

Intercultural Communication

ISSN: 2744-2551

Social Science Edition

VOL.04 2024



East Europe-China Audiovisual Translation and Cultural Communication Association

ISSN: 2744-2551

ISO: 3297

Journal of *Intercultural Communication*

Social Science Edition

Volume 04, 2024

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Strategy and Path of Improving Taishan Cultural Communication Power under the Inter-cultural Perspective of China and Germany^①

Chen Danyu¹, Deng Yunzhi²

^{1,2}Shandong Agricultural University, Taian271018, Shandong Province, China

E-mail:chendanyu@sdau.edu.cn

Abstract

Taishan culture has been spreading in Germany for a hundred years. Peng Anduo is one of the early Germans, who studied and introduced Taishan culture with books, which laid a certain foundation for the spread of Taishan culture in Germany. However, in the current pattern of multicultural communication, the communication of Taishan culture is faced with many difficulties. Through the analysis of the communication process of Taishan culture in Germany, this paper analyzes the current situation, problems and challenges of the communication, and puts forward targeted improvement strategies and paths. Based on the theory of inter-cultural communication, starting from the communication content, subject, channel and effect evaluation, it will help enhance the communication power of Taishan culture and promote inter-cultural communication and understanding.

Keywords

Taishan cultural communication, Cultural exchange between China and Germany; Optimization of communication strategies

1. Foreword

Today, with the accelerated process of globalization, inter-cultural communication has become an important way of communication and interaction between different cultures. As a treasure of Chinese traditional culture, Taishan culture carries rich history, philosophy, religion and artistic

^①[Fund Project] This paper is one of the phased achievements of the 2024 Taian City Social Science project "Research on the Mechanism and Effects of Taishan Cultural Communication under the Sino-German cultural perspective" (Project No.: 24 YB 012).

connotations. Germany plays an important role in European culture, and its people have a strong interest in different cultures. Therefore, it is of great significance to study the improvement of the cultural communication power of Taishan under the inter-cultural perspective of China and Germany, which will not only help to enhance the understanding of Taishan culture and promote the cultural exchanges between China and Germany, but also provide reference for the inter-cultural communication of other cultures.

2. The Significance and Limitation of Peng Anduo Mount Tai and its Religious Beliefs in Inter-cultural Communication

"Mount Tai and its Religious Beliefs" is the first monograph on Mount Tai in the west, which is of great significance to the spread of Mount Tai culture in Germany. Peng Anduo personally visited Mount Tai, recorded its natural landscape and scenic spots in detail, deeply analyzed the cultural status and elements of Mount Tai, discussed its divinity and philosophical implication in ancient China, and built a foundation for the German people to understand the culture of Mount Tai. In terms of religious belief, he introduced the belief of Bixia Yuan Jun in detail, so that German readers can understand the religious culture of Mount Taishan. He also recorded the folk culture of Mount Tai, which narrowed the distance between Chinese and German cultures and enhanced the German readers sense of affinity and identity to Mount Tai culture.

Peng Anduo uses analogy to help understand cultural differences, such as comparing Bixia Yuanjun to Athena, and comparing arch archway to eliminate the understanding barriers brought by cultural differences. The 35 photographic works in the book provide precious visual materials, enhance the perceptual understanding of Taishan culture, make up for the limitations of text description, and provide rich and vivid materials for inter-cultural communication.

Although Pengs works provide the basis for the dissemination of Taishan culture in Germany, there are still shortcomings in the in-depth discussion of Taishans values, philosophical thoughts and religious connotations, which affects the readability of the works and limits the extensive formation of its cultural influence. Nevertheless, the book provides valuable experience and reference for the subsequent inter-cultural transmission of Taishan culture.^[1]

3. The Status Quo of Taishan Culture in the Inter-cultural Communication between China and Germany

Under the context of modern Sino-German inter-cultural communication, Taishan culture faces both opportunities and challenges . On the one hand, with the deepening of China-Germany cultural exchanges, many positive factors have brought new opportunities for the spread of Taishan in Germany. For example, the booming Sinology study in Germany has laid a certain academic foundation for the dissemination of Taishan culture and provided support from the theoretical level. At the same time, the prosperity of cultural tourism and other industries gives more Germans the opportunity to visit China and appreciate the unique charm of Taishan culture, which creates an intuitive experience scene for the spread of Taishan culture.

However, Taishan culture also faces a series of severe challenges in the process of dissemination. As Cui Xiuzhong pointed out in relevant research, the influence of Taishan culture in the world is facing many difficulties^[2] The same is true in Sino-German cross-cultures. It is embodied in the

communication content, communication channel and communication brand and disseminator. In terms of communication content, Taishan culture fails to fully explore its modern value, and has a low fit with the modern values of the German audience, leading to cognitive differences and understanding barriers, and it is difficult to produce the resonance of values. In terms of communication channels, the communication of Taishan culture mainly relies on traditional channels, such as academic research results, but the scope of these results is relatively narrow, only in academic circles and people with people interested in in-depth research of Chinese culture. Tourism propaganda can attract some tourists, but the depth and breadth of propaganda, lack of system, targeted communication strategy, the lack of as extensive in domestic mass communication channels, such as the depth of the mainstream media coverage, popular social media platform, etc., lead to taishan culture popularity and influence in Germany is limited. From the perspective of brand communication brand, Taishan culture lacks influential cultural brands in Germany: compared with other well-known Chinese cultural symbols, Taishan culture lacks brand image with wide influence in Germany. Without the formation of global recognizable cultural brands such as "Kung Fu" and "Panda", it is difficult to generate a strong attraction among the German people. Although there are famous German sinologists such as Gu Bin (Wolfgang Kubin) who are very accomplished in Chinese culture, but their research focus is not specifically focused on Taishan culture and its mode of transmission. There are also famous domestic Taishan Culture Scholars such as Zhou Ying. Their research are accepted by scholars for Chinese academic scope, the overall relatively academic, the lack of more thorough German people daily life spread of communicators or groups, therefore, difficult to cause widespread attention in German society, lead to the spread of taishan culture in Germany lack of effective lead and push

4. Overview of Inter-cultural Communication Theory: the Key to Breakthrough

Facing the challenge of Taishan culture communication in China and Germany, inter-cultural theory, especially semiotics and communication theory, provides key ideas and methods.

4.1 Mount Tai culture from the perspective of semiotics

Roland Bart believes that linguistic symbols and other symbols are the unity of "signifier" and "signified". The meaning of symbols is basically realized through the interaction between "signifier" and "signified" in a specific context. The same cultural symbols will generate different meanings in different cultural contexts.^[3] Cultural differences have a significant impact on the inter-cultural transmission of cultural symbols.

Mount Taishan culture serves as a symbol of Chinese culture^[4] In the process of spreading in Germany, it will enter into a new cultural background and generate new significance. Analyzing the cultural differences between China and Germany is the key to understand the current situation of Taishan culture in Germany.

4.2 Explore the current situation of Taishan culture spreading in Germany from the perspective of cultural difference theory

4.2.1 High context culture and low context culture: American scholar Edward T. Hall proposed the concept of high context culture and low context culture. In high-context cultures, information transmission and understanding depend on contextual context, non-verbal cues, and shared background knowledge. In a low-context culture, communication tends to use specific words and

symbols to express things, emphasizing directness and clarity. Chinese culture can be regarded as high context culture, while Germany belongs to low context culture.^[5]

The concept and symbolic significance of Taishan culture often contain a deep cultural background (context). For the Germans who lack the Chinese cultural background, it is difficult to decode its deep meaning. The literary works and historical documents related to Mount Tai often express their ideas in metaphors and hints, which is in sharp contrast to the German low-context culture, which emphasizes directness and clarity.

4.2.2 Cultural dimension: The Dutch scholar Hofstede put forward and developed the theory of cultural dimension, which attributed the cultural differences to six dimensions, such as "power distance" and "uncertainty avoidance".^[6] Different cultures have their characteristics in these dimensions. For example, Chinese culture has a large distance of power^[6], Taishan culture is closely linked with the ancient royal power^[7], while Germany emphasizes the social values of equality and individualism^[8]. This makes the symbol of royal power in Taishan culture not easy to resonate with the German audience.

For another example, German culture has a high tendency to avoid uncertainty^[9], And Taishan culture is extensive and profound, with a mysterious tendency,^[10] such cultural characteristics do not conform to the psychological needs of the German peoples general pursuit of certainty, which increases the difficulty of promoting Taishan culture in Germany.

4.3 Explore the new communication machine of Taishan culture in Germany from the perspective of inter-cultural communication theory

The cultural differences between China and Germany lead to the spread of Mount Tai as a cultural symbol in the context of different cultural significance, which may lead to the phenomenon of "cultural refraction" such as cultural deviation and even misunderstanding. But this does not mean a failure of transmission or a loss of meaning.^[3] It is the only way to enhance the transmission power of the cultural culture of Taishan to deeply understand the "cultural refraction" phenomenon of Taishan cultural symbols in the communication of Germany, and promote their recoding in the German cultural context, and realize the positive interaction between symbols and context.

American scholar Harold Raswell proposed the theoretical model of 5W communication, including five basic elements: disseminator, communication content, communication channel, audience and communication effect.^[11] The following will be based on the four elements of communication subject, communication content, communication channel and communication effect to promote the dissemination of Taishan cultural symbols in Germany.

5. The Strategy and Path to Enhance the Communication Power of Taishan Culture in Germany

5.1 Multiple coordination of communication subjects: integrating resources and pooling resultant forces^[12]

The cooperation between the Chinese and German governments in the cultural field is of vital importance to the spread of Taishan culture. We should promote the integration of Taishan culture into bilateral cultural exchange projects, such as setting up exhibition areas in the German Cultural Festival, holding theme exhibitions, displaying related art works of Taishan, and arranging professional explanations, so that the German people can intuitively feel Taishan culture.

Folk power is also an important resource for Taishan cultural communication^[13]. Encourage

Chinese and German folk cultural groups to carry out exchange activities, such as art display and personal experience activities, as well as enterprises to develop related products to broaden the channels of cultural communication.

In the field of inter-cultural communication, colleges and universities should improve the professional system, deeply explore the essence of Taishan culture, strengthen cultural expression and practice, improve students inter-cultural communication ability, organize students to participate in practical communication activities, and accumulate experience. In terms of academic research, special topics should be set up to explore the laws and strategies of inter-cultural communication of Taishan culture, actively carry out international academic cooperation, and cultivate students theoretical research and practical ability.^[14]

5.2 Innovation and mining of communication content: highlight the connotation and fit the era

Taishan culture contains profound connotations in many fields, and integrates with the values of modern society, which can highlight its significance of the era.

On the philosophical level, the thought of "the unity of man and nature" explains the harmonious coexistence between man and nature, which easily arouses the resonance of the German audience. In the field of literature, the translation and interpretation of Taishan poetry classics can make German readers understand the charm of ancient Chinese literature. From the perspective of folk customs, excavate the traditional virtues in Taishan culture, echo with the German values, and enhance the cultural identity. Innovation forms of communication content, such as taishan myth adapted into animation, cartoon, modern art exhibition, develop VR and AR experience products, launch interactive games, musical, etc., and popular culture, creative cultural derivatives, combined with the German social hot spots and demand, mining related tai cultural elements.

5.3 Expansion and integration and optimization of communication channels

Traditional media play an important role in the communication of Taishan culture, and they should cooperate with German mainstream media to launch special reports and documentaries on Taishan culture. New media has the advantages of fast communication speed and strong interaction, so it should use social media platforms to release relevant content to attract the attention of the Younger generation in Germany, develop mobile applications, and provide multilingual tour services.^[13] Tourism, as the carrier of cultural communication, should cooperate with German tourism agencies to develop tourism routes and products with Taishan culture as the theme, and provide multi-language tour guide services, so that tourists can have an in-depth understanding of Taishan culture.^[15]

5.4 Evaluation and optimization of the transmission effect

It is important to establish a scientific evaluation system, and formulate a comprehensive and scientific evaluation index system of Taishan cultural communication effect, including the communication scope, audience recognition, cultural identity, behavior influence and other aspects. Through questionnaires, interviews, data analysis and other methods, we can optimize the communication strategy according to the evaluation results, analyze the problems and deficiencies in the communication process, timely adjust the contents, methods and channels of communication, pay attention to the changes in the German cultural market and the needs of the audience, constantly innovate the communication strategy, and improve the communication power of Taishan culture in Germany.

6. Conclusion

As an important part of Chinese traditional culture, Taishan culture has great potential in the inter-cultural communication between China and Germany. Through the review of the communication process of Taishan culture in Germany, we can see the pioneering significance of the early Pengs works and realize the many challenges facing the current communication. In today's era of globalization, enhancing the spread of Taishan culture in Germany will not only help to enhance the German people's understanding and appreciation of Chinese culture, promote the cultural exchanges and cooperation between China and Germany, but also contribute to the development of cultural diversity in the world.

Based on the theory of inter-cultural communication, we propose a series of strategies and paths from four aspects: communication subject, communication content, communication channel and communication effect. The diversification and cooperation of communication subjects can integrate the resources of all parties and form the joint force of communication content; the innovation and deep excavation of communication contents make it more fit the needs and values of German audiences, and enhance the cultural attraction; the expansion and integration of communication channels can expand the scope of communication and improve the efficiency of communication channels; and the evaluation and continuous improvement of communication effect ensure the scientific and effective communication strategies.

However, cultural communication is a long and complex process, which requires our continuous efforts and continuous exploration. In the future work, we should pay close attention to the dynamic of china-german cultural exchanges, according to the actual situation flexible transmission strategy, give full play to the unique charm of taishan culture, promote its spread in Germany and global, let more people appreciate the profound Taishan culture, contribute to build a community for a shared future for mankind . At the same time, I hope that the research in this paper can provide useful reference and inspiration for the inter-cultural communication of other cultures, and jointly promote the prosperity and development of world culture.

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Research on the Development Path of Red Tourism in Yimeng Revolutionary Old Area under the Background of Rural Revitalization

Li Mingjing

Baoji University of Arts and Sciences, Baoji 721013, Shanxi Province, China

E-mail:1445037431@qq.com

Abstract

Yimeng Revolutionary Base Area is one of the birthplaces of Chinese civilization and one of the three most important revolutionary bases during the Chinese Revolutionary War, with abundant red tourism resources. This article analyzes the classification and distribution of red tourism resources in Yimeng revolutionary old area, and summarizes their existing construction models. By combining the goals and requirements of the rural revitalization strategy, this article elaborates on the important economic, social, and cultural value of red tourism in promoting rural revitalization. There are many difficulties in the development of red tourism in Yimeng revolutionary old area, such as insufficient publicity, chaotic unified planning, and a lack of talent reserves. Based on the goal requirements of rural revitalization and the development difficulties of red tourism in Yimeng revolutionary old area, this paper proposes a path to promote the high-quality development of red tourism in Yimeng revolutionary old area: leveraging the advantages of integrated media communication to innovate propaganda methods, planning and designing reasonably, and strengthening financial support and talent team training and construction.

Keywords

Rural revitalization, Yimeng revolutionary old area(沂蒙革命老区), Red tourism, Development path

1. Introduction

The rural revitalization strategy is a major strategic decision proposed at the 19th National

Congress of the Communist Party of China, aiming to achieve comprehensive revitalization of rural industries, talents, culture, ecology, and organizations, solve the problem of unbalanced and insufficient urban-rural development, and ultimately achieve modernization of agriculture and rural areas. Red tourism is a new type of tourism format that takes red resources as the basic carrier, revolutionary spirit contained in them as the core connotation, and "red cultural resources"+"tourism economy" as the main model. Rural revitalization provides favorable strategic conditions and background for red tourism. Red tourism has a promoting effect on rural revitalization in various fields, and the integration of the two has a complementary and mutually beneficial effect on each other. Some scholars believe that red tourism has a dual function of promoting revolutionary culture and developing the economy of old areas, which coincides with the development goal of common prosperity. Developing red tourism is bound to be an important strategic choice closely related to the theme of the times^[1]. Some scholars believe that developing rural red tourism can not only deeply explore the connotation of rural red culture and enable villagers to deeply understand the red culture of their hometown^[2], but also improve the ideological consciousness and cultural quality of farmers, promote the inheritance of excellent traditional Chinese culture, and guide people to establish a correct outlook on life and values^[3].

Yimeng revolutionary old area is a complex concept that includes not only a specific geographical area, but also a historical title named after the development of the Chinese revolution. In terms of geographical concept, it mainly refers to the southeastern region of Shandong Province centered on the Yimeng Mountain area, including adjacent areas, covering 18 counties and cities including Linyi City, Zibo City, Weifang City, Jining City, Tai'an City, and Rizhao City, with a total area of 27000 square kilometers. In terms of the concept of revolutionary history, it is one of the three most important old revolutionary bases during the Chinese revolutionary war and the birthplace of the Yimeng spirit. Developing red tourism is an important way to drive the economy, society, and culture of the revolutionary old area in Yimeng. The development path of promoting red tourism is an important measure to inherit the red genes, promote revolutionary spirit, and promote economic development. Its development path is undoubtedly diverse, but the academic research on the development path of red tourism in Yimeng revolutionary old area is not comprehensive and in-d

2. The current situation of red tourism in Yimeng revolutionary old area under the background of rural revitalization is not enough.

The Yimeng Revolutionary Base Area has abundant red tourism resources. According to the nature of resources, they can be divided into four categories: revolutionary important activity sites, famous battle sites, famous martyr residences and burial sites, and other revolutionary activity sites and memorial halls. The old sites of important revolutionary activities include the former site of the Communist Party of China's Yiyuan County Committee(中共沂源县委旧址), the former site of the 115th Division Command of the Eighth Route Army(八路军一一五师司令部旧址), and the former site of the Shandong Provincial Government(山东省政府旧址). Famous battle sites include the site of the Daqing Mountain Breakout Battle Site (大青山突围战遗址) and the Menglianggu Battle Site(孟良崮战役遗址). Famous martyrs' former residences and burial sites include Wang Huanyu's former residence(王换于故居), Zu Xiulian's former residence(祖秀莲故居), Qian Jiedong's former residence(钱杰东烈士故居), etc. Other revolutionary activity sites and

memorial halls include the Wanxiangshan Revolutionary Memorial(万祥山革命纪念地)and the Memorial Hall of Six sisters in Yimeng(沂蒙六姐妹纪念馆).

The red tourism resources in Yimeng revolutionary old area are distributed in 18 counties and cities in present-day Shandong Province, including Linyi City, Zibo City, Weifang City, Jinan City, Tai'an City, and Rizhao City. The total area of the region is 27000 square kilometers, covering a total population of 15.584 million people (as of the end of 2022). The distribution of red tourism resources in Yimeng revolutionary old area presents characteristics such as wide distribution, high popularity, rich types, and large population coverage. Yimeng revolutionary old area are rich in red tourism resources, widely distributed, and have a long history. In the long-term development and evolution process, a mature construction model has been explored, mainly including in-situ sightseeing mode(原址观光模式), red green combination mode(红绿结合模式), red ancient combination mode(红古结合模式), comprehensive development mode(综合开发模式), etc.

The original site tourism model is based on the revolutionary sites in the old Yimeng area, built as a tourist destination with high historical value and historical restoration, and should not be excessively developed. Typical representatives include the former headquarters of the 115th Division of the Eighth Route Army, the former site of the Shandong Branch of the Communist Party of China, the former site of the Shandong Provincial Government, and the former residence of martyr Qian Jiedong. The red green integration model effectively combines red resources with ecotourism products, organically integrating the spirit of red culture with a pleasant green environment, and creating a red green integration model. Typical representatives include the Daqingshan breakout battle site, Menglianggu battle site, and Mengshan National Forest Park. The combination of red and ancient culture is based on the background of the integration of culture and tourism, fully tapping into the unique folk culture of Yimeng revolutionary old area to meet tourists' in-depth understanding of the red spirit and local customs of Yimeng revolutionary old area. It mainly exists in the form of resorts, film and television bases, etc. Take Ruizhuang Red Base(瑞庄红色基地) and Yimeng Red Film and Television Base as typical representatives. The comprehensive development model is the organic combination of red tourism and participation experience using modern technological means to enhance tourists' sense of immersion and improve the educational effectiveness of red culture. It is a multi industry product comprehensive development model that integrates local natural, social, and cultural resources, as well as supporting multiple experiential projects. Typical representatives include the Hometown of Sisters-in-law Tourism Area and Yimeng Red Film and TV Base in Yinan County (沂南县红嫂家乡旅游区暨沂蒙红色影视基地)and the Liu Shaoqi Memorial Hall(刘少奇纪念馆).

