept of "nostalgia utopia", arguing that "nostalgia utopia" is fundamentally different from "nostalgia utopia", and in Prof. Wang Jie's view.



In Professor Wang Jie's view, "Nostalgia utopia as an ideology is mainly based on the irrationality of capitalism itself, which creates a radical need to jump out of capitalism and the alienation it brings, and a desire to go back to pre-capitalism." [2] Unlike nostalgic utopias, which are idealistic and fantastical, nostalgic utopias have a certain practicality and are closely related to ideal social goals and the transformation of the real world, "It is dialectical: on the one hand, it traces back, looks out, and searches for the past, probing from the past for those forms of social organization and mechanisms that have been destroyed in the capitalist mode of production, but which are still rational; On the other hand, it is able to conceive forces belonging to the future in the contemporary context of multiple cultural overlaps." [2] In the view of this paper, the nostalgia utopia is a special form of representation of Chinese aesthetic modernity, which not only metaphorically represents the unique experience of Chinese-style modernization and avoids the tearing of Western-style capitalist modernity from the past traditions, but also has Chinese cultural characteristics, which organically combines the traditional excellent traditional culture with the mission of the political party and the goal of socialism. The "nostalgia narrative" of self-media short videos of the countryside is a way to cope with the anxiety brought by modernity through reminiscing about the past, so as to move towards the future with resilience. Through the activation of the excellent traditional culture and the reshaping of the sense of homeland, it has bridged the fissure of the spatial and temporal separation between people and their hometowns in the process of modernization, awakened the collective memories of the society, and created a sense of homeland in the general public, constructing a sympathetic narrative. By activating the excellent traditional culture and reshaping the sense of homeland, it bridges the rift between people and their hometowns in the process of modernity, awakens the collective memory of the society, creates the homeland consciousness of the public, and constructs a sympathetic narrative, so that the Chinese aesthetic modernity and the Enlightenment modernity are constructed in the same direction in the contemporary era, and are jointly committed to the great practice of the magnificent Chinese modernization.

2. Characterization of "Nostalgia Narrative" in Self-media Rural Short Videos

At present, the creation of short videos on nostalgia is increasing, showing a thriving scene, and many local government departments have even launched short video creation competitions on nostalgia, encouraging all walks of life to actively participate. Domestic major platforms, through the launch of "rural guardians", "new farmers program", "rural excellence program" and other projects, to encourage local villagers and creators, around the countryside scenery and landscape, Gourmet specialties, folklore and geography, production and labor, etc., to drive the development of rural industries, activate the vitality of local culture, and promote the sustainable development of the countryside. As a kind of personalized private language, the "nostalgia narrative" of self-media rural short videos has the following distinctive features:

2.1 Carefully choose hometown (home) as the imagery carrier of nostalgia narrative.



The "hometown" in the short videos of self-media has spatial attributes, time attributes, memory attributes and public attributes, which is not only the spiritual home for looking back, but also the main battlefield for future rural revitalization and the main position for the construction of new countryside. From a spatial point of view, most of the "hometowns" in the video are simple and natural birthplaces and growthplaces, and are warm homelands that have not been polluted by modern industrial civilization; from a temporal point of view, most of the "hometowns" in the video are the childhood paradise in the collective memory of the public, and are the water and land where they used to live, as well as a place for the public to enjoy. From the perspective of time, the "hometown" in the video is mostly the childhood paradise in the collective memory of the public, the water and soil where they have lived, and the past to which they are nostalgic; from the dimension of memory, the "hometown" in the video is the indelible collective memory in the hearts of the people who have drifted or moved out of the countryside. The popularity of short rural videos lies in the fact that the nostalgia narrative fits the collective unconscious of people in contemporary urbanized and industrialized societies: the attachment to and conversion to "home". China is a "family"-oriented country, and family lineage is the key to the core of the culture. In contemporary society, as German scholar Elisabeth von Taden points out in her new book "Self-Determined Loneliness", in the current digital era, people living in the city, due to the popularity of digital currency, online shopping, home office, online meetings, etc., have entered into a contactless life, and are trapped in a kind of self-enclosed loneliness, and the more and more developed social media have become a technological barrier for intimate and friendly exchanges between people, so people are in a situation full of suspicion and doubt. The increasingly developed social media has become a technological barrier to intimate and friendly communication between people, and people have become self-enclosed in the midst of suspicion. The more densely populated the city, the stronger the sense of alienation between people. [3] In a certain sense, this kind of "alienation" is to fall into the "cage of modernity", which is not conducive to the communication between individuals in the society, and even less conducive to the inheritance of the modern collective consciousness of the unity of the family and the country.

Self-media countryside short videos integrate vernacular traditions with modern life, demonstrating the solid warmth of people's watchfulness and the big family. As the private speech of individuals, self media short videos can stimulate the collective memory of the society. "From the moment we belong to the same group as the witnesses and think together from a particular perspective, we connect with the group and see ourselves as one with them, unifying ourselves with their past." [4] The nostalgia narrative of short self-media countryside videos, with individual private speech and hometown as the imagery carrier, skillfully resurrects the collective memory of the society at large, which is conducive to hooking up shared memories and cohesive social community in the modernity of fragmented, discrete, and unfamiliar society. In the present era of diversified individual interests, nostalgia is an important cultural factor in maintaining common memory. According to German scholars Aleida Assmann and Jan Assmann, memory is not only a



neurological or psychological phenomenon, but also an important social phenomenon that relies on the role of the memory medium, "The transition from communicative memory to cultural memory is realized through the medium. The medium can enable future generations to become witnesses to events long past and whose details have been forgotten." [5] Short videos are the emerging electronic medium of nostalgic memory, which has a more far-reaching impact by virtue of its exhibitionist nature than writing nostalgia in a traditional vehicle such as literature. In the vernacular societies where words are rarely used, cultural memories are "embodied" and are mainly passed on through performances and practices, and the retention time of such memories is limited by the limitations of the individual's life, and cannot be expanded. The protagonists in many short videos are old and do not know how to read. Self-media short videos overcome this limitation with the help of modern digital technology, transforming the scattered and fragmented memories of interactions in vernacular traditions into collective memories that can be stored.

2.2 Selecting unique local cultural images, symbols and factors to construct a "narrative of nostalgia"

Rural short videos mainly utilize rural artifacts, spatial symbols and auditory symbols to help the public rediscover the rural landscape. Ancient wells, stone mills, ancient trees, old houses, thatched huts, farmhouses, cicadas, frogs, insects, streams and springs in the countryside are all imagery symbols that short video bloggers are good at capturing. Each era has specific artifacts and imagery, which record the living atmosphere of that era and inscribe the collective memory of people in that era. The artifacts and symbols of a specific era carefully presented in short videos can arouse the audience's childhood and youthful memories of that era, and gain a sense of belonging and identity. As British scholar Bella Dix pointed out, "Objects, places and artifacts seem to be increasingly presented through the lens of their relationship with humanity. In the process, they should be perceived as understandable and approachable. Using the environment to communicate is certainly not new. The countryside has long been constructed as 'landscape'. Under a romanticized gaze, it has traditionally been seen as a cure for urban modernity." [6] These unique vernacular cultural imagery and symbols in short self-media countryside videos are "readable" and become talking landscapes that people find graspable and relevant to their daily lives, and have the effect of curing the negative effects of modernity.

Bauman describes modern society as liquid and fluid. In modernity, the logic of speed not only manipulates economic and urban development, but also reshapes the way the public sees and perceives the world. As the pursuit of rationality and efficiency becomes the norm in work and life, nervousness, anxiety, and restlessness also plague the emotions of individuals. In response to this phenomenon, internationally renowned aesthetician Lutz Kopernik proposed the "aesthetics of slowness", arguing that slowness helps to reshape our perceptions, presenting a rich and colorful present that has been obscured by the accelerated linear time of modern society. The nostalgia narratives of the self-media countryside short videos fully explore the most simple forms of the excellent traditional Chinese culture, soothe the tense conflicts between "man and nature, man and



man, man and self" in the crisis of modernity, and rebel against the "aesthetics of speed" dominated by modernity.

The inheritance of traditional culture by self-media rural short videos is characterized by Chinese-style aesthetic modernity, which is not only devoid of Romantic-style sentimental escapism, but also rich in the expression of traditional Chinese aesthetics, melting emotions in the scene, expressing emotions through the scene, creating an immersive aesthetic mood, embedding the enlightening discourse of rural revitalization, and stimulating the recognition and support of rural revitalization from all walks of life through the empowered aesthetics of emotional resonance. Chinese-style aesthetic modernity gives literature and art the ability to characterize the future, and unlike aesthetic modernity in Western capitalist societies, which highlights the role of reflective criticism of social modernity, "the aesthetic paradigm of Chinese-style modernization reinforces the central issue of what is the use of beauty, or the modern role of aesthetic ideology." [7] Nostalgia narratives in self-media short videos of the countryside realize people's spiritual return to their hometowns through the shaping of their homeland emotions, help people complete the awakening of "native memories" and visual enjoyment, soothe the sense of rupture and abandonment produced by individuals in the modernization current of efficient development, and retrieve the continuity of existence and identity. In the ideological metaphor, it ignites people's sense of home and country.

2.3 Narrating meaningful and meaningful clips of daily life

Accelerating urbanization and modernization have shattered certainty and traditional interpersonal relationships, bringing people a strong sense of rupture, abandonment and meaninglessness, and material abundance coexists with a high degree of competition. "Nostalgia narratives" in short videos give new meaning to daily life, satisfying the memories and pursuit of "sense of meaning" of hundreds of millions of people of different ages and occupations in a weary modern society. The short videos give new meaning to daily life, satisfying the memories of hundreds of millions of people of different ages and occupations in the tired modern society, and the pursuit of "sense of meaning". In "Xiangxi Dongbao", Dongbao's family picks grains, picks wild plums, stews pork ribs with fir mushrooms, sends watermelons to the villagers to eat, and eats a big meal with their neighbors in the countryside. In "Countryside Lair", the mother-in-law and daughter-in-law use rural ingredients to make specialties, such as homemade pickled bean curd, sun-dried taro slices, spicy edamame, chopped rakkyo (rakkyo rakkyo), handmade mulberry-leaf noodles, and handmade soya sauce, and so on. In "Zhou Zhou's Countryside", you can find snails in the river, catch bullfrogs in the lotus pond, dig potatoes in the countryside, dig bamboo shoots in the bamboo forest, and catch crucian carp in the field with a dustpan to make crucian carp and tofu soup. In "Hakka Yingzi", we make homemade popsicles with silver ears, pearl milk tea, and ginger candies, plant peanuts in the fields, and water navel oranges in the orchard. These meaningful scenes and clips of daily life are the focus of short videos about the countryside in the self-published media.



The nostalgia narratives of self-media rural short videos carefully select "meaningful" clips from daily life. In the process of visualizing daily life clips, it strengthens the homeland memories with romantic colors, shows the elements, compositions and moods of rural wildness, and reproduces individual poetic "living situations", constructs a specific imagination about the idyllic atmosphere and its living style in the spirit of Chinese aesthetics, and pins down people's desire for the harmonious living realm of heaven and man, and enhances people's sense of social belonging and social cohesion. It also enhances people's sense of social belonging and social cohesion. For example, many self-media short videos are carefully selected to show the life footage of traditional handicraft production process. Many of these dying handicrafts originated from the practical experience of production and life in the farming culture, and they always carry the originality, communal factors and embodied practices, which have the potential to connect the traditional experience world, summon spontaneous order, and then reshape the world of free life," said Mr. Kennedy. Handicraft in the present is a means to fight against the stereotypical life of modernity and the alienation of human beings by instrumental and technological rationality, which penetrates into the daily life of ordinary people and brings joy to their daily life with aesthetic and creative vitality." [8] Different from the industrialized and mechanized production in the city, the handicrafts in the short video, with its physicality, can better evoke human emotional experience and free pleasure, avoiding the "use" and "personality" of man-made objects brought by the batch and standardized mode of machine production in the industrial civilization, and avoiding the "use" and "personality" and "culture" brought by the machine production in the industrial civilization. It avoids the separation of "use" from "personality" and "cultural significance" brought about by the mass production and standardization mode of industrial civilization, and gives human-made objects personality, personalization and emotionality, and gives contemporary life a profound and abundant meaning. For example, in the short video "Chilli Qingqing", the main character Qingqing carries on the ancient non-heritage culture and records in detail the process of making wood-fired ceramics, which is of great contemporary significance.

The "meaningful" slice of life also includes the rendering of "hometown flavor". Unlike the delicacies of the big stalls in the metropolis, the contents of the short videos in the countryside of the self-media, in terms of ingredients and cooking methods, try to choose the original taste of the countryside, using wood-fired stoves to create the taste of childhood, the taste of mother, to evoke the taste buds of the audience. In modern society, "eating" is not only a pleasurable experience for the senses in daily life, but also has deep cultural and ideological meanings. In the opinion of dietary anthropologist Sutton, "eating" can evoke a sense of history and a sense of place, as well as maintain cultural memory and identity. Identity. When the public watches the video, it unconsciously evokes a sense of nostalgia for the flavors of their hometowns and their identity. The short video "Qinba Grandma," shot by a blogger from Shaanxi, declares, "The flavor that we still crave after tasting all the delicacies, we call it home." The kimchi butter rice noodles, gourd noodles, pickled vegetables, and hot and spicy buns in the video have a very Shaanxi flavor.



"Deep in the linguistic ideology of 'home' and 'hometown food' lies a tangible, spatial 'notion of locality' and memories evoked by the the changing 'sense of hometown' that is constantly evoked." [9]Short videos create hometown memories through food and eating, awakening people's sense of hometown. "Qiandong Nongcang even said that "only the taste of hometown can comfort the wandering soul", and eating hometown specialties can easily awaken people's hometown memories, sense of hometown and sense of home.

2.3 Adherence to the principle of people's aesthetics and enlightenment value orientation

Unlike the aesthetic self-discipline advocated by Western aesthetic modernity and the resulting alienation of literature and art from the people, "in the course of the century-long history of the Communist Party of China, the aesthetics of the people and the theoretical construction of modern Chinese literature and art have become a historically inevitable requirement for the construction of Chinese-style socialist modernization." [10]In twentieth-century China, the concept of "people" is distinctly political, revolutionary, and historical, and has always been placed in the context of Marxist theory and Chinese history. The 'people' have always been the representatives of advanced productive forces and relations of production, the advanced force that promotes social change, the force that is relied upon to transcend the stage of capitalist development, to establish a socialist state and move on to a higher stage of history, and the driving force by which the essence of history can be truly realized." [11] In contrast to the concept of "people," "people's aesthetics" is also an aesthetic principle that transcends the aesthetic modernity of Western capitalism; it is a principle of literary and artistic creation that is synonymous with Chinese modernization, and it takes the aesthetic pursuit of the people as its centerpiece, and it is the image of the ideology of socialist aesthetics. It is a figurative generalization of the ideology of socialist aesthetics.

The aesthetic principle of the people's nature of rural short videos is mainly reflected in the blogger's adherence to the sense of the countryside, into the emotional structure of the ordinary people, with a plain narrative, straightforward expression and realism, presenting the audio-visual images of the body discourse as the primary language, supplemented by the line discourse, and revealing, elaborating, sublimating, and expressing the "meaning" created by the people's side of the "people's" life pursuits and practices. It reveals, expounds, sublimates and expresses the "meaning" of life pursuits and practices created by the people. General Secretary Xi Jinping has particularly emphasized the people's character of literature and art, pointing out that "the people are both the creators and the witnesses of history, both the 'players' and the 'playwrights' of history. To reflect the people's voice well, literature and art should adhere to the fundamental direction of serving the people and socialism." Self-media rural short videos express the "players" and "playwrights" in the great historical process of "comprehensively promoting rural revitalization" and "building livable, workable and beautiful villages". "It also reveals the "Structures of Feeling" of rural society. In the practice of Chinese modernization, the people have always been the driving force of Chinese history. Consistent with the internal logic of Chinese aesthetic modernity, which



always follows the principle of people's aesthetics, the rise and popularity of short videos in the countryside also has the potential to forge a new aesthetic style of people's nature, as a scholar has pointed out: "The concept of 'people's nature' of literature and art has always been in the process of 'changing' and 'staying the same'," he said. ' and 'unchanged' in the forward march, both a lineage, relatively stable ideological tradition, but also with the times, constantly tend to new 'historical semantics.'" [12] Self-media rural short video "Nostalgia Narrative" with its soil-soaked and full of home sentiment of aesthetic interest, the use of the form of ordinary people happy to see, with the individual perspective of the ordinary villagers of the small narrative, timely, casual, non-linear display and tell the countryside life of what they see and encounter, feel and think and real experience, easy to understand, tell, no It is easy to be accepted by the public, and the aesthetic gap and digital differences have been smoothed out, so that the public of different classes and groups can accept it. Instead of the elitist discourse condescendingly looking down on the countryside, it is written from the perspective of popularization and people's viewpoints, and it provides equal opportunities for the free expression of emotions and interpersonal exchanges of individuals in the society.

The two essential cores of the Enlightenment are rationalism and humanism. Although the Enlightenment once advocated the myth of progress that has become the object of criticism in later generations, the belief that history should be continuously improved and progressed, and that people should contribute to the public interest and well-being of the society while pursuing their own happiness and interests contributes to the establishment of public rationality. The media attributes of self-media rural short videos make nostalgia narratives have public attributes, and many short videos do not stop at identifying with the barren and closed status quo of the native society or complaining about the people, but digging and discovering opportunities for development in the countryside or bloggers taking the lead in demonstrating the paths of rural wealth, for example, the blogger from Hunan, "Fatty in the Mountain Villages", has taken the lead in contracting wild mountain land for farming. For example, the blogger from Hunan Province, "Fat Brother in the Mountain Village", took the lead in contracting the wilderness to grow pumpkins in the mountainous areas; "Old Nest in the Countryside" has a video that when his son encountered learning difficulties and did not want to study, the blogger let his son follow him to experience the labor of digging sweet potatoes, breaking corn, etc., so that his son could actually experience the hardship of labor and realize that "if you can't eat the pain of studying, you have to eat the pain of life". This kind of understanding of studying to change one's destiny in the vernacular society has an important enlightenment value in contemporary times.

3. Nostalgia Narrative and Chinese Aesthetic Modernity Representation in Self-media Rural Short Videos

Fei Xiaotong(费孝通) argues in "Vernacular China"(《乡土中国》) that Chinese society is vernacular when viewed from the grassroots level. "The vernacular society becomes a society born in the countryside and dies in the countryside within the constraints of locality. The



normative life is to end up in the countryside." [13] As the modernization process of Chinese society is rapidly changing and advancing, and industrialization and urbanization are accelerating, villages have become mobile villages, and there has been a transition from "Native China" to "Nostalgic China", with some scholars pointing out. Some scholars have pointed out that "Nostalgia China" has a double significance for understanding China's social changes, "On the one hand, 'Nostalgia China' contains the tension and reflection in the process of China's rapid modernization. On the other hand, 'Nostalgic China' also implies a process of rediscovery of traditional Chinese values." [14]

General Secretary Xi Jinping has proposed to remember nostalgia in many speeches, based on the practice of Chinese-style modernization, and sublimating the proposition of nostalgia into the emotion of the family and the country from the height of national development. Self-media short videos of the countryside belong to an emerging style of literary creation and cultural production in the new media era, and are also an important carrier of the sensual narrative of mainstream ideology. In Chinese culture and literary tradition, "family" is not only a physical aggregate formed based on the ties of blood and kinship, but also has the significance of totality and "root metaphor", with "family" as the main theme. The "family" as the core of people's sentiments and ethical orientations is consistent, and the "family metaphor" can help people better understand concepts such as the nation-state, and "increasingly modern social governance may often serve the interests of people who use modern discourse but have a very different ethic from the traditional one". "Increasingly modern social governance may often serve governance goals that are expressed in modern discourse but are inextricably linked to traditional ethics, and its concrete operations may only be effective if they are linked to the logic of the 'family' that permeates the public mood." [15] Modernization is a process of departure from the "family", and family and national sentiment is the core essence of ancient Chinese excellent traditional culture, "family and nation as one" is the unique socio-cultural psychological structure and life cognition of the Chinese people. The "family and country as one" is one of the foundations of the excellent traditional culture, and "home-loving - homesickness - patriotism" is deduced layer by layer, in a gradual and orderly way. The "home-loving - homesickness - patriotism" is a step-by-step process, which will lead to the cohesion of deep love and affection in a gradual manner. Self-media rural short video "nostalgia narrative" on the "home" reconstruction and "home" "hometown" awareness of the return to shape, is to "home" "hometown" consciousness. The return to shape the sense of "home" and "hometown" is to lead the "ideal future" with the "beautiful past" and summon the "big me" with the "small me", which helps to bring the short video into full play. "It helps to give full play to the emotional cohesion and aesthetic communication functions of short videos and promote flexible social governance.

Farming culture is one of the roots of the excellent traditional Chinese culture, and General Secretary Xi Jinping once pointed out, "The excellent traditional Chinese culture is the 'root' and 'soul' of our nation, and if we abandon our traditions and lose our roots, we will be cutting off own



spiritual lifeline." Through micro-narratives, the short videos of self-media villages have inherited and activated "virtue and goodness," "propriety, righteousness, honesty and shame," "respect for the elderly and love for the young," "persuasion of virtue," "mutual respect," and "keeping watch. "Shouwangxie" and "Shouwangxie" are Chinese cultural traditions that are good agents to correct the negative effects of modernization. As Raymond Williams puts it "Tradition is a process of intentional selection and intentional association that provides a historical and cultural recognition of the contemporary order." [16] Nostalgia narratives in self-media short videos of the countryside include the persistence and continuation of cultural traditions, as well as the critique and reflection on Western-style modernity, and the construction and expectation of the future, maintaining a tension between the past, present and future. This is the reason why short videos, as an ideological practice, participate in the construction of Chinese aesthetic modernity. By bridging tradition and modernity, connecting the past and the future, and integrating the city and the countryside, it triggers empathy and transforms family and national sentiments into the hot practice of promoting rural revitalization. For example, "Tieguo Video", a Shake Shot Netflix star from Yichang, Hubei Province, with more than 4 million followers, has become famous for filming authentic hometown dishes, and has also taken advantage of the nostalgia complex to promote the fruits and vegetables planted by villagers, as well as the chickens, ducks, and pigs they have farmed, thus driving villagers to become rich and increase their incomes.