3.The significance of the development of red tourism in Yimeng revolutionary old area for achieving rural revitalization

The role of red tourism has many similarities with the goals and requirements of rural revitalization strategy, which are mainly reflected in economic, social, and cultural aspects. Firstly, the development of red tourism is conducive to driving the coordinated economic and social development of revolutionary old areas. By strengthening infrastructure construction, the rural

living environment can be improved, while enhancing regional independent development capabilities and bringing considerable economic benefits. Secondly, the development of red tourism in Yimeng revolutionary old area can strengthen the construction of grassroots party organizations, enhance grassroots governance capabilities, and improve the rural governance system, promoting the comprehensive revitalization of rural organizations. Thirdly, the development of red tourism in Yimeng revolutionary old area is conducive to promoting the inheritance of red genes, cultivating civilized rural customs and enhancing the cultural confidence of the villagers, and ultimately promoting the comprehensive revitalization of rural culture.

Firstly, the development of red tourism in Yimeng revolutionary old area has important economic value for achieving rural revitalization. The development of red tourism is conducive to driving the coordinated economic and social development of revolutionary old area and enhancing their independent development capabilities, and has a positive promoting effect on the adjustment of regional industrial structure. At the same time, developing red tourism can strengthen infrastructure construction, which has positive significance for ecological environment protection and improving rural living environment. Yimeng revolutionary old area can leverage its location and unique resource advantages to deeply explore the revolutionary connotation, develop supporting facilities through diversified financing channels, promote industrial integration, optimize the industrial structure of the old area, and provide a large number of employment opportunities, thereby increasing the income and wealth of villagers.

Secondly, the development of red tourism in Yimeng revolutionary old area has important social value for achieving rural revitalization. Red tourism is a product of the organic combination of red culture and themed tourism, which is the result of the advancement of red cultural resources and modern tourism economic concepts. It can not only contribute to revolutionary education but also generate high economic and social benefits. The government departments at all levels in Yimeng revolutionary old area closely integrate the inheritance of red genes and the promotion of Yimeng spirit, jointly deploy and arrange party building and tourism work, give full play to the exemplary and leading role of party members, and build a red tourism volunteer service team. We can also actively build platforms for urban-rural exchange, promote cultural interaction and resource sharing, coordinate urban-rural development levels, and promote social equity and justice. At the same time, the development of red cultural resources can also be utilized to leverage the role of village self governance mechanisms, coordinate and promote the construction of rural rule of law and moral governance, and form a new situation of rural governance through joint construction, sharing, and governance.

Finally, the development of red tourism in Yimeng revolutionary old area has important cultural value for achieving rural revitalization. In February 2021, the State Council issued the "Opinions on Supporting the Revitalization and Development of Revolutionary Old Areas in the New Era", which clarified the tasks and requirements for promoting the revitalization of revolutionary old area in the new era, and highly valued and supported the construction and development of red revolutionary old areas and the inheritance of red culture. Shandong Province quickly introduced supporting policies, deeply explored and interpreted the connotation of Yimeng spirit, and created a demonstration zone for the inheritance of Yimeng red culture. Yimeng revolutionary old area can deepen the understanding of red cultural resources and revolutionary history among local villagers through the development of red tourism, enhance cultural confidence and national identity, continuously improve ideological and moral levels, and thus form a good social trend and

continue the red gene.

4.The Problems of Developing Red Tourism in Yimeng revolutionary old area under the Background of Rural Revitalization

The red tourism in Yimeng revolutionary old area has shown diversified product development, continuous improvement of cultural and tourism brand image, and rapid growth of tourism market entities, and has achieved relatively good development results and momentum. However, through on-site investigations, it was found that the development of red tourism in Yimeng revolutionary old area still faces difficulties such as insufficient publicity, chaotic unified planning, and a lack of talent reserves.

Firstly, the promotion and depth of red tourism in Yimeng revolutionary old area need to be strengthened. Firstly, the propaganda methods in Yimeng revolutionary old area are relatively traditional, with more use of newspapers, television advertisements, and propaganda slogans. They have not fully utilized modern communication media to carry out propaganda, and have not combined new technologies such as big data to implement precise advertising and marketing, resulting in serious limitations on the scope and effectiveness of propaganda. Secondly, the fluctuation of the red tourism market is significant, with its peak concentrated around the May Day holiday, National Day holiday, and commemorative days. The update of propaganda content in the Yimeng Revolutionary Base Area is slow, and the main target audience is students and party members and cadres, which fails to effectively keep up with the hot topics and cultivate a more stable red tourism market. Thirdly, the promotion of red tourism in Yimeng revolutionary old area is generally outdated and rigid, lacking corresponding top-level design, participation and experience, and has not formed a red tourism brand with Yimeng characteristics.

Secondly, there is a lack of unified planning for the development of red tourism in Yimeng revolutionary old area. On the one hand, there is an imbalance in the development of red tourism among different districts and counties: some districts and counties have already taken shape in red tourism due to the government's emphasis and investment; However, due to the lack of effective coordination and management, the development and utilization of red tourism resources in another sub district county is still in its early stages. Each district and county relies on red resources to coordinate the development of sightseeing tours, vacation tours, study tours, scenic spot tours, ecological tours, etc., still showing the phenomenon of "one policy for each region" and "one policy for each county". Red scenic spots are "isolated from each other", and each scenic spot "acts independently", without forming a unified standard. On the other hand, the red tourism scenic spots in Yimeng revolutionary old area still mainly focus on traditional exhibition stages such as visiting revolutionary sites and listening to red stories, and mainly carry out red education activities such as patriotism education, integrity education, and education and training for party members and cadres. Although the red resources in various scenic spots have different backgrounds, many of their red tourism products are homogenized and singular. In addition, there is a lack of interaction, participation, and deep experience among tourists. The fast and brief tour mode is no longer able to meet the needs of modern tourists for personalized and diversified tourism experiences.

Finally, the reserve of red tourism talents in Yimeng revolutionary old area is relatively scarce. Talents are the key to promoting the high-quality development of red tourism in revolutionary old areas. In the context of cultural and tourism integration, the development of red tourism requires the support and assistance of many versatile talents. However, due to factors such as low economic development level, difficult employment environment, and low salary levels, the Yimeng Revolutionary Base Area faces many challenges in attracting and retaining red tourism composite talents. At the same time, some scenic area tour guides have uneven knowledge reserves and professional levels, without broad professional knowledge backgrounds and strong professional qualities as support. When explaining, they often rely on textual explanations on display pictures, and the content is often monotonous and preachy, unable to flexibly adjust the explanation content and methods for different tourists, and difficult to meet the differentiated needs of different groups.

5.The Path of Promoting the Development of Red Tourism in Yimeng Revolutionary Base Area under Rural Revitalization

Based on the goals and requirements of rural revitalization and the development of red tourism in Yimeng revolutionary old area, this paper proposes a path to promote the high-quality development of red tourism in Yimeng revolutionary old area, which includes innovative publicity methods, reasonable planning and design based on local characteristics, and strengthening the cultivation and construction of talent teams.

Firstly, innovative promotion methods require the development of new integrated communication content and methods, utilizing the influence of integrated media to spread the red tourism resources of Yimeng revolutionary old area, establishing online visiting platforms, and realizing the digitization of red tourism resources. Firstly, it is necessary to fully utilize the functions of the government, increase investment, improve infrastructure, guide social capital investment, encourage excellent enterprises to participate in the development and operation of red tourism, promote red tourism through various means such as holding tourism cultural festivals and red themed activities, and enhance the popularity of Yimeng red tourism. Secondly, by fully utilizing the diversified, interactive, and widely covered characteristics of integrated media, online live broadcasts, themed essay contests, photography competitions, and other promotional activities have been carried out, injecting strong impetus into the promotion of red tourism resources. For example, by conducting online live streaming activities to spread the red spirit, inviting tourism experts and cultural and historical experts to lead the audience on a tour of the old Yimeng area, enhancing tourists' sense of immersion and experience, and "guiding consumers to establish a scientific concept of human development" [4]. Thirdly, utilizing modern information technologies such as computers, artificial intelligence, and big data, we will deeply explore, divide, and comprehensively organize red cultural resources, establish a red tourism big data center, promote digital management and utilization, achieve three-dimensional, rapid, and modern dissemination of red tourism, and provide tourists with more intelligent, convenient, and efficient services.

Secondly, based on local characteristics, reasonable planning and design need to adhere to unified management and development, strengthen brand awareness, build the brand of Yimeng

revolutionary old area, and develop new highlights of red tourism. Firstly, in order to promote the high-quality development of red tourism, it is necessary to establish a cross departmental coordination mechanism, strengthen infrastructure construction, integrate red tourism resources, enhance cooperation with travel agencies, online tourism platforms, etc., improve service quality and market competitiveness, thereby achieving mutual benefit and sustainable development of the tourism industry. Secondly, we should explore the historical and cultural connotations of the revolutionary old area in Yimeng, extract unique brand elements, "open up innovative research and development channels for red tourism products" ^[5], create brand stories with local characteristics, encourage enterprises and individuals to participate in brand building, and create a good atmosphere of national co construction and sharing. Thirdly, it is necessary to strengthen the public welfare attributes of red tourism scenic spots, optimize ticketing services, build a sound platform for protecting tourists' rights and interests, and establish and improve various facilities according to local conditions, such as Yimeng homestays, leisure estates, red cultural cinemas, etc., to provide tourists with diverse tourism experiences and shape a unique tourism brand with Yimeng characteristics.

Finally, to strengthen the cultivation and construction of the talent team, we need to increase financial support, improve supporting facilities, promote the construction of the talent team, cultivate compound talents, strengthen employee training, and improve comprehensive quality. Talent is the core element driving the high-quality development of red tourism in revolutionary old areas, and it is the internal driving force for the sustained prosperity of red tourism in the new era. It directly affects the shaping and dissemination of the brand image of red tourism, and plays a crucial role in enhancing the overall quality and influence of red tourism. "Strengthen the construction of tourism management talent team. Cultural inheritance, ideological education, etc. require the participation of more high-quality practitioners."^[6] On the one hand, scenic spots and cultural tourism institutions should cultivate and reserve red tourism professionals with profound historical knowledge, actively attract and gather management talents, improve the training and incentive mechanism of related talents, and selectively select outstanding graduates in related majors as new forces to enrich the tourism management team in revolutionary old areas. On the other hand, by establishing a regular training mechanism and conducting regular training, we can strengthen the team of composite talents, such as organizing special competitions for "gold medal tour guides" and organizing various training courses for practitioners. We can form and cultivate various composite talent teams, establish scientific assessment and incentive mechanisms, regularly evaluate the performance of employees, and enhance the competitiveness and overall service level of red tourism.

6. Conclusion

Yimeng revolutionary old area have abundant and widely distributed red tourism resources, forming a relatively mature construction model that is conducive to promoting the comprehensive revitalization of rural areas. In recent years, the tourism market entities in Yimeng revolutionary old area have grown rapidly, the cultural and tourism brand image has continued to improve, and the red tourism products have shown a diversified trend, achieving good development results and achievements. However, the development of red tourism in the old Yimeng area still faces challenges such as insufficient publicity, chaotic unified planning, and a lack of talent reserves.

This requires focusing on the goal requirements of rural revitalization, promoting the high-quality development of red tourism in Yimeng old areas through innovative publicity methods, planning schemes reasonably, and strengthening the training and construction of talent teams. In the future, we need to gather the strength and resources of all sectors, deeply integrate the development of red tourism in Yimeng revolutionary old area with the comprehensive revitalization of rural areas, and promote the common prosperity of the people in Yimeng revolutionary old area.

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Yanzi's Anti-corruption Ideology and Its Contemporary Enlightenment

Guo Qian¹, Liu Zhili²

^{1,2}Dalian University of Technology, Dalian 116024, Liaoning Province, China

E-mail:1571632093@qq.com

Abstract

Yanzi adhered to the fine style of loving the people, frugality, and integrity throughout his life, which was manifested in the implementation of the governing philosophy of putting the people first, caring for the people, and making them happy, with integrity as the foundation of governance; Adhering to the governance philosophy of advising the monarch to be frugal and diligent in political affairs; Adopting a governance strategy of promoting frugality, upholding integrity, and appointing capable individuals. This inspires party members and leading cadres to adhere to the people-centered approach and establish the concept of integrity and honesty; Strengthen education on Party conduct and clean governance, and establish a consciousness of self-cultivation and integrity; We must always lead by example and set a good example of frugality.

Keywords

Yanzi (晏子), Anti-corruption ideology, Party members and leading cadres, Contemporary insights

Yanzi, also known as Ying and styled Pingzhong, was a famous politician, thinker, and diplomat during the Spring and Autumn Period. He was born in Yiwei, Donglai (now Gaomi, Shandong). Famous historian Sima Qian once highly praised this famous minister of Qi, saying, "Even if I were to whip and drive the carriage for him, I would still be very happy and longing for him." (为之执鞭, 所忻慕焉) For thousands of years, there have been popular stories of him killing three scholars with two peaches (二桃杀三士), governing Dong'a twice, and sending an envoy to Chu. In the late Spring and Autumn period, the political situation of Qi was turbulent, and the monarchs and high-ranking officials were immersed in a world of music and dance, pursuing a luxurious and indulgent lifestyle. However, Yanzi always maintained a clear mind, not only adhering to the style of honesty and serving the people, but also practicing frugality, becoming a model of clean governance in later generations. His

anti-corruption ideology has lasted for thousands of years but still shines brightly, which has important reference significance for the vast number of party members and cadres in the new era.

1.The background of Yanzi's anti-corruption ideology

The term 'clean governance' first came from the "Yan Zi Chun Qiu" (《晏子春秋》): "What kind of character should a person who is honest and upright and can last for a long time have?". Yan Zi Chun Qiu is a book that specifically narrates Yanzi's speech and behavior. By describing Yanzi's performance during his assistance to the three monarchs of Duke Ling of Qi (齐灵公), Duke Zhuang of Qi (齐庄公), and Duke Jing of Qi (齐景公), it portrays the image of an honest and caring remonstrant, highlighting his noble personal character and superb political ability. Yan Zi's anti-corruption ideology was rooted in the corrupt state of Qi at that time, which had a positive impact on the political landscape of Qi and its vassal states. Its formation was influenced by both practical and historical factors.

1.1 The Jiang Qi regime has reached the end of the world, with high-ranking officials controlling the political affairs of the court

After the death of Duke Huan of Qi (齐桓公), the state not only lost its dominant position, but also experienced nearly a hundred years of turmoil. The initiator of the domestic turmoil was Duke Huan, who, with the help of virtuous officials such as Guan Zhong (管仲) and Bao Shuya (鲍叔牙), "repeatedly gathered with the lords to bring the world back to unity". However, in his later years, he employed treacherous officials such as Yi Ya (易牙) and Shu Diao (竖刁), causing his five sons to compete for power. In the end, he died and his body was not restrained for three months, and all the insects in the body flowed out of the room. The five sons of Duke Huan took turns coming to power, all attempting to reshape the dominance of Qi, but not focusing on managing internal strife and developing the economy. For decades, they were unable to reverse the decline of the political power.

Afterwards, Duke Qing (顷公) and Duke Ling, who succeeded to the throne, carried out cultural and educational activities, encouraged military affairs, and worked hard to govern the country, doubling its territory and increasing its national strength. However, they ultimately died with resentment due to their successive challenges to the dominant position of the Jin state (晋国). Duke Zhuang, the successor of Duke Ling, exhausted all his military strength and launched wars at will, "advocating for courage but lacking the willingness to practice benevolence and righteousness". He died tragically due to the rebellion of Cui Zhu (崔杼). After Cui Zhu killed the emperor, he allied with Qingfeng (庆封) to control the court politics, indiscriminately killing loyal and brave officials, eliminating dissidents, and opening up a chaotic situation of political chaos among the officials of Qi. More than a year later, Qingfeng took advantage of the internal turmoil within the Cui family to eliminate the Cui family and began to hold power alone. He became increasingly extravagant, debauched, fond of alcohol and hunting, and even manipulated the diet of Duke Jing. He treated other noble officials with a rude attitude, which caused dissatisfaction among the Tian (田氏), Bao (鲍氏), Gao (高氏), and Luan tribes (栾氏). The four tribes took advantage of Qingfeng's departure to attack the Qing family and drive him out of the state of Qi. Later on, the Tian and Bao clans defeated the Luan and Gao clans, and the Tian

clan, after several generations of hiding their strength and biding their time, eventually replaced Jiang Qi as the ruler of the world.

At the end of Duke Ling's reign, Yan Zi inherited his father's position and became a high-ranking official, starting his political career that lasted for more than fifty years. In the early stages of his political career, Yan Zi went through three difficult periods: the arrogance of Duke Ling, which led to the invasion of a multinational coalition, the disregard for morality by Duke Zhuang, which resulted in his death, and the restriction of the succession of Duke Jing by powerful officials in his childhood. It can be said that before the reign of Duke Jing, the state of Qi was already in a state of political chaos and unrest due to years of war and the dictatorship of officials.

1.2 The anti-corruption ideology of the State of Qi has been continuously inherited and developed

Jiang Taigong (姜太公) assisted the King of Zhou in overthrowing the Shang Dynasty (商王朝) and was appointed as the ruler of Qi. He improved political affairs, followed local customs, and focused on developing industry and commerce, gradually making Qi a great country. He believed that the reason for the downfall of the Shang Dynasty was the corruption and extravagance of rulers at all levels, who levied exorbitant taxes on ordinary people, brutally oppressed and exploited them. He proposed that "officials who are loyal, upright, and law-abiding should be promoted to higher ranks, and those who are honest and love the people should have their salaries increased." He made serving the public and enforcing the law, as well as being honest and loving the people, a condition for evaluating and rewarding officials. Jiang Taigong's governance philosophy of honesty, self-discipline, fairness, and love for the people not only laid the foundation for the stability and prosperity of Qi at the beginning of its establishment, but also established a banner for future rulers.

Guan Zhong is also an advocate of the idea of governing the country with integrity. He attaches great importance to the construction of a clean government in the country, believing that it is related to the good or bad of the world, the support of the people, and even the rise or fall of the political power. He put forward the proposition that "integrity is the pillar of the country" (廉为国维) and introduced the concept of "integrity" into the governance of the country, listing it as the discipline of governance. At the same time, Guan Zhong extended the requirement of "integrity" from the monarch as the highest ruler to all levels of society, demanding that the ruling class be honest and self-disciplined, and that the people follow the moral standards of integrity and shame in their actions, thus forming a moral standard for the whole society.

Yanzi's anti-corruption ideology was developed on the basis of inheriting the governance ideas of famous monarchs and capable ministers, and gradually enriched and improved through his experience in government and politics. Not only did he put forward the famous "theory of certain limits to obtaining benefits" (幅利论) and "theory of righteousness and profit" (义利论) at the theoretical level, but more importantly, he repeatedly advised the monarch to adhere to a simple life and lead by example, practicing his anti-corruption ideology throughout his life.

2. The specific connotation of Yanzi's anti-corruption ideology

In the early stages of his political career, Yan Zi faced the crumbling Jiang Qi regime and the extreme suffering of the Qi people living in deep waters and heat. He was deeply distressed, but

due to his low position, his opinions and proposals were not taken seriously. He repeatedly advised the monarch but was not accepted, "choosing to walk eastward and farm by the seaside to make a living". After being appointed as the prime minister by Duke Jing, Yanzi began to realize his political ambitions and consistently adhered to the concept of clean governance in the process of governing the court.

2.1 Implementing the governing philosophy of putting the people first and upholding integrity as the fundamental principle of politics

When discussing the way to govern the country with the famous minister of Jin, Shu Xiang, Yan Zi once explained, "The virtue of being low in status without losing dignity, and the character of seeking justice without losing integrity, lies in putting the people first". He believes that rulers who always prioritize the interests of the people, even if they have a low status, will not lose their dignity, and will not lose their sense of justice in difficult situations. At the same time, he also believed that "the noblest thought is to love the people, and the purest behavior is to make the people happy." The most important way to judge a person's character is to see how they treat the people, whether they can truly "love the people" and "make the people happy". Yan Ying unified the judgment standards of personal morality, ethics, and behavior with the people-oriented ideology, which not only reflected his way of employing people and governing the country, but also provided an effective principle standard for the rulers at that time.

After witnessing the brutal exploitation suffered by grassroots people, Yan Zi attached greater importance to the construction of a clean government in the country, emphasizing that "integrity is the foundation of governance". (廉为政本) Duke Jing once asked Yan Zi about the character of a monarch who is honest and upright, and can ensure the long-term stability of the country? Yanzi responded that their conduct is as pure and peaceful as flowing water, and there is nothing that cannot be smeared when it is turbid; When it is clear, there is nothing that cannot be washed clean.