Nowadays, short videos are a kind of artistic and literary product with spiritual attributes for the general public, carrying the important responsibility of guarding cultural traditions, enhancing cultural confidence, shaping the aesthetic pursuit of the general public, and spreading public values and rationality. Chinese modernization is faced with the superposition of pre-modern, modern and post-modern factors, and the aesthetic imagery of "nostalgia" in the video text is a unique aesthetic complex, which not only revitalizes and inherits the excellent traditional culture, but also revolts against the "discipline" and "order" of the modern society. The aesthetic image of "nostalgia" is a unique aesthetic complex, which not only has the revitalization and inheritance of the excellent traditional culture, but also has the resistance to the "discipline" and "order" of the modern society, and the hope for the goal of a better future life. Raymond Williams believes that tradition is not something inert and historicized, but a dynamic shaping force, "any culture has to select certain meanings and practices to be emphasized out of the full range of possibilities in its past and present". [17] The aesthetic imagery of nostalgia, such as old trees, ancient wells, and earthen stoves, in the video text, has a subtle inductive relationship with the current situation, "carrying the traditional cultural genes of vernacular China, but by no means simply returning to the present in the form of 'residual culture'," he says. culture', but by no means simply returning to the present in the form of 'residual culture', but rather in the form of a nostalgic utopia, actively participating in the reconstruction of the modern aesthetic-emotional structure of contemporary China as well as the modernization and transformation of Chinese culture." [18] The presentation of idyllic and poetic life in self-media short videos of the countryside is not advocating a



regression to a closed and narrow living space in the style of a "paradise beyond the world", but rather, under the call of the discourse of "Enlightened Modernity", which characterizes the mission and goals of political parties and the comprehensive promotion of rural revitalization, reconstructing the aesthetic autonomy of the countryside. Instead, under the call of the discourse of "Enlightened Modernity", which characterizes the mission goal of political parties and the comprehensive promotion of rural revitalization, it reconstructs the aesthetic autonomy of the countryside and the aesthetic modernity of China, and pursues the modern value orientation of harmonious coexistence between human and nature.

The path of exploration of Chinese modernization has shaped a unique Chinese aesthetic modernity, which embodies a positive and constructive significance of walking in the same direction and complementing each other with the modernity of Chinese society. The ecological wisdom and cozy relationship between mind and matter, body and mind, and heaven and man provided by self-media short videos of the countryside do not only serve the function of nostalgia utopia, but also satisfy the "self decompression" and collective memories of individuals living in the "involutionalized" metropolis, while at the same time serving the function of "self decompression" and collective memories. It is not only a utopia of nostalgia, but also a way to satisfy the "self decompression" and collective memory of individuals in the metropolis of "internalized" life, and to heal the pain of social transformation in the process of modernity, expanding the connotation and paradigm of "writing", and conscious of aesthetic pursuits and formal innovations, it is a new form of mass literature in the context of the new media, and it is full of the public's emotional structure, and it is the form of sensual literature for the construction of China's aesthetic modernity. In this sense, this paper analyzes the nostalgia narratives in rural short videos from the perspective of Chinese aesthetic modernity, which is conducive to the modern transformation and shaping of traditional culture, thus contributing to the formation of a new emotional structure, artistic content, and aesthetic form of short videos, and helping to characterize the enlightened discourse of "rural revitalization" in a sensual aesthetic way. At the same time, it helps to gather social rationality consensus by sensual aesthetic communication; it also helps to make self-media rural short video, which is an emerging popularized cultural and artistic style, in the modernity context of "strengthening the country", "promoting agriculture" and "establishing people" in the new era. In the modern context of "strengthening the country", "promoting agriculture" and "establishing people" in the new era, it can construct a new Chinese aesthetic modernity with its meaningful cultural value and aesthetic expression, rectify the consumption carnival of "entertainment to death" in the mass aesthetic activities, and realize the ideal pursuit of the value of the people's nature of literature and art.

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Research on the Aesthetic Orientation of the Image of "Wolf" in the Three Wolves in "Strange Stories from A Chinese Studio" under the Background of Arab Culture

Sun Yuanyue

Shandong University of Technology, Zibo 255049, Shandong Province, China

E-mail:1585894307@qq.com

Abstract

The exchanges and communication between China and Arab countries are deepening day by day, and the number of foreign students with Arab cultural background is also increasing, which is a significant feature of international Chinese Education under the background of globalization represented by the belt and road initiative. Under this trend, it is of great significance to understand the cultural differences between the two sides for the international education of Chinese and the exchange and dissemination of culture. The power of communication is enormous, and the pursuit of beauty is common to all mankind. Therefore, we should pay more attention to the study of the differences between Chinese culture and Arab culture, especially the study of the aesthetic orientation of literary works. We take the image of "wolf" in "Strange Stories from a Chinese Studio" (《聊斋志异》) as an example to make a comparative analysis of the aesthetic orientation of the same animal image in literary works under the two cultural backgrounds of China and Arabia, and explore the differences and connections between them. So as to better understand the cultural differences with Arab students, understand the different aesthetic orientation of both sides and the historical and cultural background that caused this orientation, so as to avoid misunderstanding and better carry out teaching.

Keywords

Strange Stories from a Chinese Studio, Arab culture, Aesthetic orientation, Intercultural communication

In the context of globalization represented by the "belt and road" initiative, it is of great significance to understand the cultural differences between the two sides of the strait for international education and the exchange and dissemination of Chinese culture. We should pay



more attention to the differences between Chinese culture and Arab culture, especially the aesthetic orientation of literary works. I have selected some literary works that have far-reaching influence in both places. By comparing and analyzing the image of "wolf", I explore people's aesthetic tendency in different regional cultural backgrounds. "Strange Stories from a Chinese Studio" and "Tales from the thousand and one nights" are classic works with rich readers in the local area. At the same time, the image of "wolf" exists objectively in the production, life and spiritual life of the people in both places. Therefore, we can better understand the cultural differences between us and Arab students through comparison, understand the different aesthetic orientations of both sides, and the historical and cultural background leading to this orientation, so as to avoid misunderstanding and better carry out cross-cultural communication.

1. Analysis of the Aesthetic Orientation of the Image of "Wolf" in the Three Articles of Wolf in "Strange Stories from a Chinese Studio"

As Mr. Lu Xun(鲁迅) said when talking about the artistic achievements of strange tales of a lonely studio, "although strange tales of a lonely studio is also like the books of the same kind at that time, it only records the stories of the spirits and spirits of immortals, foxes and ghosts, but describes wrongly, narrates orderly, uses the legendary method, and uses the strange and changeable forms as it is at present; or it can be easily adjusted to change the strings, so as not to describe abnormal people's strange deeds, and enter the world out of the fantasy domain; the occasional anecdotes are also more concise, so the reader's ears and eyes are new." [1] "Strange Stories from a Chinese Studio" is a bright pearl in ancient Chinese short stories. What's more, Pu Songling's vivid and vivid writing style not only aroused great repercussions in the literary world at that time. Once it came out, it became popular all over the world. In the following 200 years, many editions were published. Therefore, it is said that "thousands of books have been published at home. Even after hundreds of years of history, the images in the books can still catch the interest of readers today. Pu Songling's wolf (the second part of the three rules of the wolf starts with "a slaughter comes home late, the meat in the load is exhausted, and there are no bones left", and ends with "how can animals become deceptive? Stop adding laughter") Since it was included in the middle school Chinese textbook in 1978, it has become a classic item in the middle school Chinese teaching field, which can be said to be known to all women and children in China. Therefore, taking it as a topic has a good universality, which can represent the aesthetic tendency of most Chinese people for this image in literary works to a certain extent.

Different from the cultural tradition that the Arab nation attaches importance to commerce, the Chinese nation attaches more importance to agricultural development. Therefore, there is often no good impression of wolves, which are greedy, cruel, cruel, difficult to domesticate, and harmful to people and livestock. We usually call it together with bear, tiger and leopard. In the long-term



production and life practice of the ancients, this emotional experience has been continuously strengthened. Through the interpretation of the original image by the subject of man, with the practice gradually penetrating into the hearts of the people, the object image has been abstracted into an image, which has been transformed into a psychological stereotype through the precipitation of this image, thus affecting and even determining people's aesthetic tendency towards the image of "wolf".

Because the wolf is familiar and feared by people, it is also taboo by the author in his works, and rarely becomes refined. In *Strange Stories from a Chinese Studio*, the stories about the wolf are mostly based on its original appearance, and mostly show its nature. "Three wolves" wrote three stories about butchers meeting wolves. Although the butchers won the victory in the end, butchers who slaughter livestock met wolves in a very dangerous situation and were almost eaten by wolves [2]. From this, we can see that in the aesthetic process of literary works, we often take the image of "wolf" as a synonym for ferocity and cruelty.

2. Analysis of the image aesthetic orientation of "wolf" in literary works under the background of Arab culture

The cultural tradition that Arabs have attached importance to commercial operation since ancient times is very different from that of Chinese people who attach importance to agricultural production. Some people even say that "people born in Arabia are either brokers or businessmen". It may be too absolute to say so, but it is not difficult for us to see the significance of Commerce for Arabs. And the inevitability of producing cultural differences for our Chinese culture under this cultural background. From the teachings of the Qur'an to the general social psychology, some basic concepts of Arabs about business, financial management and accumulation of wealth have made people sigh. This is a wealth strategy centered on the balance between justice and benefit: it is not shameful to seek money and do business, which is the basic mentality of Arabs to seek money and do business [3]. Of course, when referring to Arab literary works, we are most familiar with *Arabian Nights*, that is, *Arabian Nights*. Many stories in the book expose and criticize the suffering of ancient Arab society, describe and reflect the suffering of the broad masses of the people, which is very similar to strange tales from a lonely studio. They are all reflecting people's dissatisfaction with real life and resistance to oppression through stories. To some extent, it reproduces the historical truth at that time. At the same time, there are also many places that use romantic techniques of expression, rich imagination and almost absurd exaggeration. Gorky praised it as the "most magnificent Memorial board" of folk oral creation. Although this work describes a variety of characters from all walks of life, more than half of the stories in the book -264 stories, the characters' careers have obvious tendencies: most of them are businessmen. In Arabian folklore represented by *Arabian Nights*, the appearance of



wolves is often a cunning and sinister image.