2.2 Adhering to the governance philosophy of assisting and advising the monarch, and being diligent in political affairs

Yanzi was a capable minister who mastered various persuasive techniques. Under his guidance and guidance, Duke Jing repeatedly demonstrated his love for the people, care for the elderly and weak, and concern for the well-being of the people. Yanzi praised Duke Jing's words and deeds in a timely manner, and Duke Jing approved many policies to improve people's livelihoods while being happy. "Duke Jing was a person who liked to flatter and flatter, loved pleasure greatly, did not care about people's livelihoods, but was able to correct his mistakes and was good at accepting advice. Yan Ying always played the role of a timely remonstrant who pointed out Duke Jing's mistakes and provided correct guidance and advice." Yan Zi devoted his entire life to remonstrating with the monarch, hoping that the monarch would love his subjects. He not only advised Duke Jing to abstain from extravagance and frugality through words, but also often changed the monarch's incompetent state through practical actions.

During the reign of Duke Jing of Qi, he pursued pleasure and enjoyed the construction of grand projects such as Lu Qin (路寝) and Chang Lai (长庖). He constantly beautified the palace, frequently traveled and hunted, and repeatedly got drunk. He built his luxurious and extravagant life on the poor working people. Yan Zi repeatedly advised against the arrogant and extravagant behavior of Duke Jing, who indulged in excessive labor for the people, hoping that he could

empathize with the people's situation and save them from danger and hardship. Although sometimes the gains were minimal, under his relentless efforts, Duke Jing realized his mistake and gave up some labor-intensive projects.

Honesty and diligence are inseparable. Yan Zi entered the court as an official in the face of internal and external difficulties, and with loyalty to the monarch, he assisted three generations of rulers in the state of Qi. Yanzi cultivated political affairs internally, distributed family wealth to aid disaster victims multiple times, actively devoted himself to the recovery and development of the domestic economy, and firmly believed that only when the country became strong could it stand firm in the ever-changing Spring and Autumn struggles. Externally, he interacted with other feudal lords with courtesy, and when facing countries such as Chu (楚国), Wu (吴国), and Jin (晋国) that were stronger than Qi at that time, he won respect and maintained the dignity of Qi with his own wisdom and courage.

2.3 Adopting the governance strategy of advocating frugality and promoting integrity, and appointing capable individuals

Advocating frugality is Yan Ying's way of dealing with the world. Although he is a high-ranking official, he strives for simplicity in his life. Yan Zi has always had a simple diet, such as rough rice and grilled bird meat. In order to be closer to people's livelihoods, Yanzi has always lived in the bustling city, with his house adjacent to the market and located on a low ground with narrow space. Duke Jing repeatedly tried to change Yan Zi's residence but was refused. Duke Jing had to expand Yan Zi's house when he was sent to the state of Jin. However, when he returned, he demolished the expanded courtyard and restored the appearance of the neighborhood's house.

In order to maintain the hierarchical system at that time, Yan Zi repeatedly refused rewards from Duke Jing that exceeded etiquette, while always adhering to the principle of frugality, setting an example for the ruling class and the people with practical actions. Of course, Yanzi advocates frugality but is not stingy. Once the people are in trouble, he will spend all his wealth to help them. Yan Zi believed that the salary of officials should be proportional to their moral character, "accepting salary for those with strong moral character, and refunding salary for those with weak moral character". He resigned from his previous rewards and fiefs to Duke Jing multiple times in his later years.

The appointment of talented individuals is an important guarantee for the prosperity and flourishing of a country. During the turbulent Spring and Autumn period, the selection of talents was closely related to the fate of the country. An important measure to strengthen the construction of national integrity is to select talented individuals and establish a top-down team of honest officials. Yanzi believed that there are three ominous things about a country: "Having virtuous people but not knowing them is the first unlucky thing; knowing but not using them is the second unlucky thing; using them but not entrusting them with important responsibilities is the third unlucky thing." He has always advised rulers to do a good job in knowing, using, and appointing wise people, and fully utilize the role of talents to help the country maintain long-term stability.

3.The Enlightenment of Yanzi's Integrity Thought on Party

Members and Leading Cadres

Yanzi's diligent governance, love for the people, frugality, advocacy of integrity, and exemplary leadership in promoting clean governance have achieved his immortal status as a virtuous minister and prime minister, and have a positive reference value for party members and leading cadres in the new era.

3.1Adhere to the people-centered approach and establish the concept of integrity and honesty

Yanzi advocated for a clean and frugal governance, which to some extent constrained the desires of the ruling class, reduced the burden on the people, and maintained political and social stability. Although Yan Zi's fundamental purpose was to safeguard the interests of the ruling class and his anti-corruption ideology had certain class limitations, it also clearly enlightens us that any regime must adhere to the principle of putting the people at the center, and take caring for the people, making them happy, and making them prosperous as the fundamental value pursuit.

Based on the prominent contradictions in Party building and the requirements of the times, we must adhere to the fundamental position of putting the people at the center, strengthen the construction of the Party member and cadre team, absorb and carry forward the traditional Chinese people-oriented ideology, absorb, transform and develop its reasonable core, and take the realization of the fundamental interests of the broadest masses of the people as the fundamental value pursuit of Party member and cadre training. The Sixth Plenary Session of the 19th Central Committee of the Communist Party of China proposed: "The whole party must always maintain flesh and blood ties with the people, practice the development ideology centered on the people, continuously realize, safeguard, and develop the fundamental interests of the broadest masses of the people, unite and lead the people of all ethnic groups in the country to constantly strive for a better life." In the new era, party members and cadres must bear in mind the purpose of serving the people wholeheartedly, adhere to the historical status of the people, and constantly meet the people's aspirations for a better life.

Today, the CPC, as the largest ruling party in the world, derives its governance foundation and power from the people. Improving the well-being of people's livelihood is the essential requirement of the party to adhere to the principle of building the party for the public and governing for the people. This requires the vast number of party members and cadres to adhere to the principle of establishing the party for the public and governing for the people, truly putting people first and serving the people. They must establish the concept of integrity and honesty, truly realize that power is for the people, emotions are for the people, and benefits are for the people, and be resolute defenders of the people's interests, winning the hearts of the people with practical actions.

3.2 Strengthen the education on Party conduct and clean governance, and establish a consciousness of self-cultivation and integrity

Yanzi devoted his entire life to practicing the idea of governing the country with integrity. He adhered to the strategy of governing officials with virtue and good officials. He not only proposed

many political and ethical norms in terms of etiquette, salary, advice, and daily life, but also selected numerous capable officials to govern the country. However, it is difficult for him and these officials alone to make more contributions to the extravagant and declining Jiang Qi regime. The construction of a clean government relies on institutional norms and constraints, and cannot be achieved solely by personal efforts.

The integrity of Party members and leading cadres cannot rely solely on external constraints, but also rely more on conscious self-discipline. In the process of continuously deepening the integrated promotion of not daring to be corrupt, not being corrupt, and not wanting to be corrupt, we will strengthen education on Party conduct and clean governance, intensify the self-restraint and self-cleaning efforts of party members and leading cadres. Firstly, we must promote the normalization and institutionalization of education on ideals and beliefs, arm the entire party with the innovative theories of the Party, and guide the vast number of Party members and leading cadres to firmly uphold the lofty belief in communism and maintain the political nature of Communists. Secondly, we need to enhance the publicity and education of party discipline, rules, and laws, promote the spirit of socialist rule of law, strictly handle affairs in accordance with the law, and implement the rule of law in the country. Finally, it is necessary to strengthen ideological and moral education, enhance the political and ethical cultivation of party members and cadres, give full play to personal self reflection and self-discipline, firmly establish the belief of "not wanting to be greedy" and put it into practice, and achieve the unity of personal value and social value.

In the process of fully exerting the leading and guaranteeing role of comprehensive strict governance of the Party, comprehensive measures such as institutional constraints, anti-corruption and punishment, and education on Party conduct and clean governance will be taken to continuously improve the comprehensive effectiveness of the integrated promotion of not daring to be corrupt, not being corrupt, and not wanting to be corrupt. The unprecedented changes in the world are accelerating. Only by continuously improving the quality of Party building, cultivating and utilizing high-quality Party members and leading cadres, can we better cope with the severe challenges brought by fierce international competition. The moral cultivation and political qualities of Party members and leading cadres not only affect their personal and surrounding people's clean governance behavior, but also play an important role in the overall political ecology of the country. As leaders and practitioners of people-oriented and clean governance, Party members and leading cadres should enhance their Party spirit, adhere to integrity and self-discipline, cultivate themselves and maintain integrity, and make due contributions to building a clean and upright political ecology.

3.3 Always lead by example and set a good example of frugality

Yanzi served as an official for decades, not only using advanced persuasion methods to repeatedly dissuade Duke Jing from his extravagant and debauched behavior, but also insisting on frugality and leading the way in restraining extravagance and simplifying among officials and ministers. The fundamental reason why Yanzi was able to leave a lasting legacy is precisely his exemplary clean governance. His clean governance ideology not only has strong self-discipline, but also includes a certain exemplary role model, setting an example of honesty and integrity for monarchs and other ministers. There is a saying in "Guanzi" (《管子》): "If the monarch likes bravery, the people will underestimate death. If the monarch likes benevolence and righteousness, the people

will underestimate money. Therefore, what the monarch likes, the people will definitely like more." The value pursuit of the ruling class has a clear guiding effect on the preferences of ordinary people, and the construction of a clean government should pay special attention to the exemplary role of the ruler.

General Secretary of the Communist Party of China Xi Jinping pointed out that: "We must not forget our original intention and keep our mission in mind, and we must insist on leading organs and leading cadres taking the lead. Leading organs are important organs in the national governance system, and leading cadres are the 'key minority' in the development of the Party and the country's cause, which has a guiding role for the whole party and society." Leading organs and leading cadres should always keep their own responsibilities in mind, dare to be the first, dare to take the responsibility, and face severe and complex situations and arduous tasks, more importantly, they should take the lead. As a key minority in the development of the Party and the state, leading cadres play an important role in promoting the modernization of the national governance system and governance capacity, and must strictly carry out the construction of the cadre team. Only by selecting, employing, and managing good people can we fundamentally do a good job in preventing, combating, and rejecting corruption, and fundamentally enhance the country's governance capacity.

The important criterion for the people to evaluate the quality of the Party's and government's conduct lies in whether Party members and leading cadres can be honest, upright, and serve as role models. "The Decision of the Central Committee of the Communist Party of China on Further Comprehensively Deepening Reform and Promoting Chinese path to modernization" adopted at the Third Plenary Session of the 20th Central Committee of the CPC puts forward: "Deepen the reform of the cadre and personnel system, clearly establish the correct guidance for selecting and appointing personnel, vigorously select cadres who are politically competent, dare to take responsibility, reform resolutely, have outstanding achievements, and are honest and clean, and strive to solve the problem of cadres' disorderly acts, inactions, dare not act, and misdeeds." The political nature of the role of leading cadres and their exemplary behavior determine that they are the key to building a clean and honest party. We must firmly grasp this "key minority" of leading cadres, play the role of "leading geese", and effectively drive the whole society to create a clean and upright political environment. Leaders and cadres who act with integrity and honesty will be respected and imitated by their subordinates and the people.

4. Conclusion

The core value of Yanzi's anti-corruption ideology is "putting the people first". Therefore, he put forward political theoretical propositions such as "politics must conform to the will of the people" (政治必定合乎民心), "doing things in accordance with the will of the people will surely succeed" (事因于民者必成), and "hoping that the monarch will not offend the people" (使君无得罪于民), which promoted rulers to pay attention to the living conditions of the people. This undoubtedly had a positive effect in the highly hierarchical society at that time. This enlightens us that the vast number of party members and leading cadres should integrate the concept of clean governance into their daily actions, constantly cultivate the virtue of governance, always have a sense of self-discipline, often abandon greed, always do things for the people, exercise the rights

granted by the people, adhere to leading by example, strive to lead the team well, and promote the deepening of the construction of party conduct and clean governance and the fight against corruption.

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The Application and Innovation of Opera Elements in the Teaching of Chinese as a Second Language Strategy Research

Zhang Xuelei

Shandong University of Technology, Zibo255000, Shandong Province, China

E-mail: 3100177901@qq.com

Abstract

With the increasing influence of China on the international stage, the field of international Chinese education has also received increasing attention and attracted the attention of all parties. How to integrate rich Chinese traditional cultural elements into the teaching of Chinese as a second language, so as to improve the teaching quality and enhance its attractiveness, has become an important topic for Chinese teachers to think about. As the treasure of Chinese traditional culture, opera carries rich information of history, literature, art and so on. If it is introduced into Chinese teaching practice, it will undoubtedly have a very broad development potential and inestimable value. This is not only a test of innovative development ability in the field of international Chinese education, but also the key to promote its leapfrog development.

Keyword

Chinese teaching, Opera element, Teaching application, Innovation strategy

1.Introduction

In the complex system of teaching Chinese as a second language, cultural factors are an invisible but strong link that closely links language knowledge with learners' in-depth understanding and application of Chinese. Language is by no means an isolated symbolic system. It is deeply rooted in a specific cultural environment from the beginning of its birth, interweaving and interpenetrating with culture. Opera, as a shining pearl in the long river of Chinese culture, with its rich cultural connotation, unique artistic expression form and distinct national values, has become a key entry point for the introduction of culture in Chinese teaching, and plays an indispensable

role in promoting the improvement of language ability and cultural accomplishment of Chinese learners. This opens up our in-depth exploration of the introduction of cultural factors and the application of opera elements in Chinese teaching.

2. Introduction of cultural factors in Chinese teaching

The ultimate goal of teaching Chinese as a foreign language is to help foreign students improve their language skills in listening, speaking, reading and writing, and to cultivate their ability to skillfully use Chinese for communication. However, the acquisition of communicative competence depends not only on students' mastery of language knowledge, but also on their mastery of the deep cultural knowledge behind the language.^[1] In the process of teaching Chinese as a second language, we should not only focus on the teaching of language knowledge.

In fact, the introduction of cultural factors plays an indispensable role. Language and culture are interdependent, language is the carrier of culture, and culture endows language with connotation. Therefore, guiding students to deeply understand and explore culture in Chinese teaching can greatly promote the in-depth development of language learning. Opera, as a dazzling treasure in the traditional Chinese culture, contains extremely rich and diverse cultural connotations, as well as the unique values of the Chinese nation. By introducing opera elements into Chinese teaching, Chinese learners can not only enjoy the charm of Chinese culture in the process of appreciating and deeply studying opera, but also deepen their understanding and application ability of Chinese, and more thoroughly comprehend the semantic and pragmatic rules of Chinese as well as the deep cultural logic correlation, so that language learning and cultural inheritance can complement each other. Make the connotation of Chinese teaching more rich and complete. For example, the part of singing and reciting in the opera covers a large number of idioms, common sayings, poems and other language styles. When Chinese learners come into contact with such content, they can not only intuitively and truly understand the elegance and delicacy of the Chinese language, but also deeply understand the cultural connotations and specific use situations behind it, and finally effectively improve their language use ability and cultural literacy. Appreciate the values of others as do to one's own, and the world will become a harmonious whole. (Fei Xiaotong, 1990). No matter in the past or at present, "with its own characteristics" is a classic outdated, but also the source of human culture and the healthy development of Chinese international education and teaching.^[2]

3. The application value of opera elements in teaching Chinese as a second language

3.1 The application of opera elements in phonetics teaching

Taking Beijing Opera, the most classic opera, as an example, it plays a significant auxiliary role in the phonetic teaching of Chinese as a second language with its unique rhythm. The four special sounds of level tone, the rising tone, the falling-rising tone, and the falling tone are all exquisitely displayed in Beijing Opera singing. For example, the high pitch area of Xipi singing is often echoed by the level tone of Chinese tones. Level tone is stable and at a high level. When singing the word "ma", the Xipi singers of Beijing Opera will maintain the treble in a high and

stable state, so that Chinese learners can quickly perceive and master the pronunciation characteristics of Yin Ping tone.

In sharp contrast, the twisty melodic part of Erhuang singing is of great benefit to learners when they experience the tonal changes of the falling-rising tone. Since the intonation value of the falling-rising tone drops first and then rises, it is the same as the fluctuation of the Erhuang singing voice. Therefore, it is very helpful for learners to capture the pronunciation characteristics and intonation value of the falling-rising tone when teaching Chinese.

Moreover, in terms of intonation, there are many similarities between the intonation of Beijing Opera and that of Chinese daily conversation. For example, when expressing the interrogative tone, the Peking Opera intonation will be reflected by the rise of the intonation at the end of the sentence, which is almost the same rule as the rise of the interrogative intonation in spoken Chinese. In teaching Chinese pronunciation as a foreign language, the integration of opera opens a door for Chinese learners to master Chinese intonation more quickly.

3.2 Vocabulary teaching is related to the cultural connotation of opera

The vocabulary of opera lyrics has the remarkable characteristics of richness, image and culture. From the perspective of richness, opera covers a large number of words, including many ancient Chinese words and local dialect words. For example, like the Peking Opera "Mu Guiying Hang Commander" in the "Yuanmen outside the three cannon sound like thunder", in which "yuanmen" and "thunder" and other words have a strong ancient cultural color. These words do not exist in isolation, but are vividly displayed with the help of opera stories and characters, which is undoubtedly an effective means of understanding and memory aid for Chinese learners. Taking the word "Qingying" as an example, in the learning process of Chinese learners, they can combine the drama story of Mulan Joining the Army to let learners understand the plot of Mulan asking the emperor to go to war before joining the army on behalf of her father, so as to deeply understand the basic meaning of "Qingying" indicating the initiative to ask for responsibility.

Secondly, the figurative features of opera vocabulary can make vocabulary learning more intuitive, and the characters in opera can also help learners memorize vocabulary. Take the Empty City Plan as an example, the image of Zhuge Liang in it can be described as resourceful. The words "Wollongang" and "scattered" in his related lyrics "I am a person of Wollongong Scattered", learners have a clear cognition and understanding of the character image of Zhuge Liang and his detached and indifferent life state in their minds when they come into contact with him. Therefore, we can better memorize these words and gradually learn to use them freely in the appropriate context. In this way, learners can not only master the vocabulary, but also gain a deeper understanding of the cultural connotations behind the vocabulary.

3.3 Grammar teaching with the help of drama lines analysis

Classical opera lines also contain rich materials for grammar teaching. For example, in the Yuexue drama "Liang Shanbo and Zhu Yingtai", "eighteen sending-off" is a subject-predicate structure, and "one farewell" is a collocation of quantifiers and verbs, both of which are common forms of modern Chinese grammar. By analyzing this chant, learners can deeply understand the internal relationship between subject and predicate in the subject-predicate structure, and the semantic communication when quantifiers modify verbs.

See the Peking Opera "Silang Detective mother" in the "did not begin to tears", "did not..... Not by..." The sentence pattern reveals the causal logic, which is different from the modern Chinese "not yet..." Just..." Similar. Compared with the differences between ancient and modern grammar,

although the object preposition and other sentence patterns in ancient opera are rarely used in modern Chinese, the study of opera can lead learners to trace the evolution of Chinese grammar. In addition, "He Gong Zhi You" in "The Orphan of Zhao" is a typical object preposition. Mastering this ancient grammar phenomenon is beneficial for Chinese learners to read classical literature works, and can effectively enhance the interest and practicality of grammar learning, so that learners can naturally master grammar knowledge in opera appreciation.

3.4 Cultural teaching is presented comprehensively through opera

Opera is a condensed and concrete manifestation of the social life of the Chinese nation, and its culture contains numerous elements of traditional Chinese culture. [3] For example, The Peony Pavilion, as an important carrier of Chinese traditional culture, contains a large number of regional culture and folk culture elements. Through the in-depth interpretation of the text and a large number of literature review, it is found that the folk culture involved in the Peony Pavilion is rich and diverse. "Peony Pavilion" vividly shows the living conditions of the ancient Chinese people, and truly reflects the ancient people's values on marriage, burial, moral ideals and other aspects. Learning the folk culture content in "Peony Pavilion" is helpful to deepen learners' understanding of Chinese historical and cultural background, and further improve their understanding and adaptability in cross-cultural communication. [4]

In addition, elements such as opera costumes, makeup and stage performances can also reflect Chinese culture in an all-round way. The anaconda in the opera dress represents the identity of the emperor and general, and its gorgeous embroidery, specific colors and patterns all contain the feudal hierarchy and cultural implications. In terms of makeup, the facial makeup of Beijing Opera symbolizes the character characteristics of the characters with different colors and patterns, such as black face for integrity, red face for loyalty, white face for treachery and so on. From the stage performance, the stylized movements of Beijing Opera, such as "walking side" indicating that the characters are in a hurry and "riding horse" indicating horseback riding, are highly artistic refinements of life scenes. Compared with Chinese and foreign drama culture, Western drama pays more attention to realism, while Chinese drama pays more attention to freehand and symbolism. For example, the stage setting of Western drama strives to recreate the scene realistically, while Chinese opera can create a variety of scene atmosphere through the performance of actors and simple props such as a table and two chairs. Through the teaching of opera culture, learners can deeply understand the unique charm of Chinese culture, enhance cross-cultural understanding, and better understand the differences and commonalities between different cultures in the comparison.

4. The innovative strategies of opera elements in teaching Chinese as a second language

The author believes that learners' personal participation in various cultural activities is helpful to consolidate the learned knowledge and improve the timeliness of learning. Therefore, the organization and development of Peking Opera cultural activities should provide more opportunities for students to personally contact and experience Peking Opera art. Only in this way can students really love Peking Opera art and consciously participate in the inheritance and transmission of traditional music culture. [5] Here are some of my teaching strategies.

4.1 Integration and innovation of multimedia and drama teaching resources

In the teaching of Chinese as a second language, it is of great significance to develop a rich and diverse resource base for drama teaching. This resource library should contain selected video clips of opera, such as the wonderful sword dance scene in the classic Beijing Opera "Farewell My Concubine", the plot of Daiyu's flower burial in the Yue Opera "Dream of Red Mansions", etc. These videos can intuitively show the elements of costumes, movements, expressions and stage scenery in the opera, so that students can have a preliminary visual awareness of opera culture. At the same time, the use of animation form to simplify the interpretation of opera stories, such as the story of the White Snake into an animation, highlighting the key plot and character dialogue, which will help students to reduce the difficulty of understanding. The audio resources can include a variety of opera singing, such as the Yu opera of the high passion, Kunqu melodious melodious, through listening to these different kinds of opera audio data can let students feel the musical characteristics of different kinds of music, appreciate the unique presentation of Chinese music.

In the actual Chinese teaching activities, the application of multimedia technology will definitely be the icing on the cake of Chinese teaching. The teacher can play the corresponding drama scene video when explaining the Chinese vocabulary, for example, explaining the related words of "clothing", so that the magnificent costumes of the opera actors can be accurately displayed; When teaching Chinese pronunciation, audio resources can be used to guide Chinese learners to imitate the singing of opera actors and feel the beauty of Chinese rhythm. For example, by playing the audio of Beijing Opera "Su San's rebellion", students can experience the changes of Chinese tonal tones and cadences, so as to deeply feel the beauty of Chinese pronunciation rules. In addition, multimedia interactive software can also be innovatively used to allow students to click on elements in the opera screen and pop up corresponding Chinese interpretation and pronunciation exercises. This innovative teaching method can mobilize students' learning enthusiasm and initiative to the maximum extent. Let learners learn and remember Chinese efficiently in a relaxed and pleasant learning atmosphere, and gradually fall in love with Chinese and have the desire to use Chinese in daily life.

4.2 Interactive opera teaching activity design

Opera role play is a kind of teaching interaction with great originality and attraction. The teacher can choose a classic scene from the opera, such as the encounter between Zhang Sheng and Cui Yingying in the The Romance of West Chamber, and then divide the students into groups and ask them to play different roles. The operation process is as follows: First, the teacher introduces the background of the characters and the outline of the story to the students, and then makes the students familiar with the lines of the characters. In this process, the students can not only learn the expression of the Chinese lines, but also deeply understand the emotions and cultural connotations of the characters in the opera. For example, Zhang Sheng's elegant talent and ardent pursuit of love, Cui Yingying's shy reserve and deep desire for free love, learners of Chinese can appreciate the profound cultural connotation behind the opera, including ancient etiquette, customs, social features and values. The core teaching goal of this part is to significantly improve students' oral expression ability with the help of role-playing, an intuitive and highly participatory way, so that they can communicate and interact with Chinese more naturally, smoothly and emotionally in role-playing situations. In the process of interpreting characters' lines and plot development, learners will be able to communicate and interact with each other. The subtle differences of Chinese semantics and cultural metaphors can be better understood. The

fundamental intention of introducing classical works into the international Chinese education and culture classroom is to guide learners to explore the deep cultural connotation behind the texts while acquiring Chinese expressions, so as to enhance their cognition and identity of traditional Chinese culture.^[4]

Teachers can also set up a drama creation link in the teaching process to encourage students to be creative. The teacher gives a theme close to the actual life of the learners, such as "My campus life", and asks the students to combine the elements of opera to create. Students can design their own plots, write lines, and use some opera performance techniques, such as walking, gestures, etc. When learners encounter questions in the process of creation, they can also adopt the method of group discussion, in which the members of the group discuss creative ideas together and exchange their understanding of opera culture, which is conducive to cultivating students' cooperation ability and innovative thinking. The teaching goal of this activity is to stimulate students' creativity, deepen their flexible use of Chinese, so that they can become the disseminators and promoters of opera culture in the creative process.

4.3 Construction of opera teaching mode combining online and offline

The online courses are rich and varied. It includes lectures on opera culture. Chinese teachers can invite professional opera scholars or teachers to explain the historical origin of opera, the classification of opera types, the performing arts and other opera knowledge. At the same time, they can display exquisite pictures and videos to make abstract knowledge visual. Let students intuitively understand the character characteristics represented by different colors; When explaining the fighting scenes in the opera performance, wonderful video clips are played, so that students can feel the exquisite skills and unique charm of the actors. In addition, online opera appreciation courses can also be set up, providing a large number of complete opera videos of different operas, and adding Chinese subtitles and explanations in the videos, so that students can learn independently. For example, Kunqu Opera appreciation courses are offered to introduce the singing, performance characteristics and classic plays of Kunqu opera in detail. Such as, in the Peony Pavilion, Du Liniang and Liu Mengmei's sentimental love story, and in the Hall of Eternal Life, Tang Xuanzong and Yang Guifei's joys and sorrows and so on.

In addition, offline practical activities can be set up to focus on students' personal experience. On the one hand, Chinese teachers arrange students to visit the opera Museum, so that they can observe opera relics, costumes, props, etc., where learners can appreciate precious opera relics, such as ancient opera scripts and manuscripts, and directly feel the charm of opera culture. On the other hand, teachers actively organize opera performance workshops and invite professional opera actors to give on-site teaching, so that students can learn some basic opera performance skills, such as figure and singing. The advantage of this model is that it can meet the needs of students with different learning styles and schedules. For students with strong self-learning ability, online courses provide rich learning resources; For students who like hands-on experience, offline activities give them the opportunity to get involved in person. The key point of implementation is that the platform of online courses should be stable, easy to use, and have good interactive functions, such as online question answering and homework submission. Offline activities should be well organized to ensure students' safety and learning effects, and pay attention to the connection and complementarity of online and offline content, so that students can form a complete learning system.

5. Conclusion

The application of opera elements in the teaching of Chinese as a second language and the research on innovative strategies have opened up a new path for international Chinese education. Through in-depth analysis of the importance of the introduction of cultural factors, the value of opera in pronunciation, vocabulary and grammar teaching is explored, and innovative strategies such as multimedia integration, interactive activity design and online and offline combination are proposed, which effectively promote the integration and development of Chinese teaching and cultural inheritance. This will not only help Chinese learners overcome language and cultural barriers, improve their language skills and cultural literacy, but also enhance their sense of identity and love for traditional Chinese culture. In the future, Chinese language teachers should continue to explore the deep integration of opera elements and teaching, and constantly optimize and innovate strategies, so that opera, a treasure of Chinese culture, can continue to shine in the international Chinese language education stage, help the vigorous development of international Chinese language education, promote exchanges and mutual learning among different cultures, and realize the deep dialogue and resonance between Chinese culture and Chinese language learners around the world.

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Analysis of Influencing Factors of Chongqing Residents' Consumption Level

Liu Zhenhao

Chongqing University, Chongqing 401331, China

E-mail: 604718674@qq.com

Abstract

This paper aims to explore the dominant factors affecting the consumption level of Chongqing residents. Based on the statistical yearbook of each city in Chongqing, this paper obtains the cross-sectional data of the factors affecting household consumption of 11 districts and counties in Chongqing in 2021. Based on R software, the multiple linear regression method is used to establish the relevant mathematical model with eight indicators, including food consumption, clothing consumption, residential consumption and average disposable income, as the independent variables of household consumption expenditure. The corresponding regression linear relationship and positive correlation conclusions are drawn. Regression diagnosis is also carried out to build a stable regression model, eliminate unreasonable regression terms, and ensure the accuracy of the model. For data regression model to carry on the empirical analysis, and combined with the reality of economic sense it is concluded that the main factors that affect consumer spending, consumer spending and food consumption, clothing consumption, in the accomodation, medical spending on consumption, culture, entertainment, transportation, communication, the average disposable income, the consumer price index as a significant correlation. The results show that the per capita disposable income is the largest contribution to the per capita expenditure variables, at the same time, cultural and educational entertainment consumer spending became the highest weight in consumer channels influence, becomes the influence after exclusion of per capita disposable income per capita consumption influence factors of the biggest.

Keywords

Per capita consumption expenditure of chinese residents; Influencing factors of consumption; Multiple linear regression; Difference test; Stepwiser regression

1. Research Background

As for the research background of the factors affecting the consumption of urban residents, there have been a large number of theoretical and empirical studies in economics for a long time. Such

as Yao Yong and Dong Li (2003) to time series data and cross section data model panel - data knot put together, empirical analysis of the influence of income gap of Chinese urban residents consumption demand, and studies the influence of income level of residents' consumption structure. The consumption structure is a multi-dimensional economic domain, and the related research also needs to be grasped from multiple angles and levels. Jia Yongdong (2022) analyzed the per capita income and consumption data of urban residents in Shaanxi Province in recent years, and used the extended linear expenditure system (ELES) to conduct modeling research and analyze the changes in the consumption structure of urban residents in Shaanxi Province in recent years. On this basis, from the people in town is a marginal propensity to consume, residents' basic consumption demand and income elasticity of demand in the face of urban residents consumption structure to carry out empirical analysis. Zhou Yi and Chen Shaogang (2019) used the least square method to establish a multiple linear regression method, and used the method of eliminating variables to deal with the multicollinearity problem. End up with more accurate estimates of the parameters, inspection and correction has been a relatively objective new engel coefficient calculation model, the engel's coefficient can be not only related to food class consumer spending, can better reflect the residents' living standard and consumption on the basis of the change, the influence factors of the consumption structure of urban families make a comprehensive theoretical and empirical analysis, The fixed effect model is selected to analyze the influence of different types of household characteristics on the consumption structure, so as to provide ideas for effectively promoting the growth of household consumption by adjusting the consumption structure.

2.Data Description

At present, the research of classification of goods and the consumption structure of urban residents in chongqing each area county bureau of urban household consumption survey statistics from the following 7 kinds of types: alcohol, tobacco, food, clothing, housing, transportation and communication costs, cultural and educational entertainment, health care supplies. Consumer price index that reflects the life period of residents purchase trend and degree of changes in prices of consumer goods and services. Through this index, we can observe and analyze the impact of changes in the retail prices of consumer goods and service items on the actual living expenses of residents, and the changes in the consumer price index will also have an impact on the consumption of residents. The income of residents represents the consumption power of residents to a certain extent. When the disposable income of residents increases and the income is stable, the consumption expenditure of survival enjoyment and development will increase accordingly. On the contrary, when the disposable income of residents decreases and the income is unstable, more of the income obtained by residents will be used to purchase necessary subsistence materials, and their consumption demand for enjoyment and development will also decrease, and consumption expenditure will also decrease. Therefore, the income situation and income stability of residents are also factors that need to be considered. This paper selects seven explanatory variables to study the annual consumption expenditure y per capita of urban residents. The explanatory variables are as follows:

* Variable data are selected from the 2022 Statistical Yearbook of 11 Districts and Counties of Chongqing Municipality (2021).

1	2	3	4	5	6	7
X ₁	X ₂	X ₃	X ₄	X ₅	X ₆	X ₇
Food consumption	Clothing consumption	Housing consumption	Medical security consumption	Transportation and communication consumption	Culture, education and entertainment	Per capita disposable income

Table 2.1 Initial explanatory variables

Research on how consumption expenditure will change with the change of various consumption patterns and income, which reflects the development trend of people's consumption demand, and indirectly reflects the development trend of consumption patterns, consumption structure, consumption level and other aspects. By studying the relationship between consumption expenditure and various influencing factors, we can analyze the direction and level of influence of various factors on consumption demand, so as to adjust and develop the balance of consumption and supply in the market, and adjust the production structure accordingly according to the structure of consumption demand.

3.Model Establishment

Based on the previous analysis and existing research, the empirical model is firstly constructed for regression diagnosis, and the initial example estimation model is selected as

$$y = \sum_{i=1}^n a_i x_i + \beta + \varepsilon$$

The initial explanatory variables and explained variables were selected to establish a model for regression, and R software was used to perform regression diagnosis on the obtained model to detect whether there were heteroscedasticity, autocorrelation and multicollinearity in the model. The problems found in the detection, such as the regression term deviated from the main regression line, were solved and finally the corresponding regression model was analyzed according to the actual situation.

4.Model implementation and results

4.1 Firstly, the R software is used to conduct case regression on the model:

Parameters	Standard deviation	T-value	P-value
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Const	-1.358e+03	2.911e+03	-0.466	0.66516
ant				
x_1	4.916e-02	1.678e-01	0.293	0.78406
x_2	2.530 e	5.018e-01	5.042	0.00727
x_3	6.117 e-01	5.253e-01	1.164	0.30895
x_4	1.456 e	2.795 e	0.521	0.63004
x_5	-6.708e-01	9.769e-01	-0.687	0.53005
x_6	2.148e+00	1.747e+00	1.229	0.28628.
x_7	3.128 e-01	1.348e-01	2.321	0.08108

Table 4.1 Regression results

According to the regression results, the p-value of some variables, such as the variable (clothing consumption), belongs to the precision of 0.01, indicating that it has a significant linear relationship with the dependent variable per capita consumption level. x_2 Some variable P value is very big, however, that is, that choice of variables is more, affected when using the regression equation for forecasting accuracy, caused the regression equation of the stability of restricted, so the stepwise regression method is used to select of explanatory variables, using stepwise regression calculation function of the original data, choose has significant influence on the dependent variable arguments.

4.2 Results of stepwise regression analysis:

	Coefficient	Standard deviation	T-value	P-value
Constant	3.313e+01	1.143e+03	0.029	0.83164
x_2	2.327 e+00	2.267e-01	10.265	1.8e-05 ***
x_3	9.262e-01	1.479e-01	6.261	0.000419 ***
x_6	2.945e+00	2.246e-01	13.114	3.5e-06 ***
x_7	2.294e-01	4.173e-02	5.498	0.000908 ***

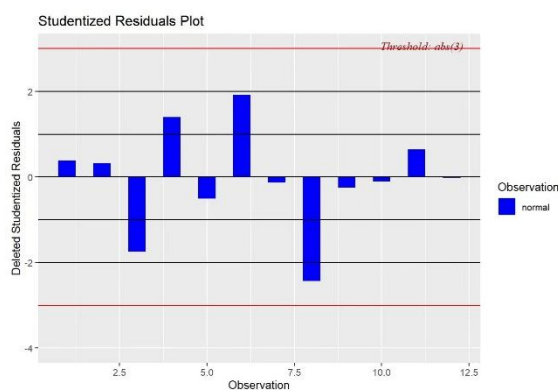
Table 4.2 Table of stepwise regression results

Compared with the results of the first linear regression, the results of this regression and the selection of variables are much more reasonable, and the significant relationship between the four variables and the dependent variable is very obvious. Therefore, we have correctly selected the four influencing factors that mainly affect the level of household consumption. Next, the regression diagnosis of this model is carried out.

4.3 Regression diagnosis

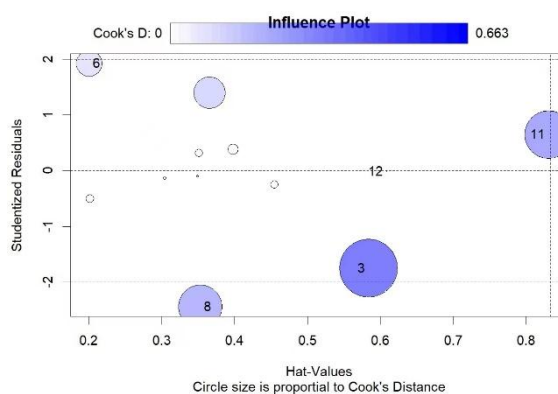
The studentized residual is the value obtained by dividing the residual by its standard deviation, which can be used to intuitively judge whether the assumption that the error term follows the normal distribution is true. If the assumption is true, the distribution of the studentized residual should also follow the normal distribution. To students as the ordinate residual, the abscissa denotes the observation value of centralized build students' residual figure. The standardized residual plot and the studentized residual plot were drawn to test the regression effect of the established multiple linear regression model.

Figure 4.1 Studentized residual plot



For the test of the studentized residual, if all the variables are within the normal range $(-2, 2)$, it means that the variables we selected are not outliers and will not affect the explanatory performance of the model.

FIG. 4.2 Image diagram



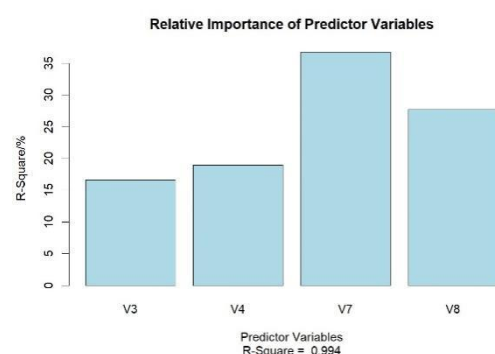
Each circle in the figure corresponds to each sample, the ordinate is the sample studentized residual, and the abscordinate is the hat value, which is used to detect high leverage points. The analysis found that all the points in the sample were within a reasonable range. There were no scatter points with the ordinate length exceeding $+2$ or less than -2 or the horizontal axis exceeding 0.2 or 0.3 , so it was determined that there were no outliers or high leverage in the model. It can be considered that the model passed the outlier test and there were no outliers in the sample data.

To determine whether there is heteroscedasticity in the model, it can be concluded from the above test that the residuals of the regression model meet the condition of independent and identically distributed. The White heteroscedasticity test is performed on the model by using the "ncvTest" function in R software. After R software calculated the p value is $0.795 > 0.5$, shows that accept the null hypothesis: the error variance is constant, there is no heteroscedasticity.

4.4 Relative weight method

In accordance with the above diagnosis, we conclude that we according to the stepwise linear regression selected independent variable is reasonable and has a strong significant, then we use the relative weight method to screen out the selected four variable on the dependent variable in the largest contribution to the variables.

Figure 4.3 Plot of relative weights



A higher weight indicates that the independent variable has a greater influence on the dependent variable, while a lower weight indicates a smaller influence. The analysis figure shows that the influence on the dependent variable y from large to small is (clothing consumption), (residential cost), (cultural, educational and entertainment consumption), (per capita disposable income), among which (per capita disposable income) has the greatest influence. x_2 $[(v)_3]x_3$ $(v_4)x_6$ $[(v)_7]x_7$ $(v_8)x_7$ (v_8) Is the biggest impact of the cultural and educational entertainment consumption, combined with the reality, people tend to economic wealth in the hands of more entertainment consumption, we eliminate part of the fixed education expenditure such as tuition, education and entertainment is, indeed, consumer after the upgrade.

By analyzing the model and combining with the reality, we can sum up the ways to improve the consumption expenditure and expand the consumption demand

Method:

4.4.1 Improving residents' income level: consumption power is closely related to income level. Improving the income level of individuals and society is an effective way to promote residents' consumption and stimulate residents' demand. It can be done by improving the employment circle

Environment, improve the level of the labor force, promote economic growth and other measures to promote income growth.

4.4.2 promoting consumption upgrading, guide the consumer's consumption upgrade, from basic needs to shift higher product quality, higher level of demand. We should raise people's consumption level and improve their consumption structure. The government can encourage

consumers to buy high-quality products such as environmental protection, health and science and technology through tax cuts, subsidies or preferential policies products and services.

5.Result Analysis and Outlook

According to the above regression analysis results, when we conduct a simple regression analysis on the 11 districts and counties represented by Chongqing, it is found that the main factor that can affect the level of residents' consumption is the disposable income of residents, followed by cultural, educational and entertainment consumption items. We might as well regard the former as a necessary condition for consumption expenditure, while cultural, educational and entertainment consumption is more like a representative of residents' consumption upgrading. In combination with reality, when residents put their money into the field of cultural, educational and entertainment consumption, it means that they have invested more money than the basic line in other aspects.

Insufficient analysis of the model: the data selection data system of the above model is not large, so it cannot represent all the districts, counties and cities in Chongqing. At the same time, as cross-sectional data, it cannot well show the correlation between the selected variables and time.