In ancient times, the Arabian wolf was widely distributed in the Arabian Peninsula, but only in a small area of Saudi Arabia, Oman, Jordan, southern Israel, Yemen and other places. It can be said that the Arabian wolf is the most representative of this image. They belong to the smaller one. This image is mentioned in the gospel of Matthew and the wisdom of benserah in the Christian Classics. Among the Arabs who believe in Christianity, they believe that this image represents betrayal and violence and is the enemy of believers.

We learned from interviews with foreign students that in Yemen, people whose native language is Arabic tend to express their attitude towards them by saying "you are a wolf" to insidious people. Interestingly, with the change of times, this statement has also begun to change. In recent years, parents sometimes say to their children, "you are a wolf" to express their praise for their wisdom. This is a very different place from our culture.

As we know, honesty is a very important moral character in the Islamic faith. As a well-known negative image, the wolf seems to be criticized here as a typical case of cunning and dishonesty. But the fact is different from what we think. Even the wolf plays the role of "scapegoat" in the Koran. Yusuf's brothers threw him into the well out of envy. Instead, they lied to their father with blood stained shirts, saying that the wolf ate his brother. The cunning and insidious model has become a role wronged and framed here. I don't know whether it should be said that the crime deserves it. Today, Yemenis will use the local proverb "you are Yusuf's wolf" to describe those who know they are wronged.

From this, we can see that under the background of Arab culture, the image of "wolf" in literary works has many aesthetic orientations. On the one hand, it is a sinister and cunning image similar to Chinese culture. On the other hand, it is the unique aesthetic orientation of Arab culture, such as appreciating the wisdom of wolves and playing the image of "scapegoat". As a common ground, the former can create a "comfort zone" for us in teaching Chinese as a foreign language and cross-cultural communication, and the latter is what we should clearly understand and pay attention to.

3.The Enlightenment of intercultural communication based on the difference of aesthetic orientation

When we refer to cross-cultural communication, it refers to the communication between people from different cultural backgrounds. Understanding and mastering the differences between the social value systems of China and the Arab region and their corresponding laws has a good guiding role for us to conduct cross-cultural communication, avoid cultural conflicts and obstacles, and prevent misunderstandings. Improving the practical skills related to cross-cultural communication can make us better communicate with foreign students whose mother tongue is



Arabic in teaching.

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This requires that we should not take it for granted in cross-cultural communication. We must determine the communication strategies based on the actual communication objects to avoid stereotype and the behavior discrimination under the guidance of stereotype. In the process of Chinese international education, we are required to fully prepare lessons, understand the cultural background of students in advance, respect differences, and seek common ground while reserving differences. Clear the way for the smooth development of teaching.

Strengthening the understanding of Arab culture will help both sides form a universal feeling for human culture, and help both sides use the wisdom of different cultures to jointly solve the problems faced by mankind. China Arab friendly cooperation has a long history. China and Arab countries have established all-round cooperative relations in the fields of politics, economy, trade and culture, It reflects the history of more than 2000 years of continuous friendly exchanges between the two major nationalities of China and Afghanistan since the period of Emperor Wu of the Han Dynasty. From a political perspective, such cooperation is an example of South South cooperation represented by developing countries, which not only benefits both sides, but also helps all third world countries to enhance their voice on the world stage; From the perspective of culture, it is a model of friendly cooperation between Chinese traditional culture represented by Confucian civilization and Arab Islamic culture represented by Islam. In a deep sense, cultural exchanges are emotional, ideological, and intellectual exchanges among the people of various countries, nationalities, and regions; It is an important bridge to enhance understanding and friendship between countries and nations^[4]

4.Conclusion

Strengthening the understanding of Arab culture is conducive to the formation of universal feelings for human culture and the use of the wisdom of different cultures to jointly solve the problems facing mankind. China Arab friendly cooperation has a long history. China and Arab countries have established comprehensive cooperative relations in the fields of politics, economy, trade and culture. Understanding the cultural differences between the two sides of the Strait is of great significance to international education and the exchange and dissemination of Chinese culture. The power of communication and exchange is enormous, and the pursuit of beauty is



common to all mankind. Therefore, we should pay more attention to the differences between Chinese culture and Arab culture, especially the aesthetic orientation of literary works. In order to better understand the cultural differences between Arab students, understand the different aesthetic orientations of both sides, and the historical and cultural background leading to this orientation, so as to avoid misunderstanding and better carry out teaching.

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Science and Technology to Help Social Forces to Participate in the Practice of Cultural Relics Protection and Thinking

Tao Zheng¹, Jia Meng²

¹China Foundation For Cultural Heritage Conservation, Beijing 100010, China

²Prince Kung's Palace Museum, Ministry of Culture and Tourism, Beijing 100009, China

E-mail: tzx12008@sina.com

Abstract

The participation of social forces in the protection of cultural relics is an urgent need for the development of cultural relics. With the development of the times and the advancement of means of communication, the use of science and technology in the process of social forces participating in the protection of cultural relics has become a new trend in recent years to help protect cultural heritage. Science and technology and communication is an important force to empower the protection of cultural heritage, but also an innovative way to interpret the long history and humanistic heritage of traditional Chinese culture from multiple perspectives. Through the form of "science and technology + culture + public welfare", empowering cultural relics protection and cultural communication, it can let more social forces participate, let more people pay attention to and understand the current situation of cultural relics, and it is a useful attempt to promote the creative transformation and innovative development of Chinese excellent traditional culture and tell a good Chinese story.

Keywords

Science and technology, Social forces, Cultural relics protection, Traditional culture dissemination

"How to better empower the protection and utilization of cultural heritage through science and technology and communication means" is one of the hot topics in the protection and utilization of cultural relics nowadays. Science and technology and communication is an important force to empower the protection of cultural heritage, a useful attempt to promote the creative transformation and innovative development of Chinese outstanding traditional culture, tell a good Chinese story, and an innovative way to interpret the long history and humanistic heritage of Chinese traditional culture from multiple perspectives. It is also an innovative way to interpret the long history and humanistic heritage of traditional Chinese culture. "The use of scientific and



technological testing and analysis to strengthen the knowledge of the value of cultural relics and the assessment of the current situation continues to serve as the basis for the development of the cause of cultural relics protection and restoration." [1]In addition, "how to make heritage resources to better inherit civilization and serve the community" is also a key topic of discussion in the industry, especially for the protection of small and medium-sized museums of cultural relics, relying on the government alone is unrealistic, it is necessary to give full play to the role of social organizations to pick up the pieces, innovative management, broaden the channels, and widely mobilize the participation of social forces. Based on these circumstances, through the "science and technology + culture + public welfare" means, can empower the protection of cultural relics, tell a good Chinese story.

I. Policy support

1.1 Science, technology and innovation

1.1.1 The General Office of the State Council issued the "14th Five-Year Plan" for the protection of cultural relics and scientific and technological innovation, "clearly puts forward" comprehensively strengthen the scientific and technological innovation of cultural relics, to build the deep integration of industry, academia, research and use of cultural relics science and technology innovation system "task.

1.1.2 At the thirty-ninth collective study of the Political Bureau of the Central Committee of the Communist Party of China, it was proposed that the development of digitization should be accelerated, the means of transformation should be innovated, the construction of platforms should be strengthened, the unique charms of Chinese outstanding traditional culture should be displayed in many ways, and the results of research on the protection of cultural relics and cultural heritage should be promoted and shared by all.

1.1.3 The Opinions on Promoting the Implementation of the National Cultural Digitization Strategy clearly puts forward the key tasks of "encouraging diversified subjects to rely on the national cultural network to jointly build a cultural data service platform" and "encouraging and supporting cultural institutions to access the national cultural network and make use of the cultural data service platform". The Opinions clearly put forward the key tasks of "encouraging diversified subjects to build a cultural data service platform together relying on the national cultural network" and "encouraging and supporting various cultural organizations to access the national cultural network and make use of the cultural data service platform.

1.1.4 General Secretary Xi Jinping, during his visit to Renmin University of China, emphasized the spirit of "applying modern scientific and technological means to strengthen the protection, restoration and comprehensive utilization of ancient books, deeply excavating the philosophical thoughts, humanistic spirit, values and moral norms contained in ancient books, and promoting the



creative transformation and innovative development of outstanding traditional Chinese culture", reflecting the importance of the role of science and technology in the protection of cultural heritage, in addition to its empowerment of cultural heritage. In addition to the important role of science and technology to empower the protection of cultural heritage.

1.1.5 Since the 18th CPC National Congress, the CPC Central Committee, with Comrade Xi Jinping as its core, has attached great importance to cultural relics work, and has made important instructions and approvals for the protection of low-level immovable cultural relics. In the preface of "Ancient Alterations in Fuzhou", it is pointed out that "to protect ancient buildings and cultural relics is to preserve history". In October 2020, the central leadership instructed on the "Problems and Policy Suggestions on the Protection and Management of Low-Level Immovable Cultural Relics" that "many of the so-called low-level immovable cultural relics are valuable, and are the physical carriers of Chinese culture and the historical memory of the Chinese nation". The so-called low-level immovable cultural relics, many of which are very valuable, are the physical carriers of Chinese culture and the historical memory of the Chinese nation. Firmly stop the large-scale demolition and construction, and preserve the valuable cultural relics". The General Office of the Central Committee of the Communist Party of China and the General Office of the State Council on Strengthening the Reform of the Protection and Utilization of Cultural Relics points out that: to form a pattern of cultural relics work led by the Party committee, responsible by the government, with the collaboration of departments and the participation of the community; to improve the mechanism of social participation, adhere to the government's leading role, diversified investment, and mobilize social forces to participate in the protection and use of cultural relics actively.

1.2 Participation of social forces

1.2.1 At the 19th National Congress of the Communist Party of China (CPC), the general requirements were put forward for "mobilizing the participation of a wide range of social forces, and striving to come up with a road of cultural relics protection and utilization in line with national conditions".

1.2.2 In 2022, the State Administration of Cultural Heritage issued the Opinions on Encouraging and Supporting Social Forces to Participate in the Protection and Utilization of Cultural Relics and Buildings. Encouraging and supporting social forces to participate in the protection and utilization of cultural relics is an important measure to improve the mechanism of social participation and promote the reform of the protection and utilization of cultural relics and the high-quality development of cultural relics.

1.2.3 The Opinions on Promoting the Work of Ancient Books in a New Era also clearly sets out the guidance of "supporting and guiding citizens, legal persons and other organizations to participate in the protection and inheritance of ancient books in the form of donations, financial



assistance and the establishment of foundations in accordance with the law". This is a reflection of the side, in the financial funds do not cover the place, mobilize social forces to participate in the protection of ancient books is to promote the development of the industry, the dissemination of culture is an important means.