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Discussion on the Construction of Financial Accounting Systems in University Logistics under Government Accounting System

Wang Chaoxia

Shandong University of Technology, Zibo255000, Shandong Province, China

E-mail: 13678631026@163.com

Abstract

In recent years, with the gradual advancement of the government accounting system, the financial accounting practices within universities have been undergoing significant transformations. As a crucial part of university management, logistics financial accounting faces numerous challenges and opportunities under this new governmental accounting framework. This paper, set against the backdrop of the government accounting system, explores the construction paths of financial accounting systems for university logistics. It proposes relevant improvements from the perspectives of independent accounting and enhancement of accounting information quality to offer theoretical and practical guidance for optimizing university financial management efficiency.

Keywords

Government accounting, University logistics, Financial accounting, Independent accounting, Accounting information

In the context of the government accounting system, financial accounting in Chinese universities has been gradually evolving from traditional single accounting methods to more scientific and refined approaches. University logistics, as a significant part of the management system essential for supporting teaching and research, demands effective financial management to ensure optimal resource allocation within the university. However, the financial activities of logistics departments are often complex and bear dual attributes of public welfare and commercial activities, which traditional accounting models fail to fully capture. Thus, constructing a university logistics financial accounting system that aligns with the requirements of the government accounting system is essential.

1. Characteristics of University Logistics Financial Accounting under the Government Accounting System

Application of a Dual Accounting System: The government accounting system mandates that universities adopt a dual accounting method, incorporating both budgetary accounting and financial accounting to provide a comprehensive view of economic activities. Budgetary accounting focuses on tracking the sources and uses of budgetary funds, including government appropriations and special funding, while financial accounting examines the use of economic resources and allocation of results within the institution. This dual accounting approach not only enhances transparency but also provides extensive financial support for university management and related departments. In university logistics, the dual accounting system distinguishes between logistical operations' commercial and public service activities, improving resource management and performance evaluation, and reducing issues of fund misappropriation or misuse due to unclear accounting practices.

Diversified Sources of Funding: University logistics relies on a variety of funding sources, including government appropriations, special grants, service income (such as revenue from student housing and dining services), and social funding. Due to the dual nature of logistical work, which encompasses both public welfare and commercial operations, a diversified approach to accounting is essential, accompanied by a tailored fund management mechanism to ensure compliance and legitimacy in fund usage. Diversified accounting can help logistics departments more accurately allocate costs and clarify fund flows, providing an authentic picture of income and expenditure across different areas, thereby enhancing the precision of cost-effectiveness analysis ^[1]. This accounting diversity allows logistical management to assess revenue and expenses for specific projects, improving resource allocation during budgeting.

Timeliness and Accuracy of Financial Information: The government accounting system requires that financial accounting systems in university logistics be designed to ensure the timeliness and accuracy of financial information to provide real-time financial data for managerial decision-making. Logistics covers numerous aspects of day-to-day university operations, and delays or inaccuracies in financial information directly impact overall university management efficiency. To maintain data timeliness and accuracy, technological advancements and modernized information systems are necessary to improve the efficiency of information processing and analysis. By employing financial management systems, logistics departments can automate financial information processing, achieving real-time sharing, querying, and analysis of financial data. This automation ensures dynamic monitoring of fund usage and effective risk warning functions.

2. Primary Issues in Constructing University Logistics Financial Accounting Systems

Lack of a Standardized Independent Accounting System: Currently, many universities lack a fully developed, independently structured financial accounting system within logistics.

Traditionally, logistics financial accounting is integrated into the university's overall financial system without a distinct focus on independent accounting practices, which leads to a mixture of logistics financial data with the university's general financial data, obscuring an accurate representation of the logistics department's financial condition and operational performance. Moreover, many universities continue to rely on a revenue-based budgeting model, neglecting the completeness of cost accounting and benefit analysis, resulting in suboptimal allocation of resources within logistics departments. Therefore, constructing an independent accounting system that aligns with government accounting standards and clearly delineates revenue and expenditure for different logistical sectors remains a critical issue for enhancing scientific management.

Insufficient Information Sharing: In many universities, the financial accounting system of logistics often operates separately from the overall university financial system, and lacks integration with information systems across other departments. This "information silo" hinders effective interdepartmental communication and the potential for data interoperability, limiting efficient resource allocation across the institution. For instance, revenue generated by logistics is often isolated from other funding sources^[2]. Such as tuition fees and research grants, resulting in delays in information feedback that hinder effective financial decision-making. Insufficient information sharing further leads to a lack of comprehensive data support during budget preparation and cost control, thus restricting the flexibility and transparency of logistics financial accounting. To address this, universities must incorporate logistics financial systems into a cohesive, university-wide financial information platform under the government accounting framework to ensure seamless information flow, resource sharing, and more scientifically sound financial management.

Mismatch Between Personnel Expertise and Accounting Requirements: Presently, the professional competency levels of logistics financial personnel vary significantly, particularly in their comprehension and application of government accounting standards. Many accounting staff remain accustomed to traditional accounting practices, lacking a systematic understanding of new government accounting requirements, which results in discrepancies in accounting methods, ledger processing, and report preparation. Additionally, limited professional training for logistics financial personnel constrains the accuracy and compliance of logistics accounting practices. To construct an efficient and accurate logistics financial accounting system, universities must prioritize enhancing personnel expertise by offering systematic training to develop staff understanding and practical application of government accounting standards. Regular professional development and certification can ensure that logistics financial management meets both regulatory compliance and institutional goals.

3.Pathways for Constructing University Logistics Financial Accounting Systems under the Government Accounting System

Establishing an Independent Accounting System for Logistics: University logistics departments should implement an independent financial accounting system that separates operational and non-operational activities. Operational activities, such as dining services or property management, can adopt a cost-benefit accounting model to accurately reflect business performance, while non-operational activities should follow budgetary management based on their

public service nature. By establishing an independent accounting system, logistics departments can clearly showcase financial performance across different services, supporting strategic decisions at the institutional level. Additionally, independent accounting allows for precise tracking and assessment of costs and revenues, supporting resource allocation tailored to each operational sector's needs.

Strengthening Financial Information Systems: Enhancing financial accounting efficiency and information quality requires adopting modern information technology solutions, such as ERP (Enterprise Resource Planning) and financial management systems. These tools should be integrated with the university's central financial systems to enable data flow, fostering information sharing and eliminating "information silos." By integrating logistics financial data with broader institutional data, decision-makers gain access to comprehensive financial insights across various operations, improving logistics resource management and accountability. Furthermore, data analytics capabilities within these systems provide accurate financial forecasts and analyses, helping logistics departments make informed budgetary and operational adjustments.

Enhancing Budget Management Mechanisms: In line with government accounting requirements, logistics departments should strengthen their budget management frameworks, encompassing all stages from planning and execution to monitoring and feedback. Implementing full-cycle budget management will improve budget precision and ensure resource optimization. Throughout the budget cycle, logistics departments should compare actual expenditures against budgeted amounts regularly, using the insights gained to adjust resource allocation or identify any inefficiencies^[3]. This approach ensures that resources are directed where most needed, preventing fund wastage and enhancing budget utilization efficiency.

Improving Financial Transparency and Accuracy: The logistics departments in universities should prioritize creating standardized financial reports to meet the requirements of the government accounting system. This effort can draw on corporate financial reporting standards, including detailed balance sheets and income statements, to raise transparency. Additionally, logistics departments should conduct regular internal audits and financial reviews to ensure the accuracy of financial data and minimize discrepancies. Improving the transparency and reliability of financial data not only provides a solid basis for logistics department management but also enhances the credibility of financial information used in strategic decision-making.

Investing in Professional Training for Financial Personnel: Given the requirements of the government accounting system, universities should invest in specialized training for logistics financial staff. Regular workshops, training sessions, and opportunities for external learning are essential to help staff stay updated on government accounting standards and to improve their application skills. Staff should also be encouraged to pursue relevant professional certifications to enhance their expertise, thereby strengthening the professionalism and reliability of logistics financial management practices. In this way, universities ensure that logistics financial personnel have the required skills and knowledge to meet high standards in financial accuracy and compliance.

4. Case Study: Optimization of Financial Accounting in University

Logistics — A University Case

In the example of University A, logistics departments implemented a series of optimizations to their financial accounting system based on government accounting standards. Measures included establishing an independent accounting department to handle both commercial and non-commercial logistics activities separately, integrating financial management systems with the university's central system for seamless information flow, refining budget management mechanisms, and conducting routine professional training to enhance staff expertise. These optimizations have significantly improved the accuracy and transparency of logistics department financial information, providing strong support for the university's overall resource allocation.

5. Conclusion

Constructing a financial accounting system for university logistics under the government accounting system is a comprehensive endeavor involving the establishment of independent accounting systems, advancement of information technology, enhancement of budget management mechanisms, and improvement of personnel capabilities. In the future, universities should continue to invest in institutional frameworks, technological support, and workforce development to meet the evolving needs of financial accounting. A transparent and efficient financial accounting system will enhance the operational and economic effectiveness of university logistics, thus supporting the university's holistic development.

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Research on the New Mechanism for Constructing the Value Characteristics of University CNGC^①

Zhang Chengbao

Shandong University of Technology, Zibo255000, Shandong Province, China

E-mail: zhangcb@sdut.edu.cn

Abstract

The Committee for Caring for the Next Generation, referred to as the "Caring for the Next Generation Committee" (CNGC), is a specialized organization aimed at better leveraging the multiple advantages of retired personnel to provide guidance and mentoring to young teachers and students. This organization is an institutional arrangement by the Party and the state. This paper analyzes the background and current operation of the CNGC, and from the perspective of realizing the self-value of the "Five Elders" (retired cadres, soldiers, experts, teachers, and models), it discusses how to build new mechanisms, including communication, enriching content, team building, and measures to ensure their work, so that retired comrades can enjoy fulfillment, reshape their character, and contribute wisdom in the process of realizing their value in old age.

Keywords

University CNGC, "Five Elders", Value Characteristics, New Mechanism

1. Introduction

General Secretary Xi Jinping attaches great importance to the work of caring for the next generation. At the 30th Anniversary of the China Committee for Caring for the Next Generation and the National Commendation Conference, General Secretary Xi emphasized, "Over the past 30 years since the establishment of the China Committee for Caring for the Next Generation, especially since the 18th National Congress, it has united and led a large number of retired cadres,

^① [Grant] This essay is about the periodic findings of the social science project at Shandong University of Technology (Code: 724019): Improving the Educational System of CNGC and Enhancing the Quality and Efficiency of Ideological and Political Education.

soldiers, experts, teachers, and role models (the 'Five Elders') to stay true to the original aspiration and keep in mind the mission, playing an important role in promoting the healthy growth of young people. The 'Five Elders' are valuable assets of the Party and the country and an important force in strengthening the ideological and political work of young people. Local Party committees and governments should strengthen and care for the work of the next generation, support more retired comrades in their work to care for the next generation, and ensure that the 'Five Elders' can make contributions in this broad field, making greater contributions to cultivating socialist builders and successors." The CNGC organization, which takes retired comrades as the main body of its work, aims to fully utilize the advantages of the older generation, guiding and encouraging more and more young people to play a demonstrative role in enhancing the moral and ideological quality of the entire population, setting an example and leading the way. It aims to create a favorable social environment for cultivating and practicing the socialist core values [1]. Therefore, this paper proposes building a new mechanism for the work of university CNGCs, based on the re-presentation of the value of retired comrades after their retirement.

2. Background of the Establishment of CNGC

In February 1982, the Central Committee of the Communist Party of China made the decision on "Establishing the Retirement System for Cadres," in which it explicitly stated that "We should care for these retired comrades and emphasize the role they play." At the same time, it emphasized that although retired comrades leave their original positions and no longer hold administrative leadership roles, they do not retire in terms of ideology, politics, or organization. They are still revolutionary communists, still bear the political responsibility of serving and being responsible to the people." This perspective suggested that both the retired comrades themselves and the workers managing and serving them have their responsibilities. In March 1984, a few retired leaders in Anyang, Henan, after thorough discussion, established the first Committee for Caring for the Next Generation, which gained attention and approval from central leadership. Subsequently, Inner Mongolia and other provinces established similar organizations. In 1989, thirty retired comrades jointly wrote a letter to the central leadership, stating: "One of our biggest mistakes in recent years was inadequate attention to youth education," suggesting the establishment of a nationwide organization for caring for the next generation, led by retired comrades [2]. This initiative demonstrated the commitment of retired comrades to contributing to the nation.

In 1990, the Central Committee formally approved the establishment of the China Committee for Caring for the Next Generation. This marked the official formation of an organization composed mainly of retired cadres, soldiers, experts, teachers, and models, with leadership from relevant departments. The goal was to care for, educate, and cultivate the healthy growth of young people. The CNGC was defined as a mass organization. In 1991, the State Education Commission established its own CNGC, and subsequently, CNGCs were set up in universities across the country.

Thus, the original intention of establishing the CNGC was to utilize the advantages of the "Five Elders" in assisting the growth and development of young faculty and students, with a focus on re-presenting their values through educational guidance.

3. Current Operational Mechanism of University CNGC

In terms of organizational structure, universities have set up CNGCs at the institutional level, with a serving director being a current director at the departmental level, a retired director as the deputy, and the heads of relevant functional departments as committee members. A secretariat is typically set up within the Office for Retired Faculty or the Youth League Committee. Provincial-level universities have generally established secondary CNGC organizations, though some vocational schools have yet to do so due to their shorter establishment and fewer retired faculty.

In terms of institutional development, according to the Central Committee's "Opinions on Strengthening the Work of the CNGC in the New Era" and the "Opinions of the Ministry of Education Party Committee on Strengthening the Work of the National Education System's CNGC," universities have formulated measures at the institutional level to strengthen the work of the CNGC, but the specific details and implementation at the secondary CNGC level are still lacking.

In terms of team building, while the "Five Elders" possess significant advantages in experience and resources, the mechanisms for their inclusion, training, and exit are not yet optimized. There is currently a lack of systematic guidance for their participation and no clear mechanism for their exit, with many retired comrades engaging in CNGC work without adequate training or preparation.

In terms of planning, the CNGC tends to focus on macro-level considerations, often neglecting the practical implementation of specific tasks. There is a tendency to satisfy higher-level requirements rather than innovate, with activities often carried out by retired comrades but later attributed to the CNGC without further engagement.

4. Research on the New Mechanism of University CNGC Based on Value Characteristics

(1) Analysis of the Value Characteristics of Retired Faculty in Universities

Value, in addition to being an economic concept, also has moral and spiritual significance. Anything that contributes to promoting moral good is considered valuable [3]. Retired comrades often feel that their personal value diminishes after retirement. They are unfamiliar with the platform and mechanisms through which they can contribute, and many transition into a retirement lifestyle with fewer opportunities to manifest their value. This presents an opportunity for the CNGC to play a crucial role.

Retired faculty possess abundant work experience, political literacy, academic expertise, social connections, and high prestige. Over the course of their careers, they have accumulated valuable teaching experience and life wisdom, which can guide young faculty and students in their growth and provide valuable perspectives. As a bridge between the school and the retired faculty, and between students and society, the CNGC can facilitate communication, transmit red culture, and promote positive energy. Through various activities, the CNGC can improve the effectiveness of

ideological and political education in universities, ensuring that retired comrades find fulfillment and satisfaction in contributing to the educational development of younger generations.

(2) New Mechanisms for University CNGC

Establish a Regular "Three Communications" Mechanism: Strengthen communication and coordination between the CNGC and university departments, ensuring that the work of the CNGC aligns with the overall development plan of the university. Strengthen communication between the "Five Elders" and young faculty and students, establishing a continuous communication mechanism.

Strengthen the "Three-Party" Collaborative Mechanism: Emphasize the interaction between "school, family, and community," enriching the content of CNGC work by focusing on ideological education, moral cultivation, personality development, mental health, and physical fitness, and innovating methods to match the needs of the times and students.

Strengthen the Construction of the "Five Elders" Team: Further optimize the structure of the team, bringing in more experienced [4], knowledgeable, and dedicated retired comrades, and providing training during the adaptation period.

Establish a "Four Guarantees" Mechanism: Strengthen party leadership, political security, financial support, and collaborative development with local CNGCs, ensuring that retired comrades have the necessary resources to perform their duties.

By building these new mechanisms, the university CNGC can be transformed into an important platform for retired comrades to contribute, learn, and support the development of the nation [5].

5. Conclusion

The work of the university CNGC is an important part of the national CNGC work. The platform is relatively easy to establish, the team can be easily built, and the system is easier to implement. However, retired comrades often focus on their post-retirement life and feel less reliant on management departments. Therefore, building a CNGC mechanism based on value re-presentation is necessary for both the individuals involved and the universities, ensuring that the retired comrades' contributions are maximized and that they continue to make a significant impact on the nation's development.

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From the Perspective of Cross-cultural Communication, College Students can Tell Chinese Stories Well in Foreign Languages^①

Xu Yang¹, Chen Danyu², Zhao Yujing³

^{1,2,3}Shandong Agricultural University, Taian271000, Shandong Province, China

E-mail: sheepoxu@163.com

Abstract

In the context of the new era, the importance and challenges of college students to tell Chinese stories well in foreign languages cannot be ignored. This study selected Taishan cultural communication in a university in Taishan as a specific case, combined with questionnaire survey and in-depth interview, and deeply analyzed the limitations of current college students in the cognition of Chinese culture. The college students weak consciousness of cultural communication and the lack of foreign language expression ability are the main bottlenecks that hinder the effective international communication of Chinese culture. Therefore, we should follow the basic principles of cross-cultural communication, enhance the cultural consciousness of college students, and innovate the discourse system, in order to achieve better results in the dissemination of Chinese stories.

Keywords

College students; Chinese stories; Taishan culture; Cross-cultural communication; Cultural consciousness

1. Significance for College Students in the New Era to Tell Chinese Stories in Foreign Languages

With the deepening of globalization, cross-cultural communication has become an important bridge connecting different countries and nations. In his report to the 19th CPC National Congress, General Secretary Xi Jinping put forward: "Promote the building of international communication capacity, tell Chinas story well, present a true, three-dimensional and comprehensive China, and

^①[Fund Project] This paper is one of the phased achievements of the 2024 Taian City Social Science project "Research on the Mechanism and Effects of Taishan Cultural Communication under the Sino-German cultural perspective" (Project No.: 24 YB 012).

enhance the countrys cultural soft power."^①"Tell Chinas story well" has become an important measure of China to spread foreign culture. In the new era, college students should tell the stories of the rejuvenation, transformation and innovation of the ancient Chinese civilization in the era of globalization, show the credible, lovely and respectable image of China, explore the profound connotation of Chinese culture, adhere to the position of Chinese culture, refine and display the spiritual logo and cultural essence of Chinese civilization, and promote Chinese civilization to the world."Tell a Chinese story well" is the key way to strengthen cultural confidence, which constitutes the foundation and prerequisite for "telling a good Chinese story". In foreign exchanges, college students should not only show the uniqueness and charm of Chinese culture, but also show the openness and inclusiveness of Chinese culture, as well as Chinas cultural innovation and contribution in the background of globalization.

In international exchanges, in addition to the basic foreign language communication skills, cross-cultural communication skills, critical thinking, innovation and creativity, and media literacy all have an important impact on the efficiency of cultural transmission. To understand the experience of college students speak good Chinese story and the difficulties, and the foreign spread of Chinese culture and demand, this study selected in a university international exchange college students as a research sample, using the method of combining qualitative interview and questionnaire survey, in-depth analysis of college students in the spread of the current situation and existing problems, and put forward the feasible improvement strategy.

2. Analysis of the Current Situation of College Students Telling

Taishan Stories in Foreign Languages

A university in Tai'an is located at the foot of Mount Tai, the first of the five Mountains. Mount Taishan has a long history and profound cultural deposits. Taishan culture is the concrete and subtle local miniature of Chinese traditional culture, and is the core of Chinese excellent traditional culture.^② The teachers and students of the College of International Communication generally master English and German, and employ foreign teachers to teach. Some senior students will go to German cooperative universities for exchange and study for one year. Each year, more than 60% of the colleges graduates choose to pursue their postgraduate courses in Britain, America, Australia or Germany. These students can be regarded as the representative of foreign cultural exchange among college students. In this study, questionnaires were distributed to senior students in the School of International Exchange, 223 questionnaires were collected, and some students and teachers were randomly selected for in-depth interviews. The survey results are analyzed as follows:

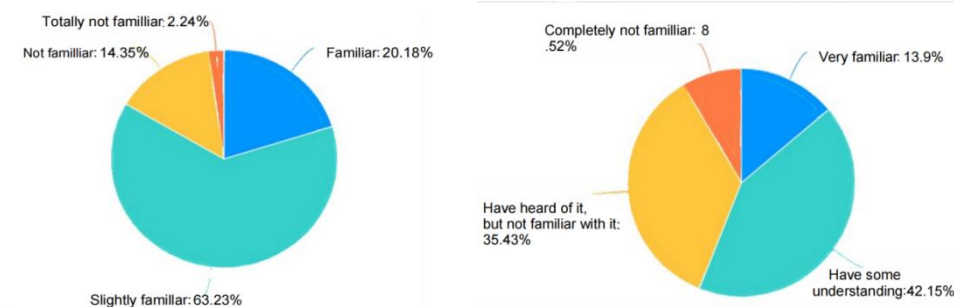
2.1 College students do not have a deep understanding of Taishan culture, and lack of deep excavation of cultural connotation.