2. Analysis of cases and practices

2.1 Industry cases

2.1.1 Digital Dunhuang. In the late 1980s, the Dunhuang Academy began to put forward the concept of "digital Dunhuang", using computer technology and digital image technology to achieve the permanent preservation and sustainable use of Dunhuang cave artifacts. Compared with ordinary cultural relics, the digitization of murals and colored sculptures in Dunhuang caves faces many difficulties. 2016, the "digital Dunhuang" resource library on-line, for the first time to the world to share free high-definition images of Dunhuang caves and panoramic roaming. After years of development, Dunhuang Mogao Grottoes to overcome the problems, has formed a set of standardized procedures, mastered a number of digitization core technology, produced a wealth of digitization results. With the national support for the cultural industry, Dunhuang's digitization of grotto resources in-depth excavation, extracted a lot of creative materials with distinctive characteristics, so that the colorful grotto art into all aspects of life. "Digital Dunhuang" series of creative products, but also received praise from all walks of life. 2018 June 7, by the China Heritage Fund, China Dunhuang Cave Conservation Research Foundation, Dunhuang Academy, Tencent Public Welfare and Xinhua Public Welfare co-sponsored the Dunhuang "digital feeder" public fund-raising project in Tencent public welfare. "The project was launched on the Tencent Le Donation platform. The project is the first time in the history of the Dunhuang Mogao Grottoes for the public to carry out online public fund-raising activities, through the "wisdom of the bag" and other pleasant H5 interactive way to disseminate, aimed at the public welfare platform through the Internet, digital science and technology to recreate Dunhuang culture, so that the public to participate in the protection of Dunhuang murals in the digitalization.

2.1.2 "Civilization Watch Project". The "House of Cultural and Museum Volunteers" project in Shanxi Province has made efforts to explore the path of social participation in the protection and utilization of culture, from the creation of a website on cultural and museum knowledge, to the holding of public lectures, to the participation of science and technology in cultural research, to the construction of a "reservoir of talent" for university students. The program of "House of Cultural and Museum Volunteers" mainly relies on the cooperation of several groups. For example, it invites experts in culture and heritage to carry out regular lectures, guides scientific and technological enterprises to use scientific and technological means to participate in the protection of cultural relics, and carries out various kinds of outdoor study activities, and so on. Through the



project of "House of Cultural and Museum Volunteers", archaeology, ancient architecture, museums and other major fields have made multi-point efforts to realize the overall linkage of cultural relics protection, utilization, research, display, management and services with the help of scientific and technological innovation and talents.

2.2 Cases of practice

2.2.1 Traveling the Great Wall in the clouds. "The "Cloud Tour of the Great Wall" is a series of public welfare achievements created by the China Heritage Fund and Tencent Charity Foundation, in collaboration with the School of Architecture of Tianjin University, the Great Wall Station, and many other Great Wall protection and research professional organizations and social groups in the past 22 years. The launch of "Cloud Tour of the Great Wall" is not only a successful practice of technology-enabled digital cultural preservation, but also a useful exploration of innovative concepts and paths of cultural relics protection. The small program "YunYou Great Wall" makes use of scientific and technological means to realize the immersive experience of archaeology, cleaning, masonry and other repair processes, and more interestingly shows the connotation of the Great Wall and the scientific concept of protection and repair to the public comprehensively, and interprets the Great Wall's long history and humanistic heritage in an innovative way from multiple perspectives, which provides valuable information for the promotion of cultural relics to come to life, expanding cultural exchanges and enhancing international communication. It provides valuable experience for promoting the living of cultural relics, expanding cultural exchanges with foreign countries and enhancing international communication. At the same time, the small program transforms the online behavior of the public into a public welfare project through "Little Red Flower", which directly establishes the connection between the public and cultural heritage protection, and is another landmark example of the innovative application of science and technology in the field of cultural heritage protection and public welfare.

2.2.2 Huqiu Pagoda Shadow Garden digitization. Huqiu three-dimensional digital modeling, China Heritage Fund Rongchuang Ancient Architecture Protection Special Fund and Huqiu Mountain Scenic and Historic Spot cooperation to carry out the "Pagoda Shadow Garden digital protection" project. This project empowers public welfare through digital technology, with the help of real-life three-dimensional modeling as the core technical means, high-precision data acquisition and modeling processing of three-dimensional topography and landscape near the Tower Shadow Garden including the core scenic spots of Huqiu, completing the three-dimensional digitization of the Tower Shadow Garden and the core scenic spots around it, and realizing the most comprehensive, real and accurate record preservation of the current situation of Huqiu to ensure the "originality" and "authenticity" of the heritage. "originality" "integrity", highlighting the continuity of science and technology. This project for the protection, research and adaptive use of ancient architecture, provides a reference to the direction of cooperation, so that the value of ancient architecture and garden art and culture to further enhance the excavation of excellent



traditional culture, cultivate the ancient construction heritage force, etc., has an extremely important significance.

2.2.3 "Ancient Books Through Time and Space" micro-documentary. 2022, by the China Heritage Fund, the National Library and Byte Jump Public Welfare as a joint guiding unit of nine episodes of micro-documentary "Ancient Books Through Time and Space" in the watermelon video on-line broadcast. The film through the cultural relics digital variety micro-documentary form to tell the ancient books under the mask of high cold those vivid, interesting and moving stories. Micro-documentary 5 cumulative playback has exceeded 34 million times / times, jittery topic playback of more than 29 million times / times, and in Zhihu, Douban, microblogging and other social platforms triggered a wide range of discussions. During the dissemination of the micro-documentary, relevant mainstream media and KOLs highly recognized the cultural heritage value of the micro-documentary, and more than 30 media followed up the report. For example, Xinhua, Guangming Daily, China Youth Net, Crow Movie and many other famous media and self-media people followed up the report. It breaks the public's inherent impression of ancient books and brings ancient books and traditional culture into the public's view, especially the young groups.

In addition to the above cases, since 2016, the State Administration of Cultural Heritage and other six departments jointly issued the "Internet + Chinese civilization" three-year action plan, the national cultural and museum institutions, Tencent, Baidu and other head of the technology enterprises, as well as CCTV, People's Daily Online, Xinhua Net and other mainstream media and media platforms have to join, through 5G, AR, VR, artificial intelligence and other technologies have launched a large number of digital cultural excellence, such as "cultural relics of the space-time roaming", "meet Dunhuang" and other digital exhibitions, "National Treasure", "if the national treasure will talk", "but there are also books" and other cultural relics of digital variety, film and television, as well as short videos. Overall, the mode of "science and technology + culture + public welfare" has become a popular form of cultural communication.

3.Direction of Thinking - Prospect of "Digital Public Welfare Multi-Purpose Platform for Cultural Relics Protection"

Based on the "Opinions on Promoting the Implementation of the National Cultural Digitization Strategy" and the "14th Five-Year Plan" for cultural relics protection and scientific and technological innovation and other key policies, in the objective situation that it is difficult for the state to support the industry in a comprehensive manner, try to take the small and medium-sized museums and libraries (antiquities libraries) in the industry as a breakthrough, and join hands with the Internet science and technology enterprises, Internet platforms or government data platforms. platform or government data platform, the future can try to "technology empowerment + social



participation + cultural display" form, for the establishment of a nationwide virtual display, academic research, revitalization and dissemination of the use and public welfare to feed the "cultural relics protection of digital public welfare multi-faceted platform".

3.1 Integration of resources with virtual display as an entry point

In the form of social force participation, under the guidance of the competent unit to industry small and medium-sized museums, libraries, etc. as a breakthrough, around the low level of movable cultural relics to carry out data collation work and digitization of ancient books, through the public welfare organizations and small and medium-sized museums to reach cooperation (especially in ethnic minority areas), in order to help them in the free platform on-line announcement of the premise of the digital resources in the construction of a digital platform in a different form of the integrated On the premise of assisting them to publish their digital resources on free platforms, the integrated resources will be put online virtually for the public in different forms on the digital platforms built.

3.2 Relying on data resources to carry out academic research

Based on the data with virtual display conditions, integrate resources from all walks of life to promote cultural relics research. Combined with the small and medium-sized museums of cultural relics resources and academic resources, prying the national expert resources for the local museums of the research bottlenecks to provide the conditions to solve the problem. At the same time, it can try to unite multiple museums to carry out seminars and youth study activities on industry hot topics, pain points and restoration problems. In addition, we can try to carry out the "antiquities forum" live activities through the platform of mass media, especially the network of new media, and invite industry leaders and famous experts to speak out in the cultural relics forum and salon on the topics of cultural relics protection, activation and utilization, academic specialties, and policy guidance, etc., and to meet the public's interest in antiquities and cultural relics and cultural relics and to meet the public's interest in them. Meet the public level of ancient books and cultural knowledge needs.

3.3 For digitization and academic research to form results transformation

Protection, good research, good utilization and good inheritance" as the principle, integrating the tripartite cooperation among the government, cultural institutions and enterprises with policies and public welfare activities as the grips, actively seeking support from the government, fully guiding the enthusiasm of museums and libraries in terms of cultural relics protection institutions, and providing attractive conditions to attract the participation of Internet enterprises and resources of cultural enterprises in terms of social forces. Internet enterprises, cultural enterprises resources; through creative training, lectures, etc. to further form a new form of cultural resources, design team/director and technology-enabled digital cultural creativity transformation; the use of



diversified forms of communication, including film and television, variety shows, short videos, cultural products, etc., and with the help of mass media platforms, online media and new media to further enable the public to understand the cultural relics and the heavy historical stories behind the cultural relics. historical stories behind the cultural relics.

In the above three aspects of the joint efforts, a preliminary "cultural relics protection digital public welfare multi-platform", a relatively stable chain of cooperation, an initial "mutual benefit and win-win" system has taken shape. "Through the scientific and effective use of digital technology for cultural relics protection, is conducive to both the value of cultural heritage heritage heritage and comprehensive protection, to carry forward the Chinese nation's long history of heritage is very beneficial." [2]Ultimately, through the "science and technology + culture + public welfare" form, science and technology from the community forces for heritage conservation units to carry out heritage protection, research and even digitization to provide support to help the industry to enhance their own level of digitization, output more research, protection, heritage results; through the "science and technology + culture + public welfare" form, the "science and technology + culture + public welfare" form, the "science and technology + culture + public welfare" form, the "culture + culture + public welfare" form. Culture + public welfare" form, but also for the social forces involved in heritage protection to build a platform, social forces through platform cooperation to enrich their own cultural industry digital resources, the use of digital resources and part of the research results to explore the transformation of cultural creativity, which can take out a part of the proceeds of public welfare organizations to feed the heritage protection industry; through the "science and technology + culture + public welfare" form. Culture + public welfare" in the form of "science and technology + public welfare", so that sleeping in museums, libraries and books in the excellent traditional Chinese culture through new forms to show in front of the public, guiding the public, especially young people, know the heritage, love the heritage, but also for the protection of cultural relics, inheritance and promotion of the new opportunities provided.

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An Experimental Study of the Management Motivation Thought of "Guanzi" and Its Contemporary Reference

Xu Shujie

Zibo Vocational Institute, Zibo 255300, Shandong Province, China

E-mail: 839202218@qq.com

Abstract

The book "Guanzi"(《管子》) contains rich and profound experience of governance and management ideas, especially the incentive ideas are full of wisdom, which are still useful inspiration and important reference for organizational management. This paper analyzes the management incentive ideas of Guanzi to explore its value for contemporary management.