According to the analysis of the questionnaire survey results, college students generally have a certain degree of cognition of Taishan culture, but the depth of their understanding is still insufficient. In most cases, they are limited to hearing and lack of in-depth understanding.

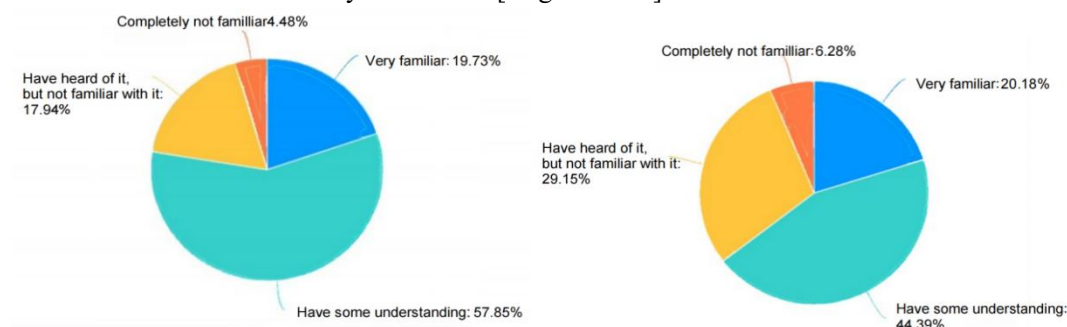
^① By President Xi Jinping. A decisive victory in building a moderately prosperous society in all respects and winning the Great Victory of Socialism with Chinese Characteristics for a New Era: A Report at the 19th National Congress of the Communist Party of China [R]. Beijing: Peoples Publishing House, 2017.

^② Zhang Haiting, Qi Huikun. Research on the path of Taishan Culture into ideological and political education in universities under the background of the new era [J]. Grade · Classic, 2023, (04): 67-69.

Especially for the specific cultural forms such as "Feng Zen culture", "stone carving culture" and "mountain picking culture", the students cognitive level further shows a downward trend.



(3) Do you think you have any understanding of Taishan culture?[Single choice] (7) Do you know the Sacrificial Ceremony of Taishan?[single choice]



(8) Do you know the "mountain picking" culture of Taishan?[Single choice] (9) Do you know the status of Mount Tai in Taoism and Buddhism?[single choice]

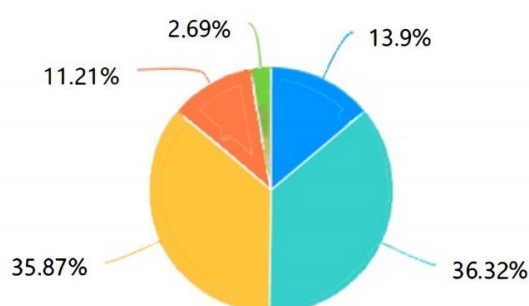
Further interviews show that students know little about the cultural symbols of Taishan and the historical stories behind them, and only a few students can deeply elaborate on the characteristic cultural phenomena such as Taishan Sacrificial Ceremony and Taishan Stone Carving Culture. The interviewed foreign language teachers found that their understanding of the deep connotation of Taishan culture was also insufficient, and this lack of knowledge weakened their ability to spread Chinese culture in cross-cultural exchanges.

2.2 The cultural consciousness of cross-cultural communication is relatively weak, which makes it difficult to take the initiative to assume the responsibility of cultural communication in the process of international communication.

In the specific situation of cross-cultural communication, the students who participate in the research are often difficult to take the initiative to discuss the culture. Question 10: When you talk about your hometown with foreign friends, what will you talk about (multiple choices)? Hometown food and hometown scenic spots are the most popular topics, accounting for 91.52% and 83.48%, respectively. The attention of hometown cultural celebrities, hometown history and hometown customs is relatively low, with 59.19%, 61.43% and 67.71%, respectively. In the process of in-depth interviews with students, the author found that most students could not realize the topics related to hometown culture, campus culture and Taishan culture, showing the lack of awareness of actively spreading culture. Most of their concerns are limited to their daily study and life, and they rarely think about how to integrate cultural elements into their communication, which highlights their weak cultural consciousness.

2.3 The lack of comprehensive language literacy of teachers and students restricts the ability of college students to effectively spread the cultural stories of Mount Tai.

Comprehensive language literacy refers to the comprehensive ability and quality of individuals to learn, understand and use language in different contexts. This literacy covers not only language knowledge, but also language use ability and cross-cultural communication skills. The questionnaire results show that language ability significantly limits their ability to spread Taishan culture. Only 13.9% of the respondents believed that their language translation ability was not hindered, 36.32% of the respondents said that there were slight obstacles, and 35.87% of the respondents thought that the obstacles were large, indicating that most of the people lack confidence in their language ability, and the language barrier affected the promotion effect of some respondents to some extent. For the translation survey of "climbing high", 61.44% of respondents thought it could translate but may not capture the complete meaning or have no confidence in the accuracy of the translation, and 18.39% said they did not know how to translate at all.^①



- There are no obstacles; I am very confident in my language ability and can effectively convey Mount Tai culture.
- Minor obstacles; Occasionally, it is difficult to convey the essence of Mount Tai culture.
- Moderate obstacles; I often encounter difficulties in finding accurate translation of cultural nuances.
- Significant obstacles; Language barriers prevent me from effectively promoting Mount Tai culture to foreigners.
- Complete obstruction; I lack the language skills needed to discuss Mount Tai culture with international audiences.

(16) What do you think are the main reasons for your lack of translation ability to Taishan culture?[multiple choice]



(14) Do you think you can accurately translate the meaning of "登高必自"(Ascending is to be

^①Xu Jinfen, Yang Jiaqi. A multi-dimensional analysis of teachers comprehensive language literacy from the perspective of Foreign Language Education [J]. Foreign language teaching, 2024,45(06):42-47.DOI:10.16362/j.cnki.cn61-1023/h. 2024.06. 009.

abased)." to foreign friends in English or German?[single choice]

According to the data analysis, The students participating in the survey believe that the main reason for the lack of translation ability of Taishan culture is the lack of professional language training and translation skills, The proportion reached 67.71%; next, The lack of bilingual control data related to Taishan culture (52.47%) and the difficulty of expressing specific terms and concepts (50.22%) are also the main problems, It shows that the understanding of cultural characteristics and the lack of data directly affect the translation ability; Lack of understanding of Taishan culture (43.5%) and lack of language learning resources (47.98%) also accounted for a high proportion, Reflecting the lack of learning materials and cultural knowledge; besides, The few opportunities for translation practice (44.39%) and the insufficient understanding of the target language and cultural background (22.87%) also indicate limited opportunities for practice and cultural communication.

Further interviews with teachers and students reveal that the foreign language textbooks used are mainly foreign original versions, the content is mainly the introduction of western culture, and the integration of Chinese culture is insufficient. Teachers have limitations in the mastery of cultural knowledge and translation ability, etc. In the teaching process, the proportion of Chinese culture is low. In addition, the college does not set up relevant foreign language translation courses. When students learn foreign languages, they mainly rely on textbooks and teachers to learn Chinese stories, which limits students initiative and creativity in learning. In terms of teaching evaluation system, students tend to take foreign language test scores as the main goal of learning, which limits the improvement of foreign language communication ability to some extent.

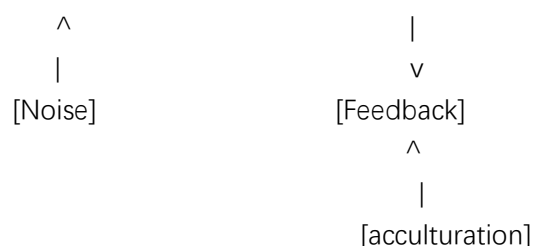
According to the questionnaire results, nearly half of the students admitted that they were shortcomings in the ability to understand people from different cultural backgrounds, leading to "sometimes confused" when communicating with foreign friends and "communication barriers" due to cultural differences.

3. An Effective Way for College Students to Tell Chinese Stories Well in Foreign Languages

3.1 Based on the concept of cross-cultural communication, and follow the basic laws of external communication.

To tell Chinese stories well, we should pay attention to the communication methods, understand the process and characteristics of cross-cultural communication, deepen the cross-cultural communication strategy, and integrate Chinese stories into the multi-cultural context.

[Information source] - -> [encoding] - -> [channel] - -> [Decode] - -> [receiver]



The embodiment of the communication mechanism in the cross-cultural communication process

In the process of cross-cultural communication, the information source must deeply grasp the norms and values of the target culture. In other words, when spreading Chinese stories externally, college students first need to have a deep understanding of their own national culture, which is the prerequisite for the effective transmission of information. In the coding stage, college students should carefully plan the expression of information to ensure that they can be accepted by the target culture. It is also critical to choose the appropriate communication channels that should be widely used and effective in the target culture. After the information is transmitted to the receiver, they will decode and understand according to their own cultural interpretation framework, and the cultural background of the receiver will directly affect its interpretation and response to the information. In addition, feedback links may also be influenced by cultural differences, so it is particularly important to interpret non-verbal signals and indirect expressions. Ultimately, both the source and the recipient may need to experience a cultural adaptation process to learn about the others cultural customs, language and non-verbal behaviors to ensure effective delivery of information. This process requires both sides to demonstrate flexibility and adaptability in cross-cultural communication, thus promoting accurate understanding and effective communication of information.

3.2 Enhance the cultural consciousness of teachers and students, and skillfully integrate Chinese stories into the ideological and political courses, campus culture and extracurricular practical activities.

Given the main way of college students to obtain cultural knowledge still depends on teachers and courses, it is necessary to put more Chinese cultural elements into the course design, let the students understand their culture, and accurate translation, break the language translation ability barriers of cultural communication, and pay attention to cultivate students across cultural communication ability in language teaching. The teaching of Chinese cultural stories should not only be limited to the classroom, but also deepen students understanding and experience through rich campus activities and social practices. Promote intangible culture into the campus and classroom, such as organizing visits to museums, holding campus cultural festivals, making foreign language speeches and participating in practical activities with foreign teachers, so that students can appreciate the unique charm of Chinese culture in personal practice. The interviewees believe that organizing cultural experience activities is an effective way to improve college students interest and participation in Taishans culture (64.57%). At the same time, students are encouraged to participate in international exchange activities, interact with foreign friends, apply the theoretical knowledge of cross-cultural communication that they have learned to practice, constantly accumulate experience, and improve cross-cultural communication skills. In this way, in the context of globalization, college students will better shoulder the mission of spreading Chinese culture, and let the world hear more colorful Chinese stories.

3.3 Strengthen the construction of discourse system and optimize the communication strategies of verbal and non-verbal.

General Secretary Xi Jinping has stressed the need to "innovate the ways of external publicity and strengthen the construction of the discourse system".^① The guiding ideology requires college students in good Chinese story, to stick to the Chinese culture, refining show the spirit of Chinese civilization and cultural essence, speed up the construction of Chinese discourse and Chinese

^① Xi Jinping: Strengthening the Building of International Communication Capacity and Comprehensively Improving the Efficiency of International Communication, Qiushi Network, 2024-11-13.

narrative system, with more contemporary and international vision to tell good Chinese story, make it more real, three-dimensional, fully show to the world. Secondly, in the process of telling Chinese stories well, college students need to enhance their cross-cultural communication ability and global discourse expression ability, to show Chinese civilization to the world with a deeper perspective, a broader mind and a more confident attitude, and to be able to communicate and express effectively under different cultural backgrounds. We should innovate the expression mode of external discourse, adopt integrated Chinese and foreign concepts, categories and expressions, turn "what we want to say" into "what the audience wants to hear", pay attention to the feelings and acceptance habits of the audience, and tell the story in a way that is closer to the thinking and cultural background of the international audience, so as to improve the appeal and persuasion of the story.

In the process of spreading Chinese stories and culture across context, college students face many challenges. In order to effectively overcome these obstacles, students need to enhance their cultural consciousness, deeply understand and understand their own cultural roots and characteristics. Strengthen the construction of the discourse system, and express the cultural content in an appropriate and persuasive way. In addition, it is essential to follow the basic principles of intercultural communication, including understanding and respect for different cultural backgrounds, and communication using clear and accurate language. Through the implementation of the above methods, college students can significantly enhance their cross-cultural communication ability, which is not only conducive to their personal growth and development, but also is of great significance to promoting the international dissemination of Chinese culture.

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A Comparative Study on the Translation Process of “Xunzi” by Burton Watson and Eric Hutton from the Perspective of Field Theory

Wang Zhaofeng

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

E-mail: 815522218@qq.com

Abstract

Field theory is one of the core concepts of Bourdieu's sociological theory. Based on this theory, the author analyzes the social environment and growth factors that translators are subjected to, that is, the differences in translators' subjectivity in translation behavior from the perspective of translation process. This initiative broadens the traditional perspective of translation studies, and at the same time has an interdisciplinary nature. American Sinologist Burton Watson (1925-2017), as one of the pioneers of the introduction of ancient Chinese classics to the North American continent, published in 1963, *Xunzi Reader* (Hsuntze: Basic Writing) excerpted the articles that reflect the essence of Xunzi's thought, such as "Exhortation", "Cultivation", "Wang Zhi" and "Sex Evil". In 2014, the full translation of Xunzi translated by Eric L. Hutton based on his own teaching interaction experience was officially published, and soon revised and republished in 2016. The unique feature of the full translation of Xunzi is that its target audience is college students. From the perspective of the difference of the translator's subject, this paper makes a comparative study of the two translators' similarities and differences in field, translation objectives caused by habitus, selection of texts and translation strategies.

Keywords

Field theory, Burton Watson, Eric L. Hutton, English translation of Xunzi, process study

1.Introduction

At the outset of this discourse, it is imperative for the author to clarify the meanings of the three

core elements of field theory and their interrelationships, namely habitus, field, and capital.

Habitus refers to the process by which individuals internalize the rules of social structures through education, work, and life experiences, thereby forming their own system of dispositions (Bourdieu, *The Logic of Practice*, p. 54). This system of dispositions constitutes an individual's habitus. A field is the social space where participants in social practice engage in activities; different fields are not isolated from one another but are interconnected (Bourdieu & Wacquant, p. 109). Thus, thinking in terms of the field concept involves thinking relationally. It is akin to a physical field where particles are subject to forces such as "gravity and repulsion," forming a "system of relations." Our focus is on the fundamental role of the objective relational system rather than emphasizing the particles themselves. In other words, attention to the field is not on the actors but on the relationships themselves and the "gravitational and repulsive forces" they generate.

Regarding the understanding of capital, Bourdieu draws on the concept of "capital" from economics. He posits that capital can be summarized into three basic forms: economic capital, cultural capital, and social capital (Bourdieu, 1997, p. 47). Economic capital is similar to the capital in traditional economic terms, referring to money, stocks, and other assets that can directly secure goods or services. Cultural capital refers to the cultural and educational resources individuals acquire in social life, such as works of literature and officially recognized educational qualifications. Social capital refers to the various interpersonal relationships (colloquially known as "connections") and social obligations an individual possesses in society.

When we analyze habitus, we are essentially analyzing the domain of the subject and the capital it possesses. Therefore, the author approaches the application of this theory in the comparative study of the translation processes of Burton Watson and Eric Hutton's English translations of "Xunzi" from the relationship between field and habitus.

Below, the author will proceed with a comparative analysis focusing on two main aspects: the differences in the fields of Burton Watson and Eric Hutton, and the differences in their respective habitus.

2. The Differences in the Fields of Burton Watson and Eric Hutton

2.1 Burton Watson's Field

Burton Watson was born in New York State, USA. At the age of 17, he dropped out of high school in 1943 to join the Navy and was stationed in the South Pacific, where he worked on ship repair. It was during this period that Watson developed an interest in East Asian culture. After World War II, with the support of the G.I. Bill, he studied in the Chinese Department at Columbia University. Later, he majored in Chinese and also studied Japanese at Columbia. In 1951, he went to Kyoto as a Ford Foundation overseas fellow. In 1956, he completed a thesis on Sima Qian, earning his Ph.D. from Columbia University. His mentor was the Sinologist James R. Hightower, who specialized in the study of Chinese history, and under his influence, Watson's master's and doctoral research topics were related to Sima Qian and the "Records of the Grand Historian." He served as an English teacher at Doshisha University in Kyoto and a research assistant at Kyoto University, translating Buddhist scriptures into English. He also held positions as a professor of Chinese at Stanford University and Columbia University. In 1958, his book "Ssu-ma Ch'ien: Grand Historian

of China," revised from his doctoral thesis, was officially published by Columbia University. His early accumulation in the field of Sinology laid the foundation for his later extensive translation of Chinese literary poetry and classics, endowing his translations with a style that is both fluent and readable. When Watson translated "Xunzi," there was almost no cultural exchange between China and the United States. Due to his close ties with some Japanese scholars, he was able to find some reference materials from Japanese translations. In addition, because of the popular nature of Watson's translations, there are relatively fewer annotations.

In summary, Watson's life experiences and personal preferences have led him to lay a solid foundation in the Chinese language and a love for China's excellent traditional culture. These conditions made it possible for him to translate "Xunzi."

2.2 Eric Hutton's Field

Professor Eric L. Hutton is a member of the Philosophy Department at the University of Utah in the United States. He has long been engaged in the translation and teaching of Chinese philosophical classics, with research subjects including Confucius, Xunzi, Han Feizi, and other thinkers and their works. He has a deep understanding and contribution to China's excellent traditional culture. In his long-term teaching, in order to better impart knowledge of "Xunzi," Professor Hutton translated the complete translation of "Xunzi," which was officially published in 2014 and quickly revised and republished in 2016, based on the characteristics of college students and his own teaching interactive experience. Regarding the existing complete translation by Knoblock, Hutton believed it was difficult to understand, expensive, and no longer in print, so he compiled the second complete translation of "Xunzi."

In short, Professor Hutton's teaching needs prompted him to compile the second complete translation of "Xunzi."

2.3 The Differences in the Fields of Burton Watson and Eric Hutton and Conclusion

In the author's view, Watson's translation of "Xunzi" has profound historical reasons. Watson's early work experience in the South China Sea exposed him to Eastern culture and gradually sparked his interest. After the war, due to a series of post-war resettlement measures, Watson was able to study at Columbia University. Undoubtedly, Watson chose to study China's excellent traditional culture. His studies at Columbia allowed him to continue his education, thereby laying the foundation for his English translation of "Xunzi."

Hutton's translation of "Xunzi" was more out of practical use, as the commonly used complete translation by Knoblock was obscure, voluminous, and expensive, making it unsuitable as a textbook for students taking corresponding courses to purchase or use. On the one hand, it was because of the heavy economic burden; on the other hand, it was because most students choosing the course were interested in Eastern civilization and wanted to understand Chinese culture through "Xunzi." Under these circumstances, Hutton's re-translation of "Xunzi" was fully justified.

3. The Habitus of Burton Watson and Eric Hutton

3.1 Similarities and Differences in the Translation Purposes of Watson and Hutton

Burton Watson's English translation of "Xunzi" is titled "Hsun Tzu: Basic Writings." It includes selected chapters such as "Encouraging Learning," "Cultivating Oneself," "The Royal Institution," and "The Evil of Human Nature," which encapsulate the essence of Xunzi's philosophy. Published by Columbia University Press in 1963 and reprinted in 2003, this translation is part of a large-scale project led by Sinologist William Theodore de Bary—the Columbia University Translations from Oriental Classics Series. This series is specifically translated for general readers and students, aiming to address undergraduate textbook needs, which helps young American students better understand and grasp Xunzi's thoughts. On the other hand, it also objectively promotes the spread of Xunzi's ideas in the United States.

In fact, Watson's translation purpose coincides with Hutton's, both intended for general readers. Hutton once stated in an interview: "At the beginning of the translation, I had my own considerations. My doctoral thesis studied 'Xunzi,' and I needed to cite a certain amount of translations, but Watson's translation was not a complete version, and Knoblock's translations had many undesirable parts. I believed that translating myself could effectively promote my understanding of the Chinese original text. When I graduated with my doctorate, my translation work was not entirely completed, but the chapters needed for teaching at that time were not in Watson's translation."^[1]⁴ This well explains the reason for Hutton's re-translation even when there were already good translations available.