Keywords

Guanzi, Motivation, Thought, Contemporary reference

As the "teacher of the saints", "the first phase of China", Guanzhong(管仲) from the government for more than 40 years, in the state of qi has implemented a full range of political, economic, military, social and other aspects of the reform, so that the state of qi, and assisted qi huan duke achievement of the great cause of the first hegemony of the Spring and Autumn Period. Its ideas are concentrated in the "Guanzi", the book's content is vast and complex, the idea of profound and rich support, involving the economy, politics, military, philosophy, natural sciences and many other aspects, known as the encyclopedia of the state governance. It is worth noting that the book contains a large number of factors about the idea of national governance, especially the management incentive ideas are particularly profound, unique, and still has a very important value of the times. Based on the in-depth analysis and discussion of the management incentive ideas in "Guanzi", this paper explores their value for contemporary management.

I. The Management Motivation Ideas of "Guanzi"

1.1 Concern for the human person and systematic discussion of human nature issues

The core of management is people, and the management of people must understand and grasp the



fundamental problem is human nature The problem. It can be said that the understanding and exploration of human nature is a logical thread in the development of management theory. Especially in Western countries, the study of human nature has been relatively systematic, and has experienced the evolution from "economic man", "social man", "self-actualized man", "complex man" to "cultural man". human being" to "cultural human being". The issue of human nature has also attracted the attention of ancient thinkers in China, such as Mencius, who put forward the theory of "sexual goodness", and Xunzi(荀子), who put forward the theory of "sexual evil". "Guanzi" also made a profound discussion on the issue of human nature. First, it puts forward the people-oriented idea of "putting people first". Guanzi - hegemony"(《管子·霸言》) pointed out: "The beginning of the hegemony of the king, people-oriented, this rule is the country solid, this chaos is the country in danger" ^[1] (hereinafter cited the "Guanzi" only note the title of each chapter). Here "people-oriented", that is, people's livelihood, people-oriented, which is the first time in Chinese history, highlighting the importance of Guanzhong's(管仲) people and their awareness of the importance of the realization of the hegemony. Secondly, based on this, he discussed the characteristics of human nature. "Xing Shi Jie"(《形势解》) says: "The people come when there is benefit, and go when there is harm. The people from the profit also, such as the water go down, in the four directions without choice also." "Jin Cang"(《禁藏》) said: "The feelings of all people: get the desire is happy, meet the evil is worried, this noble and lowly of the same also"; "The place of the benefit, although thousands of feet of the mountain, nothing is not on, the deep source of the following, nothing is not into it." "Ban Fa Jie"(《版法解》) also said: "All people, all want to profit and evil harm." These are enough to see, as early as more than two thousand years ago, "Guanzi" has been well versed in the issue of human nature, has recognized that people are self-interested, tend to profit and avoid harm is a characteristic of human nature, the pursuit of profit is the natural nature of man. Thirdly, it is believed that human nature can be mobilized through the human nature of the situation to mobilize people's enthusiasm. "Wu Fu"(《五辅》) said: "The best way to win the support of the people is to give the people benefits." "Xing Shi Jie"(《形势解》) said: "If the people are to be obeyed (or bound), they must first be given the benefit, so that the people themselves may come without being called upon" "Ban Fa Jie"(《版法解》) also said: "Those who can share the interests with the world can gain the world, and those who monopolize the interests of the world will lose the world." It can be seen that "Guanzi" not only has some insight into the characteristics of human nature, but also believes that human nature can be guided. It further recognizes that although human nature tends to avoid harm, it can be guided by the situation, i.e., by letting the people obtain benefits and satisfying their needs to mobilize their enthusiasm and then win their hearts and minds. Fourthly, it believes that people's interests should be given in good measure. If there are no restrictions on personal benefits, they will lose their incentive effect. This is because if more benefits are given, people will not take them seriously and will become inert, "Prices are low, it is easy to make a living, scholars will survive" ("Shan Zhi Ji"(《山至数》)).

1.2 An excellent treatment of the question of human needs

On the basis of an in-depth understanding of human nature, "Guanzi" also gives a wonderful exposition of human needs. The "Mu Min"(《牧民》) says, "The people have sufficient granaries, adequate clothes and food, so that they can take into account etiquette, honor and shame." It means that when the people's granaries are sufficient and they are well clothed and well fed, they



can take into account etiquette and pay attention to honor and shame. It can be seen that "Guanzi" has already recognized that "solid granary" and "sufficient food and clothing" are the basis for "knowing manners and etiquette" and "knowing honor and disgrace". It also recognizes the multi-level nature of human needs, that is, people not only have the need for food and clothing and other basic survival needs, but also have the need for honesty and shame, honor and disgrace, and other spiritual needs, and it has been recognized that food and clothing is the first need of human beings, and that only by solving the need for survival can we talk about the satisfaction of spiritual needs. This and the American psychologist Maslow's hierarchy of needs theory has the same flavor, and than Maslow's point of view put forward more than two thousand years earlier. The Mu Min(《牧民》) said, "When the people fear sorrow, I will give them comfort; The people fear poverty, so I will make them rich; When the people are afraid of danger, I calm them down; The people feared extinction, so I multiplied them. Because I can make the people happy, they can bear their troubles for me; If I can make my people rich, they can endure poverty for me; If I can stabilize the people, they can bear the burden for me; I can make the people fertile, and they will die for me. " Here, Guanzi proposes to "follow the four desires of the people"(从民四欲) and "impose restraint on the people"(取民有度), in which the "four desires" refer to the people's needs for happiness, well-being, procreation, and security, etc., and argues that It is believed that only when the above needs of the people are satisfied and the people are taken in moderation can the country be strong and the people be rich. From the above, it can be seen that the Guanzi has already recognized that human needs are diversified and multi-level, both material and spiritual, and that they should be satisfied.

1.3 Managers should motivate their subordinates by leading by example.

According to the "Guanzi", managers have a great influence on their subordinates, as the saying goes: "When the upper level deviates from its way, the lower level loses its way" (《心术上》(《Xin Shu Shang》)).and "If one's behavior is not correct, the people will not be convinced" (《心术下》(《Xin Shu Xia》)). Because of this, the "Guanzi" requires managers to start with themselves, set an example, and set an example. The "Mu Min"(《牧民》) says: "To control the people, the key is to see what the monarch values; To guide the people, it is mainly to see what the monarch advocates. To call on the people, the key is what does the monarch like and dislike." "Jun Chen Shang"(《君臣上》) also said: "The way of the king, line law repair system, the first people to serve also." "If the prince himself is well cultivated, the people will be educated. When the king is virtuous, the officials can manage it. The key to managing officials and civilizing the people lies in the monarch." From this, it can be seen that "Guan Zi" has recognized that if the monarch is strict with himself, starts from himself in everything, and strengthens his moral cultivation, he will form majesty in people's mind. Therefore, he asked the monarch to set an example and take the lead in obeying the law, so as to achieve the function of inspiring his subjects.

1.4 Theory and practice on the principle of incentives

Guanzhong in the long-term practice of auxiliary government, not only for the object of incentives, namely, the characteristics and needs of people, but also recognize the subject of incentives, namely, the role played by managers, in addition, he also on the implementation of incentives



should be followed by the principles of the discourse and practice.

First, should "An Ji Ding Shi"(按绩定食) and rewards should be given according to merit. According to the "Guanzi", "An Ji Ding Shi"(按绩定食) and rewarded according to merit. "Quan Xiu"(《权修》) said: "Those who govern the people should be rewarded according to the merits of the people, which cannot but be carefully considered. Those who have done more merit will be rewarded more, those who have done less merit will be rewarded less, and those who have done no merit will not be rewarded." Ming Jie Fa (《明法解》)"Reward for the merits of the case, and punish for the sins of the case." To "Investigate ability when bestowing offices; graduate the salaries when making awards. Such is the crucial factor when employing the people." (《明法解》). It can be seen that "Guanzi" believes that talents should be incentivized in accordance with the principle of "rewarding and punishing those who are good at their work" and "rewarding and punishing those who are good at their work". Otherwise, it will lead to the undesirable consequences of "the people leaving the top", "the people not doing their best", "the people cheating more", "the people stealing luck", etc. This will lead to such hazards as "failing to accomplish anything and not being able to respond to the enemy".

Secondly, not only should rewards and punishments be utilized in parallel, but also rewards and punishments should be clearly distinguished, and rewards and punishments should be proportionate. "Guanzi" also advocates that rewards and punishments should be clear. "Quan Xiu"(《权修》) says: "If rewards and punishments are clear, the warriors will be persuaded." And "if rewards and punishments are not clear, then the people will lighten their production." It can be seen that "Guanzi" has long recognized the importance of strict reward and punishment. At the same time, "Guanzi" believes that rewards and punishments should be proportionate. Because "It is to make all the wise men give wisdom, all the murders give strategy, all the works give skill. Is that how you govern?" (《山至数》(Shan Zhi Shu)) and "Excessive rewards lead to financial scarcity; excessive penalties lead to tyrannical governance. Fiscal scarcity and brutal governance will lead to a loss of popular support." "If the reward is heavy, then the upper level will not give, if the punishment is abusive, then the lower level will not believe" ("Jun Chen Xia"(《君臣下》)). From the above, we can see that "Guanzi" has recognized that rewards and punishments should have certain limits, and it is not desirable to reward or punish too heavily or too lightly. If rewards and punishments are too light, they will not be effective; if rewards are too heavy, they will lead to waste. Too heavy a punishment will lead to tyranny, and all these will lead to the loss of the people's heart. In other words, he believes that there are limits to both rewards and punishments.

Thirdly, rewards and punishments should be fair, just, open and transparent. According to the "Guanzi", administrators should be impartial in the administration of rewards and punishments, and should not be sentimental; they should "punish without shying away from their relatives and noblemen" ("Li Zheng"(《立政》)). At the same time, rewards and punishments should be credible and trustworthy to the people, because "if rewards and punishments are not credible, the people



will not be able to take them" ("Quan Xiu" (《权修》)). "Explicit rewards are not costly, and explicit punishments are not violent" ("Shu Yan" (《枢言》)), the specific content of rewards and punishments must be made clear to the people before they are carried out. At the same time, "Guanzi" also advocates that rewards and punishments should be made public. The "Li Zheng" (《立政》) says: "Things will be done, the number of rewards and punishments must be made clear first." It means that to do things, before the specific operation, the standard of reward and punishment must be stated clearly first, which can be seen that "Guanzi" attaches importance to the openness and transparency of reward and punishment.