3.2 Similarities and Differences in the Selection of Chapters by Watson and Hutton

Watson's selection of chapters was influenced by capital. According to the opinions of sponsors like de Bary, the selected translation of "Xunzi" is a serious reader but not entirely an academic work. Therefore, as a professional translator, Watson had to consider the acceptance of a broader readership, which is first reflected in the selection of translated chapters. Watson was outspoken when discussing his selection criteria: "My criteria for the selection of works and the translation of chapters are my personal interest in the work and the interest I anticipate from my readers." This means that whether the translation object caters to the readers' reading interests is something all professional translators must consider carefully before starting. Watson selected ten chapters, including "Encouraging Learning," "Cultivating Oneself," "The Royal Institution," "Discussing the Military," "On Heaven," "On Ritual," "On Music," "Dispelling Obstacles," "Correcting Names," and "The Evil of Human Nature," for translation. Watson retained ten chapters that outline Xunzi's ideological framework and omitted chapters such as "Honor and Disgrace," which discusses "honor and disgrace come as a reflection of one's virtue" in "Encouraging Learning"; "Against Physiognomy," which denies physiognomy; "Zhong Ni," which discusses the principles of a monarch's conduct; "The Efficacy of the Confucian," which discusses the virtues of sages, gentlemen, and refined scholars; and "Against the Twelve Masters," which criticizes other schools

^[1] *The Analysis and Discussion of Students' Needs and Translation Strategies on Chinese Classics: An Interview with Professor Eric L. Hutton* [J]. *Shandong Foreign Language Teaching*, 2021

of thought.

From this, we can see that Watson's selection of chapters focuses on reader acceptance and is influenced by the capital of sponsors. His translation, as a selection, introduces the connotations of China's excellent culture to the target readers as much as possible without making readers feel bored or obscure, or the volume too large, causing inconvenience in reading for ordinary readers.

In contrast, Hutton's complete translation is aimed at readers with a higher academic level compared to Watson's readers, but it has not reached the level of scholars or Sinologists. As a Sinologist and professor at a famous American university, Hutton's purpose in translating is to popularize but not lose the academic dissemination of the ideological connotations in "Xunzi" to his students, so Hutton chose a complete translation to play the role of teaching materials in university classroom teaching.

3.3 Similarities and Differences in Translation Strategies of Watson and Hutton

In Watson's translation, there is a tendency to choose simple and plain words or phrases, avoiding the use of outdated, clichéd, decayed, and jargon words or terms. Watson's cultural identity as a translator makes him inclined to use a language style that is easy to understand and a domesticating translation strategy.

For example, in the chapter "Cultivating Oneself," "He who corrects my faults is my teacher; he who confirms my right actions is my friend; he who flatters me is my enemy," Watson used a free translation method: combining the two conditions of "correcting my faults" and "confirming my right actions" into one, and adding the conjunction "but" before "he who flatters me," translating it as: He who comes to you with censure is your teacher; he who comes with approbation is your friend; but who flatters you is your enemy. The translation is very popular and concise. It is suitable for the general public's understanding of Chinese culture.

In contrast, Hutton's translation, because he positioned it as a general education for undergraduate students, tries to retain the stylistic features of the source text in his translation. This translation, targeting undergraduate students, aims to help learners read and appreciate, enhance their literary appreciation level, and inspire cross-cultural thinking; in terms of translation accuracy, in response to the misreadings and mistranslations in previous translations pointed out by scholars, Hutton made corrections and supplements in his complete translation^[1]. Therefore, Hutton's translation has both the color of domestication and the shadow of foreignization translation strategy.

Example 1: 不积跬步，无以至千里；不积小流，无以成江海。（《荀子·劝学》）

Translation:

Without accumulating tiny steps,

You have no way to go a thousand li.

Without accumulating little streams,

[1] Eric L. Hutton trans., *Xunzi: The Complete text* :Princeton University Press, 2014.

You have no way to form a river or sea.^[①]

Example 2: 诗曰：“嗟尔君子，无恒安息。靖共尔位，好是正直。神之听之，介尔景福。”

Translation:

O harken, all ye gentlemen,

Don't always be at ease and rest!

Perform your office steadfastly.

Love what's correct and upright best.

The spirits will thus hear of this,

And they will make you greatly blessed.^[②]

From Hutton's translation, we can see that for the traditional phonetics or the characteristics of classical poetry in the original text, the translator has adopted a method of preservation, even combining features of Old English and applying a foreignizing treatment. This treatment is undoubtedly to fully display the characteristics of Chinese culture and the integration of Chinese and Western cultures in teaching. The author believes that such treatment is just right, neither too obscure nor too plain.

4.Conclusion

Summarizing the entire discussion, the author has conducted a study on the process of Watson's and Hutton's English translations of "Xunzi" under the field theory. It is found that the similarities and differences in Watson's and Hutton's fields have led to their similarities and differences in translation purposes, selection of chapters, and choices of translation strategies. That is, Watson's experience in the South Pacific sparked his interest in Eastern culture, which led him to study and further his education at Columbia University, and then, with the support of sponsors, he selectively translated "Xunzi" in a domesticating manner to satisfy the general public's interest in exploring Chinese culture. Hutton, as a professor at the University of Utah, chose to fully translate "Xunzi" himself in response to the previous translations being obscure, expensive, or abridged, to meet the teaching needs of undergraduate students, and his translation balances economy, popularization, and scholarship.

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Reality and Illusion — Analysis of Chen Chuncheng's Novel "The Musician"

Tang Qi

School of Foreign Languages, Ocean University of China, Qingdao 266100,
Shandong Province, China

E-mail: 3758308562@qq.com

Abstract

Chen Chuncheng was awarded the 2019 Harvest Literature Prize for his novella "The Musician". The following year, his collection "Submarine of the Night" garnered several prestigious Chinese literary awards.[1] Readers frequently describe his works as rich in imaginative depth, a quality primarily manifested in his exploration of the interplay between reality and illusion. Through his prose, he effectively blurs the boundaries separating the real from the fictitious, thereby constructing a nearly dreamlike realm. His novel "The Musician" serves as an exemplary illustration of how he employs language to depict a world where the false and the true are intricately woven together. In this work, one can simultaneously perceive the gravity of the real world and the enchantment of the fantastical realm, with these dual sentiments seamlessly integrated through narrative context, character portrayal, and stylistic techniques. This paper will focus on how this novella employs various methods to intertwine the concepts of falsehood and truth, achieving a distinctive aesthetic in literature.

Keywords

Chen Chuncheng. "The Musician", Reality and illusion, Article analysis

1. Introduction

Chen Chuncheng's novel "The Musician" is divided into nine sections, progressing like musical movements and culminating in a climax.

The first section, "Rainy Night Saxophone", depicts a scene in the autumn of 1957 where the Leningrad police are on the hunt for an individual playing a prohibited saxophone in the dead of night. An elderly neighbor, Gurov, intervenes by playing the clarinet, yet he becomes ensnared by

an inexplicable melody. The second section, "Clocks and Birdsong", follows Gurov in his retirement as a clock repairman, where the call of a *Sturnus vulgaris* evokes memories of his youth spent studying music. The third section, "Files and Ant Hills", introduces Officer Kuzmin, who, while organizing files, becomes intrigued by the music censorship office where Gurov works and decides to investigate further. The fourth section, "Sanctuary", reveals Kuzmin's discovery that Gurov's entry into the music censorship office is linked to synesthesia. The fifth section, "A Familiar Face", features a visitor named Musin, who claims to be an old friend of Gurov and presents compositions for his review. Gurov realizes that these pieces are ones he had previously discarded in the sanctuary, leading him to the unsettling realization that Musin has long since passed away. The sixth section, "Phantasmagoria", sees Musin revealing that Gurov is the true author of these compositions, as they prepare for a concert in a shared fantasy, only to be interrupted by Gurov's haunting fears. The seventh section, "The Bone Disc in the Basement", describes Gurov's fainting spell, after which he is taken to a villa's basement. There, he writes a prelude, and as a young woman performs, he reminisces about his creative past, while Kuzmin lurks outside, preparing to apprehend him. The eighth section, "Nothingness", portrays Gurov and Musin continuing their imagined performance through four surreal settings: "Whale Hall", "Pearl Palace", "The Far Side of the Moon", and "Snowflake Glass Ball", as Kuzmin closes in on Gurov. Ultimately, Gurov completes his performance in the realm of fantasy, while in reality, the police burst into his room. The ninth section, "The Enigma", concludes with Kuzmin compiling a report on the dismantling of the bone disc hideout, expressing confusion over Gurov's escape, attributing it to "hallucination", and deciding to forget the incident.

Set against the backdrop of the Soviet Union's music censorship system, the protagonist, Gurov, harbors an inexhaustible passion for music, yet is compelled to conceal his talents due to the constraints of reality. This narrative illustrates a musician's relentless pursuit of art in a repressive environment. In the conclusion, Gurov transforms into musical ashes; this seemingly absurd ending does not conflict with the historical context meticulously crafted by the author. Instead, it harmoniously intertwines the realms of the fictitious and the authentic. As many have noted, Chen Chuncheng's works often draw readers into a state that blurs the lines between reality and illusion, a sensation that lingers long after the final page is turned. This characteristic is a hallmark of his writing style, which stands out distinctly in contemporary Chinese literature. In "The Musician", he immerses readers in an imagined Soviet world, where historical artistic control coexists with unique synesthetic abilities and the legend of the *Sturnus vulgaris*. The interplay of falsehood and truth gives rise to a dreamlike experience, which is the unique allure of Chen Chuncheng's prose.

2. The Reality and Illusion in Background

The narrative is set against the backdrop of the Soviet Union in the autumn of 1957, drawing upon authentic historical events. During this period, Khrushchev's regime exhibited a slight relaxation in the control of music compared to Stalin's era, yet it remained exceedingly stringent. Historical documents reveal that the Soviet Union suppressed various musical forms of dissent during this time, with the saxophone being particularly targeted; it was nearly impossible to find saxophones throughout the entire Soviet territory, which resonates with the opening of the article.[2] The author employs this genuine historical context to enhance the narrative, allowing readers, even those unfamiliar with the specific circumstances of the Soviet Union during this period, to grasp the essence of Soviet revisionism. This historical backdrop serves to condense the narrative's

exposition, rendering the text more succinct while simultaneously facilitating a deeper immersion for the reader, evoking a sense of realism. History often imparts a sense of "authenticity", and the concept of utilizing a historical context to craft a work of fiction is both unique and audacious. Consequently, as readers engage with this novel and encounter the Soviet setting, they may initially interpret it as a historical narrative, thereby providing the author with a framework to construct a highly credible fictional world.

The fictional elements crafted by the author are intricately woven into a broader context. Within the author's framework, there exists a specialized institution tasked with overseeing music, colloquially referred to as the Sanctum. The individuals responsible for monitoring music within this Sanctum possess the ability of synesthesia. The synesthetic experiences depicted in the author's narrative bear resemblance to the way we articulate our sensations or engage in literary creation in everyday life. For instance, when we describe a sound as resounding, we might liken it to birds soaring into the sky, thereby transforming auditory perception into a visual representation that offers a more immediate and poetic experience. However, the synesthesia referenced in the author's work transcends this conventional understanding, leaning towards a form of superhuman ability. The inspectors within the Sanctum can derive sensations from listening to songs, which enables them to articulate and evaluate the music. These sensations may manifest as vivid imagery, as well as olfactory, gustatory, or tactile experiences. Among them, the protagonist, Gurov, possesses the most formidable synesthetic ability; he has an acute inner auditory perception that allows him to visualize the latent imagery within musical notes simply by reading the score. He can crystallize these abstract concepts into tangible entities and articulate them. This extraordinary capability does not exist in the real world; it is a product of the author's imagination. Nevertheless, it is anchored in authentic synesthetic techniques, making it more palatable and even believable for readers, who may come to accept the existence of such unique synesthetic abilities in the world.

In the context of the oppressive environment faced by musicians, all actions and appearances of Gurov can be traced back to identifiable sources. We may interpret this through the lens of Freud's theories presented in "Creative Writers and Day-dreaming", which suggest that both daydreams and nocturnal dreams stem from the desires and demands of one's subconscious.[3] Utilizing this perspective, it becomes evident that Gurov possesses a profound synesthetic ability, allowing him to perceive visions during the day that originate from his inner self. Since these visions are manifestations of desire, we can interpret them as his pursuit of music, a pursuit that is fundamentally rooted in the oppression he experiences in the real world. Through this reasoning, we can ascertain that all the illusory elements surrounding Gurov are, in fact, attributable to the historical context established by the author.

3. The Reality and Illusion in Characters

The protagonist, Gurov, serves as the fictitious core of the entire narrative, with all fabricated constructs intricately linked to his character. In contrast to the secondary character Kuzmin, Gurov inherently embodies an ethereal quality, exemplified by his unique synesthetic abilities, fragile mental state, and the eventual transformation into musical dust. Nevertheless, Gurov also functions as a crucial conduit between the realms of reality and illusion, a dynamic primarily illustrated through his dual personality. Upon completing the text, one can discern that Gurov and Musin represent distinct facets of the protagonist's psyche; Musin, a childhood companion of

Gurov, meets his demise due to the antagonism and mockery from other children. Gurov has perpetually harbored the belief that his failure to support Musin contributed to this tragic outcome, thereby catalyzing Musin's death.

In this context, we can connect the narrative of the author to enhance our understanding. Musin is perceived by Gurov as a rare musical prodigy, yet he ultimately forsakes Musin in pursuit of greater social acceptance and companionship, leading to Musin's demise. As Gurov matures, he also relinquishes his commitment to music, becoming a critic and censor of the art form, effectively erasing its essence. This illustrates that Musin embodies the true spirit of freedom in music for Gurov; his betrayal of Musin symbolizes a broader betrayal of music itself. This dynamic elucidates why, after Gurov's transformation into a censor and his subsequent psychological turmoil, he resorts to Musin as a vessel for his spiritual and musical aspirations.

It is essential to note that the character Musin, who is deceased, and the alternate persona of Gurov, also named Musin, are not synonymous. As Gurov's alternate persona, Musin embodies the realms of music and the spiritual domain, representing an illusory world. In contrast, Gurov endures the torment and psychological turmoil of the real world, ultimately leading to a numbing of the self, which signifies the authentic reality. In the narrative's conclusion, Gurov, guided by Musin, utilizes his synesthetic abilities to perform a musical piece. Ultimately, akin to the legendary *Sturnus vulgaris* that discovers the music of the soul, he transforms into a dust of notes, transitioning from the real world into the illusory realm, thereby dissolving the boundaries between the two worlds and achieving a synthesis of reality and illusion.

In the climactic section of the narrative, where Gurov engages in imaginative performance under Musin's guidance, this segment emerges as the most fantastical within the text. Gurov, led by his hallucinatory persona, enters a realm of illusion; however, whether he finds himself in "Whale Hall", "Pearl Palace", "The Far Side of the Moon", and "Snowflake Glass Ball", his fantasies are inescapably monitored by the artistic control of the Soviet Union, which he fears. In this portion, the reader is fully immersed in Gurov's artistic reverie, witnessing the ethereal beauty he seeks while simultaneously confronting his dread of reality. This dichotomy engenders a profound conflict, propelling the narrative to its zenith. Ultimately, under Musin's direction, Gurov's performance culminates successfully, allowing his soul to transcend into the realm of music. In this space, closest to paradise, Gurov no longer feels the need to force himself; his duality achieves unity and resonance, merging the realms of the illusory and the tangible into a state of enduring harmony within the world of music.

In the work "The Musician", Musin and Gurov represent two distinctly contrasting personas, each possessing divergent thoughts and aspirations, yet coexisting within the same corporeal form: one embodies a frail, powerless, and numb personality rooted in the harsh realities of the world, while the other soars boundlessly in the realm of imagination. This duality reflects both a scarcity and abundance of creativity within a single individual. Such a phenomenon is not uncommon; it is also illustrated in Chen Chuncheng's "The Submarine at Night", where the protagonist, brimming with imagination in childhood, revels in underwater adventures during the night. However, as this imaginative capacity is stigmatized as frivolous, the protagonist gradually relinquishes his creativity, evolving from a vibrant child into an exceedingly ordinary individual, ultimately lacking in imagination. Similarly, in "The Musician", Gurov, confronted with societal scrutiny, social constraints, and the demands of survival, opts to abandon his musical aspirations,

transforming into an adversary of free music. This shift prompts profound reflection: when faced with societal pressures, should we prioritize imagination or survival? Should we choose authenticity or deception? This presents an irreconcilable yet unavoidable contradiction that we must confront.

4. The Reality and Illusion in Literary Techniques

The reason Chen Chuncheng's works can transcend the boundaries of reality and illusion lies significantly in his adept utilization of the power of language. He employs various literary techniques to achieve a breakthrough from the real to the fictive.

Initially, within the narrative, he employs the *Sturnus vulgaris* as a symbol of the pursuit of free-spirited music. This avian creature first emerges in the protagonist Gurov's childhood recollections, where his music teacher imparts that the *Sturnus vulgaris* dedicates its entire life to seeking its soul music. Upon the moment it sings its soul's melody, its corporeal form transforms into a dust of notes, and its essence merges with the melody, entering a realm of music. While this is merely a legend, Gurov's music teacher claims to have witnessed a *Sturnus vulgaris* metamorphosing into musical dust, thereby reinforcing the legend's authenticity and credibility through the teacher's memories.

At the conclusion of the narrative, Gurov curls his body, his soul creating ripples in harmony with the music, ultimately dissolving into dust and merging his essence with the sound. The acceptance of this story's ending by the audience is facilitated by the foreshadowing established at the outset: the author initially presents the tale of the *Sturnus vulgaris* as a legend, which is subsequently elaborated upon, transforming the legend into a somewhat nebulous memory, thereby enhancing its believability. This gradual transition allows readers to naturally accept the moment when this memory materializes into reality. Chen Chuncheng skillfully employs a layered approach, gradually transitioning the fictitious into the authentic. By incrementally enhancing credibility, he ultimately achieves a conclusion that is both illusory and genuine, which resonates with the readers.

Then, the author establishes suspense while revealing the identity of Musin. Initially, Musin visits Gurov as a childhood companion, and due to the protagonist's muddled memories, he confuses illusion with reality, perceiving Musin as a living, vibrant individual. In this context, Musin appears to be alive in the protagonist's eyes. Subsequently, the protagonist abruptly recalls the fact that Musin has long been deceased, leading Gurov to regard Musin as a ghost, thus associating him with death. Ultimately, through the dialogue between Gurov and Musin, the author unveils Musin's true identity as Gurov's alter ego. At this juncture, Musin is resurrected, illustrating a transformation from life to death and back to life within the narrative. This duality not only creates suspense, enhancing the story's intrigue and readability, but also blurs the boundaries between reality and illusion. Furthermore, compared to the resurrection of a friend's ghost, Gurov's development of a second personality due to psychological strain is more readily accepted by readers, fostering a sense that duality of personality is more plausible in the real world, thereby suggesting that this narrative is not merely fictitious but rather grounded in reality.

Simultaneously, this article employs the perspectives of the protagonist, Gurov, and the secondary character, Kuzmin. Gurov, possessing a heightened sense of synesthesia and having worked in the sanctuary for many years, is mentally fragile and disordered. This inherent instability imbues his

viewpoint with a sense of illusion and uncertainty, particularly as he becomes aware of his dual personality and begins to fantasize about performing his soul's melody. This illusion reaches a zenith, leading readers to perceive Gurov as ensnared in a fabricated reality. In contrast, when we examine the secondary character, Kuzmin, we find him to be clear-minded, driven by a desire to surveil and explore humanity. Although his character is malevolent, it aligns closely with the societal context established by the author. Thus, in comparison to Gurov, Kuzmin serves as a representation of the tangible world. During the climax of the narrative, while the author depicts Gurov's fictional musical reveries, he intersperses scenes of Kuzmin leading a search operation, creating a dual narrative of reality and illusion that intertwines and coexists. This accelerates the narrative pace, intensifying the conflict between the real and the fictitious. However, in the story's ultimate conclusion, when Kuzmin opens the door, he is met with the sight of Gurov transformed into musical dust. Through the lens of reality, we witness the emergence of the illusory; at this moment, the authentic and the fabricated perspectives converge into a singular viewpoint, thereby affirming that all seemingly fictitious elements within this narrative possess a genuine existence. The readers, alongside Kuzmin, bear witness to the birth of a miracle.