Fourth, the goal of incentives should be clear. According to the "Guanzi", incentives should be clearly goal-oriented. In order to achieve the goal of incentives, it is suggested in the Shan to Numbers that managers should reward those who are capable with material and spiritual rewards, and implement the reward and punishment methods of "rewarding those who have done well" and "rewarding those who have done well with more food", so as to realize the goal of "wise men do their best, schemers do their best, and craftsmen do their best" ("Shan Zhi Shu" (《山至数》)). "The wise man does his best, the strategist does his best, and the hundred craftsmen do their best", in order to achieve the management goals. ("Shan Zhi Shu" (《山至数》)),

Fifth, rewards should be advanced. "Guanzi" also suggests that rewards should be given in advance. "Qing Zhong Yi" (《轻重乙》) records that Guan Zhong (管仲) offered the Duke Huan of Qi (齐桓公) the plan of "素赏之计" (A trick to reward in advance). Guan Zhong conducted a "pre-reward" to the soldiers, with up to 42,000 jin of national annual land rent income, the soldiers were rewarded in advance, so that the morale was excited, the Lai army was defeated and fled, and the Qi Army won a complete victory. This is the positive effect of advance incentives.

2.The management incentive ideas of "Guanzi" for contemporary management

2.1The concern for human beings in the "Guanzi" and the practical implications for the problems of human nature

The concern for human beings and the systematic discussion on human nature in "Guanzi" are extremely valuable under the historical conditions at that time, and even today, they are still glittering with glittering light, and they have important reference value for contemporary management, especially the management of human nature. Firstly, the management significance of "people-oriented" thought of "Guanzi" should not be underestimated. All management is, in the final analysis, the management of people. Therefore, "people-oriented" captures the core and essence of management, especially in contemporary society, "people-oriented" has become the consensus of managers. In organizational management, to truly achieve "people-oriented", we should pay close attention to the needs of people, we must respect people, people as the starting point for the selection, development and implementation of management strategies and incentives,



think of what they want to give them what they need, for what they want, the only way to "people-oriented" to be put into practice. Only in this way can "people-oriented" be put into practice, and can also better motivate people to effectively achieve organizational goals. Secondly, the insight of "Guanzi" on human nature is quite inspiring for contemporary management. The precious thing about the thought of human nature in Guanzi is that it does not make a simple value judgment of "good" or "evil" on human nature, but analyzes the characteristics of human nature and recognizes its positive significance for the realization of hegemony. Through the human nature to mobilize people's enthusiasm and win people's hearts [2]. Contemporary managers should also learn from the "Guanzi" of human nature thought, according to the individual characteristics of different human nature, to take different management strategies and methods, the establishment of targeted incentive system, but also should be human nature should be guided correctly, in order to give full play to the positivity of the organization's members, so that the incentive organization employees of reasonable behavior, and unreasonable behavior of the restrictions thus enhance the effectiveness of the management of incentives.

2.2 Practical application of the idea of human needs in “Guanzi”

Through the above discussion, we can see that "Guanzi" not only recognizes the diversity and multi-level nature of human needs and proposes that human needs should be satisfied, but also proposes that different incentives should be implemented for different human needs. This idea has strong practical significance. In contemporary management, many organizations and teams have implemented incentives, but the results are not satisfactory. The reason for this is closely related to the lack of targeted incentives, in reality, the needs of subordinates vary from person to person, from time to time, with multi-level, diversity, complexity and other characteristics, and managers of subordinates need to understand too simple and absolute, and then the implementation of incentives is also a one-size-fits-all approach, which can easily lead to the subordinate's personalized needs are difficult to be met. Therefore, contemporary management should learn from the "Guanzi" about the human needs of the discussion, pay attention to the targeting of incentives, to do according to the needs of incentives. Specifically, that is, managers should be in-depth research and communication, diligently understand the situation, timely understanding of the employee's need level and the need for structural changes, and to meet accordingly. Only in this way, can improve its effectiveness, enhance its incentive strength, so as to enhance the relevance and effectiveness of incentives.

2.3 Important lessons for contemporary management from the management motivation ideas of “Guanzi”

The discussion in "Guanzi" about managers motivating their subjects by setting an example is actually about an effective method of motivation - influence-based motivation. In modern management, influence-based motivation is a way for managers to influence, infect and motivate their employees with their exemplary words and deeds, so as to stimulate the enthusiasm of the employees. Managers who lead by example and set a good example for their subordinates, is a



silent order, great incentive, will produce a strong infectious force and influence. Visible, the role of the manager's example is always the most influential and effective method of motivation. Therefore, positive people first positive self, management before doing, in contemporary management, managers in the process of motivation of subordinates, not only to effectively improve the incentive approach, but also to set an example, be the first to do a good job of example, with their own actions to sensitize subordinates, drive subordinates, influence subordinates, which can produce a huge demonstration and cohesion, effectively motivate and unite the staff, and the top and bottom of the heart, and jointly to achieve the goals of the organization. The organization's goals can be achieved together by motivating and uniting the staff effectively.

2.4 Practical reference to the idea of reward in the Guanzi

The idea of rewards and punishments in Guanzi is mainly reflected in the aforementioned principles of rewards, which are also often followed by managers in the process of contemporary management incentives, and as early as more than 2,000 years ago, Guanzi had already made a discussion, which shows its wisdom and foresight. Competition in modern society is, in the final analysis, the competition of talents. As the so-called "Shi Ji -Shang Jun Lie Zhuan"(《史记·商君列传》) said: "If you get support and support, you will prosper; if you lose people's support and support, you will perish." Therefore, only the organization in attracting talent, using talent, retaining talent and cultivating talent and other aspects of continuous incentives to mobilize the enthusiasm and creativity of employees, in order to maintain the evergreen tree of competition. In order to enhance the effect of incentives, the organization should, on the one hand, pay attention to the development of incentives and incentive mechanism, on the other hand, should also follow some basic principles. Drawing on the discussion of "Guanzi" on the principle of reward, based on the general law of organizational management, managers should follow the following incentive principles in the implementation of incentives:

First, the principle of fairness and reasonableness. First, incentives should be reasonable and transparent. Should be in accordance with the size of the employee's personal ability and contribution and the size of the role, to give encouragement or reward, on the merits of the reward. Without transparency, employees lack an objective and fair yardstick in their minds to measure the fairness between what they get and what they pay. If the establishment of a transparent pay system and performance appraisal results linked to the effect will be received. When employees with good performance get rewards and pay raises, they will be motivated to work better, and those employees with poor performance will also catch up by trying to improve their behavior, thus forming a virtuous cycle of positive incentives [3]. Secondly, when implementing incentives, it is important to be even-handed and there should not be any subjective bias or preference. At any time, to anyone, managers should use the same yardstick for measurement of subordinates, subordinates get the rewards and punishments can not be strict and loose, inconsistent, should always be consistent.



Second, the principle of combining material and spiritual incentives, positive and negative incentives. First, the principle of combining material and spiritual incentives. Material incentives and spiritual incentives are two different means of incentives, indispensable and complementary, the former is the materialization of the latter and the basis of the latter is the sublimation of the former, the two can not be abrogated, therefore, in the specific implementation of incentives, we should adhere to the principle of the organic combination of material incentives and spiritual incentives. Second, the principle of combining positive and negative incentives. Positive incentives, that is, from the positive to give encouragement, reward, negative incentives, that is, from the reverse to be stimulated, punished, the two are indispensable aspects of incentives, are necessary and effective, therefore, in the implementation of incentives, we must get out of the incentives to encourage the understanding of the misunderstanding of the rewards, adhere to the principle of the organic combination of positive incentives and negative incentives, which form the incentives reasonable, to achieve motivational goals.

Thirdly, the principle of proportionality of rewards and penalties. Reward and punishment will directly affect the incentive effect, too heavy or too light will affect the incentive effect. The award is not in place, the punishment is small, it is difficult to mobilize employees to complete the task enthusiasm. Therefore, in the practice of incentives, managers should take a good measure of rewards and punishments, neither too heavy, nor too light.

Fourth, the principle of clarity. First, the goal is clear, the purpose of incentives is what needs to be done and how it must be done; second, the standard is clear. Incentive goals, objects, standards, specific content should be clear and transparent, to reach a consensus. In the incentive process, more clarity, less blindness and passivity.

Fifth, the principle of timeliness. In management, the more timely incentives, the more conducive to the people's passion to the climax, so that their creativity continuous and effective to play out. If the "time has passed", the time dragged too long, and then the intensity of the reward or punishment will lose its significance. Therefore, in the implementation of incentives, bearing in mind the principle of timeliness, more "reward does not exceed the time" of timely rewards and early rewards. Whether it is positive or negative incentives, should be implemented as early as possible, as soon as possible, more "Wei Yu Chou Mou"(repair the house before it rains;don't have thy cloak to make when it begins to rain), less "Wang Yang Bu Lao"(mend the fold after a sheep is lost).

To sum up, the classic work of Qi culture "Guanzi" is full of rich and profound management wisdom, especially its management incentive ideas are particularly profound and unique, which still has very important reference value for today's organizational management. In-depth study, excavation and interpretation of the ideas of governance and management wisdom in "Guanzi" will undoubtedly have an important reference value for the improvement of modern organizational management.



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Analyze the Material Desire and Lust in Strindberg's Works-- Take "Miss Julie" and "Spoksonaten" as Examples

Zhang Wenjie

Shandong University of Technology, Zibo 255022, Shandong Province, China

E-mail: 1636752574@qq.com

Abstract

"Miss Julie" and "Spoksonaten" are both important works in Strindberg's theatre creation process, and their common point is that they both carry out the deep expression of material desire and lust in different forms. To analyse the inevitability of the expression of material desire and lust in Strindberg's dramatic creations, we take the two works as examples to analyse the connotation of the expression of desire and lust: presenting an ugly and alienated real world, expressing his own sensual experience and rational cognition of the bourgeoisie's inferiority of the materialistic supremacy, and endowing it with the possibility of the value of seeking life in disillusionment, and sounding an alarm against the indulgence in material desire and lust, while at the same time, in the situation of the disintegration of the social value system, the social value system has become more and more important, which is the reason for the development of the social value system. In a situation where the social value system is falling apart, a wish for goodness is implicitly inserted.

Keywords

Strindberg, Theatre, Lust, Materialism

Strindberg as the "Father of Modern Theatre in the World", but his life is poor and disappointing, deeply emotional and the trauma of the times, so that the second half of his psychological state of abnormality, long-term in a half-conscious and half-insanity, with Nietzsche, Freud, Schopenhauer's anti-rational philosophy of the view of the community, and thus his middle and later works are with a strong secretive. As a result, his middle and late works are heavily coloured with mystery and pessimism, and he tries to explore the edge of "crime and punishment" to expose the darkness of human nature and the ugliness of the human world. Although "Miss Julie" and "Spoksonaten" are representative works of naturalism and expressionism and exist in different



dramatic styles, the materialistic and erotic desires in these works present Strindberg's morbid view of society in an extremely explicit way. "Miss Julie" takes stock of the pessimistic course of class disorder under the order of pyramid-like social structure, digs deep into the deep-rooted slavery characteristics of the masses, and extracts the moral constraints and the holy light of faith by setting up the realistic predicament of the total collapse of self-consciousness, in which endless desires make people become at a loss due to the breaking of the established norms of their cognition. Strindberg not only expresses his ideas with unique artistic expressions, but also pays attention to the pain and pain of personalised emotional experience of human beings. Strindberg not only uses unique artistic expression to express his ideas, but also pays deep attention to the pain and powerlessness of personalised emotional experience, so that the world can be alerted to the need for self-healing. The Sonata of Ghosts sets the overall tone of the play with multiple souls, and forms an intricate network of social relationships on this basis. The boundaries between life and death are blurred and broken, the deep desire of human nature cannot be dissolved and redeemed even by death and disillusionment, and the value system of human beings is falling apart along with the unlimitedly expanding desires. This drama does not pursue a limitless closeness to reality, but rather expresses the deformed human nature and the degradation of social morality in a unique and morbid way.

1. Cross-currents of material desires

From the mid to late 19th century, the second industrial revolution promoted the rapid development of science and technology, which satisfied the requirements of social productive forces and provided a strong guarantee for the rapid rise of the capitalist economy. However, the concentration of capital and the competition for interests, and the pathological family and social relations formed by the bourgeoisie for their own interests, have come to the fore. Marx once said: "The bourgeoisie has torn off the veil of warmth and affection that covered family relations, and has turned the relations between people into naked money relations." Strindberg has sharply revealed this problem with his keen perspective and punctured the end of the material world with his theatre works.

1.1 The vortex of materialistic desire across class in "Miss Julie"

Jean, the manservant who aims at crossing class barriers and destroying the chastity of the aristocratic lady, is the collector of materialistic desires in the whole play. He is not only materialistic in his desires, drinking a bottle of red wine with a yellow wax seal in a goblet is only the initial stage of his desires, which extends to the covetousness of the lady's body, and ultimately to the attempt to cross the class gap, and thus to the desire to realise the outpouring of the desire for control, all of them are the tragic process of human beings being caught in the vortex of materialistic desires, which is demonstrated on his behalf. This is the tragic progression of human beings being drawn into the vortex of materialistic desires, as represented by him. From the



beginning of the loyal and obedient to the later ambition revealed, the luxury from the state of being sent, enslaved to the master of the noble family, Jean to get a high class of women as a pride, and in the personality of the degradation of her, the action of insulting her, attempts to leap into a kind of overriding high profile, but when he changed into the servant uniform, that is to say, re-generation of a kind of invisible but powerful constraints on the strength of the deep-seated slavery also returned. Classes cannot be crossed, and the key to the stability of the pyramid order is also the stability of the lowest level. When Jean tries to shake the foundation, he will inevitably regenerate a power to return to his position. Although this work has a tragic ending with "Miss Julie" committing suicide by holding a knife, Strindberg's concern for the ultimate proposition is more than that, showing the fate of the manservant Jean, who is swallowed up by the vortex of materialism, thus arguing that the problem of the power system of class solidification is more meaningful.

1.2 The Materialistic Trap of Emasculating Humanity in "Spoksonaten"

"Spoksonaten" shows a devastating materialistic scene, revealing the sinful desires of deep human nature layer by layer, using unrealistic and absurd plots and characters to show the cruel and barbaric struggle and the materialistic world, and ringing the alarm bell of indulging in materialistic desires with the tragedy of the destiny of each character. As a "Don Juan" type of character, Manager Hormel is a representative of the evil and greedy capitalists who do all kinds of bad things, using usury and promissory notes to kill people, and even drowning the girl who delivers milk on the ice in order to hide his cruel and sinful behaviour. He has an endless desire for wealth and possessiveness, even though his family has a lot of money, he still mediates between people to collect money and power by various means. The university student seems to be a heroic figure, the embodiment of justice, but under the seduction of Hormel, attracted by his promise to marry a beautiful wife and enjoy wealth, delusion of becoming the son-in-law of the colonel's family in order to achieve his materialistic pursuit of the materialistic world beyond the suspicion of Hormel, and will soon be no longer pure. He manages to get into the Colonel's house to make his intentions known to the lady, but his rejection quickly turns into a condemnation and condemnation of his unfulfilled utility, demonstrating the destructive nature of materialism's powerful emasculation of humanity. Similarly, the Colonel is a prime example of material alienation, seducing Hommel's aristocratic fiancée for greater gain and hypocritically upholding the false title of Colonel to give himself a voice in aristocratic circles, living his life in a bubble of power. A closer look at the "Ghost Sonata" of each character, no matter what state exists, can find his desire for materialism and chase, in the monstrous prosperity of society, power and desire structure imbalance, difficult to escape the temptation of desire and the entanglement of crime builds up a lurid social picture.



2.The mutated and absurd lust

Throughout the dramatic works in the expression of lust and the results of the performance, the material world and the surge of lust to make the most primitive and ever-present "original sin consciousness" highlight the end. Lust, as an important part of human sensual life experience, makes every body unavoidable, and reveals the anger, obsession, resentment and sighs of the surrounding characters either explicitly or implicitly by itself. The attachment and trust between the two sexes brought out by lust makes the work show the barrenness and pathos of the world under the surface noise and throbbing. Strindberg also injects this factor into "Miss Julie" and "Spoksonaten", so that eroticism can be intertwined with materialistic desires to dig out the inner roots of human nature.

2.1The erotic distortion of class attachment in “Miss Julie”

The expression of the manservant Jean's lust for the young lady is purely a pursuit of class desire. The budding of "Miss Julie"'s lust is perhaps due to the mixing of the hazy night of midsummer's night with the desire to drink, and Jean's sinister heart of climbing is notorious. Low-class men to get a high-class woman for pride, after getting it on the grounds of its uncleanness in the personality scourge her, such alienation is a kind of thought in the name of love, power lust dumping, selfishness dumping. The emotional entanglement between the manservant and the lady is the main line of the whole play, and its naturalistic style of expression pulls the play's sense of reality to the strongest. Strindberg mixes and pulls apart the subjective emotions and objective realities in and out of the play, and keeps on repeating them, verifying the audience's view of lust again and again with the emotional advancement of the play, and moreover, attributing the human morbidities represented by the manservant, Jean, to the lack of morality in the society. In contrast, the maid, Christine, has a very different view of lust. Christine is entangled in an emotional relationship with the manservant Jean, struggling between the self-subject and the other, but she has the ability to calmly and objectively judge the rightness and wrongness of her actions based on her own values, to analyse the current situation and emotional state at the right time and in the right degree, and to stop the loss in a timely manner, thus becoming a character who holds fast to her own emotional stance under the entire erotic structure and the naked law of exchange, which is in stark contrast to "Miss Julie" and Jean. and Jean, offering a new possibility in the state of erotic imbalance.

2.2 The Ghost Sonata's erotic entanglements stripped of their reality

In "Spoksonaten", love is crushed by greed, friendship becomes the weight of profit-making, and affection is separated due to materialistic desires. The feelings that we regard as the purest and the best on earth are powerless to dissolve the hostility between people's hearts, and the covetousness for things and the indulgence in lust make the characters stripped of their normal human nature,



which makes people feel confused and lose their way in and out of the world. Talking about the erotic system of this play, the most typical is the mixing and intertwining of multiple triangular relationships, bringing ghosts and nightmares onto the stage, and almost every character falls into the entanglement of triangular relationships. For example, in the triangle of Hormel, the Colonel and the Mummy, the Colonel seduces Hormel's noble fiancée, marries a rich girl for his own profit, endeavours to maintain his false identity and hypocritical marriage, and lives a life of insensitivity, enjoying his empty status in the circle of nobles. The materialistic Colonel is retaliated against by Hommel, who is even more vicious than he is, and his wife is seduced by Hommel and gives birth to an illegitimate daughter, who is allowed to live by the Colonel's side. Hommel also tries to tear off the Colonel's mask of hypocrisy when the crowd gathers, which ultimately leads to his own tragic end. There are also triangular relationships between the baron and his wife, the caretaker's daughter, the caretaker's wife and her husband, the consul, and so on. Between each emotional entanglement not only refers to the complex and changing gender relations, but also alludes to the constant situation of human existence, everywhere is condemnation and conflict, the essence of human freedom and the pursuit of happiness in front of the lust has no place, and even the lust itself is the beginning of disillusionment, the feeling of innocence and happiness is short-lived and difficult to grasp.

3.The necessity of materialism and lust in Strindberg's plays

According to Taylor, "anything belonging to the natural ground is too lazy, disorderly, obscure, and pedantic to be the root of the artist." [2] On the contrary, Strindberg, in the course of his theatre writing, plunged into the chaos and wretchedness of the world, looked at his own and other people's destiny and career, and then looked back at the world again to understand the aberrations of materialism and eroticism, and expressed his rational accommodation of social modernity.

In his eyes, the world is like a madhouse, where there is no warmth and trust between people, but only endless lies, deception and deceit. "Miss Julie" and "Spoksonaten" are typical works that depict the sick society with his thoughts, in which the variation and unbearable of material desires and lusts are the most powerful evidence of social and moral deformity. The most powerful evidence of moral deformity in society is the mutation of material desires and lusts in these works. "Miss Julie" is based on the emotional struggle between classes and the possibility of breaking the class solidarity, and the pursuit of lust is based on materialistic satisfaction to show the greed and ugliness of human nature, which fully explains the inevitability of each body to fulfil its responsibilities in its place. "Spoksonaten" uses a unique expression to write life as a game of conflict between instinct and desire, completely tearing off the bourgeoisie's hypocrisy and fully exposing its inferiority, explaining the ugly nature of the bourgeoisie's lust and bloodthirsty nature represented by Hommel and the Colonel, which is irrational, symbolic, expressive, and even absurd, but implies the anger and protest against the capitalist system. anger and protest. The



ending of "Miss Julie" in "Miss Julie", who commits suicide after going out with a knife, represents the destruction of nobility under the imbalanced and alienated structure of power and desire; the ending of "Miss Julie"'s death in "Spoksonaten" represents the compression of the space for the survival of her sincere and romantic beauty in a world full of hypocrisy and ugliness; the ending of the death of the girl who delivers the milk represents the difficulty of the weak forces to survive under the vicious control of the bourgeoisie; and the ending of the death of Hormel represents what kind of human alienation is represented by the death of "Miss Julie". The death of the milkmaid represents the difficulty of survival for the weak forces under the malignant control of the bourgeoisie, and the death of Hommel represents what kind of human alienation and moral degradation can never escape the rational judgement of the soul world. The endings of the characters in Strindberg's two works reveal that the pursuit of material desires and lust results in disillusionment, which is in line with Strindberg's own values and outlook on the world.

To sum up, the expression of material desire and lust in Strindberg's two works presents an ugly and alienated real world, expresses his own sensual experience and rational cognition of the inferiority of the bourgeoisie's materialistic supremacy, and gives it the value of the possibility of survival in the midst of disillusionment, and even inserts a kind of wish for goodness under the circumstances of the disintegration of the social value system. The longing for materialism and full of vanity, the desire for eroticism and the hard to repress indulgence discussed in this paper express the universal and common painful experience of individual human existence, and through their special artistic way to appeal to the audience, sounding the alarm of indulging in materialism and eroticism.

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