5. Conclusion

Chen Chuncheng's writing style is relatively rare in contemporary literature, and his novel "The Musician" stands out distinctly from his other works. Unlike his other pieces, which often feature surreal backgrounds and plot settings, "The Musician" resembles a fantasy novel with elements of detective fiction. Achieving this effect is intrinsically linked to Chen Chuncheng's unique comprehension and application of language. Therefore, to truly appreciate his novels, one must primarily engage with his prose. There have been instances where readers, upon finishing his works, have remarked that they find it challenging to articulate their evaluations. This should not be interpreted as a dismissal of his writing; rather, it represents a sophisticated form of affirmation. Reading his works is akin to descending into a dream; upon completion, one experiences a profound awakening, yet articulating the content of that dream proves elusive. His narratives do not delve into profound philosophical insights, nor do they feature tumultuous plots; in fact, the protagonists in many of his stories often possess ambiguous characteristics. Unlike mere assemblages of words, his works are meticulously crafted; through the careful arrangement and combination of language, they guide the reader layer by layer, step by step, into the depths of a dream, blurring the lines between reality and illusion.

Chen Chunsheng's distinctive writing style prompts the public to reflect on the purpose of literature itself. Critics often argue that his works lack depth and significance. However, for Chen, the act of writing serves a personal purpose—merely to express his thoughts and to craft phrases that satisfy him. Every individual possesses the right to write; when we articulate our ideas through words, transcending the boundaries between our internal thoughts and the external world, we are already soaring in the realm of literature. As Chen Chunsheng himself stated, "No one can control me, nor can anyone capture me. Countless worlds are open to my exploration, and this world is merely one of them." [4]

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Current Status of Anatomical Studies on Juniper and Analysis of Conservation Measures

Qin Xiujuan¹, Mao Cong², Wu Xiaolong³, Qin Lei⁴

^{1,2,3,4}College of Materials and Chemical Engineering, Southwest Forestry University,
Kunming 650224, Yunnan Province, China

E-mail: qinlei9999@163.com

Abstracts

As a typical stress-tolerant plant, Juniper's unique anatomical characteristics and strong ecological adaptability made it an important plant for the study of plant stress tolerance. Through domestic and international studies, it was shown that Juniper exhibited significant adaptive characteristics in anatomical structures such as wood, leaf, and root systems, and there were certain interrelationships between the ecological adaptations, physiological characteristics, and their relationship with environmental factors in extreme environments. The anatomical structure characteristics of Juniper not only helped Juniper to efficiently utilize limited resources, but also effectively helped Juniper to resist environmental pressure, suggesting comprehensive measures and directions for further conservation and utilization of Juniper.

Keywords

Juniper; Anatomy; Conservation; Utilization

Juniper was a species of Cupressaceae conifer with a wide global distribution, especially important in arid, alpine, and barren ecosystems. In recent years, the anatomical study of Juniper had been deepened both at home and abroad, focusing on its ecological adaptation, physiological characteristics, and its interrelationships with environmental factors in extreme environments, which provided important theoretical support and practical guidance for the conservation and utilization of Juniper.

1.Current status of the anatomical study of Juniper

1.1Status of domestic research

China was one of the important distribution areas of Juniper, which was widely distributed in Qinghai, Gansu, Xinjiang, Tibet, and Inner Mongolia. Domestic scholars mainly focused on the anatomical adaptations of Juniper in arid, alpine, and saline environments. Wang Nanying^[1] et al.

Fund Project: Scientific Research Foundation Project of Yunnan Province Education Department (2018JS344), the "Xingdian Talent Support Plan" Young Talents Special Project of Yunnan Province.

Corresponding author: Qin Lei

conducted a detailed study on the wood anatomical properties of *Juniperus przewalskii* and found that its conduit diameter was small and the grain pores were closely arranged, which significantly enhanced its water transport efficiency and resistance to air bubbles in arid environments. In addition, Tian Peilin^[2] et al. studied the cuticle thickness and stomatal distribution characteristics of Juniper leaves in Northwest China and found that the cuticle thickness was significantly and positively correlated with the degree of climatic aridity, which provided an important guarantee for the survival of Juniper in desert areas. Wang Jiazhao, Suglenko^[3], and others systematically analyzed the anatomical structure of the Juniper root system, revealing that its deep-rooted system and well-developed secondary xylem could efficiently absorb deep soil moisture and possessed salinity tolerance.

1.2 Current status of foreign research

Research on Juniper by foreign scholars mostly focused on its stress tolerance, ecological adaptability, and growth dynamics, especially in North America, Europe, and Central Asia. For example, Pyn^[4] found that the high lignin content in the cell wall and the thick wall of the conduit cells significantly improved its drought and decay resistance through the study of wood properties of Juniper in the arid region of western North America. Richard F. Miller^[5] showed in his study of Juniper in the Mexican plateau region that the changes in the anatomical structure of the leaf blade (such as stomatal subsidence and the development of resin canals) were closely related to their long-term adaptation to extreme temperatures and drought conditions. In addition, Vaičiulytė^[6] found in Lithuanian Juniper populations that the content of secondary metabolites (e.g., tannins and phenolic compounds) in the leaves increased significantly in arid environments, and that such compounds not only helped to reduce water loss but also enhanced their resistance to pests and diseases.

As a whole, domestic studies focused more on the anatomical characteristics of Juniper populations in specific regions and their adaptive patterns, while foreign studies paid more attention to the functional anatomy of Juniper, secondary metabolic substances, and their relationship with climate change. These studies revealed the ecological adaptation strategies of Juniper in extreme environments from different perspectives and provided a multi-level scientific basis for the conservation and rational use of Juniper resources.

1.3 Anatomical Characteristics of Juniper

The anatomical properties of Juniper's wood indicated that it was extremely well adapted to arid and infertile environments. For example, it was found that Juniper wood consisted mainly of tubular cells with thick cell walls and tightly arranged wood fibers, a structure that was highly adaptable in arid environments. The reduced diameter of the tubules significantly reduced the possibility of bubble formation, which enhanced water conductivity and resistance to embolism. In the case of Qinghai cypress in Qinghai, China, it was shown that the compact arrangement of pores in the water-conducting tissue and the enhancement of the pores' membrane were the key reasons for its longevity in extreme arid environments. In addition, the width and density of the annual rings were also highly correlated with environmental conditions. The annual rings of Juniper on the Tibetan Plateau showed a significant positive correlation between annual ring structure and precipitation, which was an important ecological indicator of regional climate change^[7].

1.3.1 Study of the Anatomy of Juniper Leaf Blade

The anatomical structure of Juniper leaves also revealed the deep-rooted mechanism of its adaptation to the environment; Juniper leaves usually showed thick cuticles, deep stomata, and scale-like or needle-like structures, which worked together to effectively reduce water loss by transpiration. The thickness of the cuticle of Juniper leaves was positively correlated with the degree of drought, and the thickness of the cuticle was significantly thicker at high altitudes, indicating its ability to adapt to alpine drought. At high altitude, the cuticle of Juniper leaves was significantly thicker, indicating its ability to adapt to alpine and arid environments. In addition, the stomata of Juniper were fewer in number and distributed in the lower epidermis of the leaves, and this structure significantly reduced the water transpiration efficiency of the leaves^[8]. More importantly, Juniper leaves were rich in resin tracts, and these resin secretions not only reduced water loss under drought conditions but also protected against pests and ultraviolet radiation.

1.3.2 Anatomical study of Juniper root system

The root system was another important structure for Juniper to adapt to harsh environments. Studies showed that Juniper's root system had a deep-rooted and well-developed secondary xylem, which was able to draw water and nutrients from deep soil. For example, in the arid region of Northwest China, Juniper's root system effectively reduced water transport losses by forming thick-walled conduit cells and highly lignified cell walls, while improving salinity tolerance. In addition, Juniper root cortical cells were rich in secondary metabolites, such as tannins and phenolic compounds, which played an important role in antioxidant activity and defense against microbial attack^[9].

National and international studies on the anatomical characteristics of Juniper revealed differences in adaptability and common patterns in extreme environments, from wood and leaves to root systems. These anatomical characteristics not only reflected the resilience and ecological adaptability of Juniper, but also provided a reference for the study of other plants in extreme environments.

2. Analysis of Juniper's protection measures

Although Juniper had shown a strong ecological adaptive capacity, its population and survival environment were facing significant threats due to the interference of human activities and the intensification of climate change. According to statistics, Juniper's woodland area in its distribution area was gradually decreasing, especially in some high-altitude areas, and Juniper's natural regeneration capacity was limited by multiple factors^[10]. Therefore, in order to protect Juniper resources, a variety of conservation measures were being taken, including ecological restoration, artificial cultivation, germplasm conservation, and policy support.

2.1 in situ conservation

In terms of in situ conservation, the construction of nature reserves provided important habitats for Juniper. For example, in Qinghai, Gansu, and Ningxia, the government had set up several nature reserves to reduce disturbance to Juniper forests and protect the integrity of their habitats by restricting human activities^[11]. Studies showed that the measure of forest closure could significantly increase the vegetation cover of Juniper woodland and restore its ecological function. In addition, in areas with serious desertification, artificial restoration of grassland and vegetation cover could not only provide a suitable environment for the growth of Juniper, but also improve the regional soil and water conservation capacity^[12].

2.2 Relocation protection

Relocation was another important measure in Juniper conservation. By transferring populations to areas with similar climatic conditions, the survival risk faced by populations due to environmental changes could be effectively reduced. For example, in Xinjiang, China, researchers had successfully established several Juniper plantations by collecting seed resources and propagating them artificially under experimental conditions^[13]. Meanwhile, the establishment of seed banks also provided a guarantee for future population recovery. At that time, seed banks had been established in many places to preserve Juniper germplasm resources, which could not only be used for population expansion, but also for breeding more resistant species through genetic screening^[14].

2.3 Artificial cultivation and ecological use

Advances in artificial cultivation techniques provided new pathways for Juniper population recovery. In recent years, the propagation success rate of Juniper had been significantly improved through the application of tissue culture and cuttings techniques. For example, in Shaanxi, researchers had successfully increased the survival rate of Juniper seedlings through cuttings propagation techniques and verified its adaptability in saline and arid environments^[15]. In addition, artificially cultivated Juniper demonstrated significant ecological benefits and economic values in soil and water conservation, wind and sand control, and ecological landscape construction.

Conservation of Juniper also required policy and legal support. At that time, many governments had listed Juniper as a key protected plant. In China, the Regulations on the Protection of Wild Plants clearly prohibited indiscriminate felling of Juniper forests and implemented a strict ecological compensation mechanism in some areas, imposing financial penalties and restoration requirements for the destruction of Juniper forests. In addition, raising awareness of conservation through public education and community involvement was crucial.

In summary, conservation measures for Juniper required a multi-pronged approach that strengthened in-situ conservation, developed artificial breeding and relocation, and ensured the sustainability of conservation efforts through policy support and public participation.

3. Discussion

Despite the strong ecological adaptability of Juniper, its population and habitat were still threatened by various factors, especially in the context of the intensification of global climate change and the increase in human interference. The natural regeneration capacity and distribution range of Juniper were gradually shrinking. Domestic and international studies had not only revealed the important functional status of Juniper in the ecosystem, but had also warned of the potential crisis faced by its populations. For example, Juniper forests in the northwest of China and on the Tibetan Plateau were seriously threatened by overgrazing, logging, and land degradation, while Juniper populations in some regions abroad were declining due to habitat loss and pest infestation. These problems showed that Juniper conservation was not only a scientific research issue, but also an integrated issue of ecological conservation and social development.

In the practice of Juniper conservation, the existing measures of in situ conservation, relocation conservation, germplasm resources preservation, and artificial cultivation had achieved certain results. For example, through the establishment of nature reserves and the implementation of the policy of forest closure, the population size and ecological environment of Juniper in some areas

had been significantly restored. However, there were still some problems in conservation that needed to be further solved, such as the effectiveness of protected area management, the long-term operation of germplasm resource banks, and the further optimization of artificial cultivation techniques. Meanwhile, insufficient public participation and lack of awareness of the ecological value of Juniper had also constrained the advancement of the conservation work to a certain extent. In the future, the conservation and utilisation of Juniper would have required further efforts in the following aspects: First, deepening scientific research, especially at the molecular level, to reveal the genetic diversity, resistance mechanisms, and adaptive evolutionary patterns of Juniper, which would have provided more scientific guidance for the conservation and breeding of the population. Second, strengthening multi-party collaboration and promoting joint actions among protected areas, scientific research institutes, governments, and communities, so as to achieve sustainable development of Juniper conservation through synergistic cooperation. Thirdly, public awareness of conservation would have been raised, and the participation of all sectors of the community in Juniper conservation would have been promoted by publicising the importance and cultural value of Juniper in the ecosystem. Fourthly, by combining artificial intelligence and remote sensing technology, a dynamic monitoring system for Juniper distribution, health status, and environmental changes would have been established, so as to assess the effectiveness of conservation measures in real time and adjust strategies in a timely manner.

4. Conclusion

As a typical stress-tolerant plant, Juniper was widely distributed in extreme environments such as arid, alpine, and saline regions, and its unique anatomical characteristics and strong ecological adaptive capacity made it an important model plant for studying plant stress tolerance. It could be seen through domestic and international studies that Juniper exhibited remarkable adaptive features in anatomical structures such as wood, leaves, and root systems, such as thick cuticle, deep stomata, closely arranged wood fibres, and well-developed secondary xylem. These structural features not only helped Juniper to efficiently utilise limited resources (e.g., water and nutrients), but also helped it to effectively withstand environmental stresses (e.g., drought, cold, pests, and diseases). In addition, Juniper's secondary metabolites played a key role in antioxidant and pest defence, as well as ultraviolet protection, properties that underpinned Juniper's stable existence in extreme ecosystems.

The conservation of Juniper was not only related to the balance and sustainable development of ecosystems, but also to desertification control and global ecological security. As a key plant species in extreme environments, the anatomical study and conservation practice of Juniper was of great scientific value and practical significance. Future conservation efforts needed to start from scientific research, ecological management, social participation, and other levels, through systematic and multidisciplinary integrated measures, to ensure that Juniper populations could continue to reproduce and develop in the ever-changing ecological environment. By combining science and practice, we could provide a more solid guarantee for the survival of Juniper, an ancient and resilient plant population, and provide valuable experience and inspiration for the conservation of other endangered plants and fragile ecosystems.

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Research on the Integration of Excellent Traditional Chinese Culture and Chinese Language Teaching in Primary and Secondary Schools

Xie Zhiqiang¹, Chai Guohua², Liu Suman³

¹Guangzhou Institute of Science and Technology, Guangzhou510540, Guangdong Province,China;

²Wannian Middle School, Shangrao335500, Jiangxi Province, China;

³Guangzhou Huashang College, Guangzhou511300, Guangdong Province,China

E-mail: xiezhiqiang813@163.com

Abstract

As early as 1994, Mr. Wang Caigui first advocated the "reading classics" activities in national studies. After entering the 21st century, the "traditional culture fever" has continued to rise, and the activities of reading classics have flourished, whether reading the Four Books, reciting the Five Classics, appreciating the "Three Character Classic," or copying the "Disciples' Regulate." However, many of these activities are often superficial, fashionable for a time but unable to last, and they have not been effectively integrated into the actual Chinese language teaching in primary and secondary schools, failing to achieve real effects. Therefore, it is necessary to reselect the classics of Chinese traditional culture, especially the classics of enlightenment education, to filter out the essential from the non-essential, and to better integrate traditional enlightenment education classics such as "Li Weng Dui Yun," "Long Wen Bian Ying," and "You Xue Qiong Lin" into the Chinese language classrooms of primary and secondary schools, promoting the infiltration of China's excellent traditional culture, enabling students to form good humanistic qualities and cultivate a sound personality.

Keywords

Excellent traditional Chinese culture; primary and secondary school Chinese language teaching; enlightenment classics

1.Introduction

Since China entered the 21st century, the "traditional culture fever" has continued to heat up, and reading and education of the classics has been constantly emerging in various regions. In recent years, from the "fire" of Sanxingdui civilization to the "tide" of cultural relics in the Forbidden City, as well as the stunning beauty brought to people by Henan TV's "Tang Palace Banquet", all represent the continued popularity of Chinese culture. This series of sustained enthusiasm for traditional Chinese culture undoubtedly creates favorable external conditions for the integration of excellent traditional Chinese culture into primary and secondary school campuses, especially with Chinese language teaching.

2.Research status

The integration of excellent traditional Chinese culture and Chinese language teaching in primary and secondary schools is mainly reflected in moral education.

2.1 Reading Classics Education

As early as 1994, Professor Wang Caigui of Taichung Normal University in Taiwan Province initiated the "Reading Classics Activity", which later became popular in mainland China and promoted reading education in relevant primary schools. It has been thirty years since then. In 2014, Guangyi published a monograph titled "Why Read the Classics"^[1], which consists of more than 30 articles and 30 teaching essays. The book comprehensively expounds the proposition of "why read the classics" and even why it is necessary to read the classics honestly and extensively "from the perspectives of the educational philosophy and practice of reading the classics, the most common problems that people encounter when reading the classics, the educational theories of some well-known educators, the educational thinking of underprivileged children, criticism of some social phenomena, reflection on institutional education, the teaching practice of private schools for reading the classics, and the exchange of different concepts within the education system. In 2017, Professor Wang Caigui further elaborated on the basic principles of Confucian classics education at the 8th World Confucian Congress. Confucian classics education is essentially children's education in reading classics. "Children" are the grasp of educational timing, "classics" are the grasp of educational content, and "reading" is the grasp of educational methods. In 2017, Li Yang's master's thesis "From Reading Classics Education to Faith Education"^[2] from East China Normal University started with four debates on reading classics, analyzed the discourse of each debate, and sorted out the reasons hidden in the debates. In the process of sorting out, compare the differences between the three debates on reading the classics in modern China and the contemporary debates on reading the classics, and identify the truly important functions of reading the classics. The core of Confucian education lies not in the training of classical Chinese reading ability or the inheritance of historical and cultural heritage, but in taking on the responsibility of faith education through Confucian education. This is in line with the current moral decline in Chinese society and the lack of faith among the people. Coincidentally, in May 2019, He Qian submitted a paper titled "Cold Thoughts on Contemporary Classics Reading Education"^[3] at the 8th Conference on Educational Theory Research, which also compared three

classics reading activities in Chinese history and pointed out that contemporary classics reading activities are another large-scale movement following previous ones. This article starts from the current booming phenomenon of children's reading of classics education, and based on following the laws of children's own development, makes a relatively objective reflection on children's reading of classics. In 2019, Hu Dehui's master's thesis at Taipei University of Education, titled "A Case Study on the Meaning of Reading Classics in Life,"^[4] focused on micro case analysis, providing valuable reference for the integration of reading classics education and primary and secondary school teaching. The main purpose of this study is to analyze the significance of Confucian classics education in life education by exploring the influence of Confucian classics education on students in a private high school. This study greatly reflects the positive significance of reading the classics in life education, elaborating on the specific impact of reading the classics from the five core competencies of life education, including what a person is, who I am, and the purpose and meaning of life. It touches on the essence of education and strikes deep into the soul of human beings. In 2021, Luo Ruochen's master's thesis "The Enlightenment of the Republic of China's Classics Reading Movement on Current Elementary Chinese Education"^[5] at Central China Normal University delved into the gains and losses of the Republic of China's Classics Reading Movement, providing direct experience for the integration of China's excellent traditional cultural education with modern primary and secondary school curriculum.

2.2 Traditional Enlightenment Classic Education

The current research in the education and academic circles on traditional Chinese enlightenment textbooks mainly focuses on their moral role in traditional society and their reference significance for current ideological and political education. Regarding the role of traditional Chinese enlightenment textbooks in Chinese society, Professor Ban Gaojie from Beijing Technology and Business University published an article titled "Learning and Wisdom, Transformation and Heart Formation: The Construction of Values in Traditional Chinese Enlightenment Education"^[6] in the 5th issue of Jiangxi Social Sciences in 2021. The summary is very insightful and concise. This article argues that traditional Chinese enlightenment education is based on Confucianism, and in the process of constructing values, enlightenment textbooks such as Mongolian scriptures, family teachings, and women's teachings are used as carriers to transform the subtle and profound meanings of Confucian classics into easily understood words of surrender and life norms. Through the concept of "transformation and inner fulfillment," enlightenment education has achieved the secularization of Confucianism and provided value norms for people's daily lives. This kind of value construction reflects the value orientation of moralism, presenting the characteristics of "nurturing righteousness through education" as the educational purpose, "cultivating virtuous personality" as the construction goal, and "moral education" as the path selection. Through school education, family education, social education, and other means, the moral education of traditional Chinese society has been integrated into folk life, manifested as daily education that originates from classics, is top-down but not detached from folk life, and is applicable to daily life. There are also research articles on the moral role of enlightenment textbooks, such as Xu Zi's "Traditional Mongolian Studies and Traditional Culture"^[7], Miao Zeng's "Compilation Characteristics and Reference Significance of Traditional Mongolian History Textbooks"^[8], Qiao kui ,Zhang Lin's "Three dimensional Dimensions of Ethical Education in Zhu Zi's Family Instructions",^[9] and Chen Ke's "Inheritance and Promotion of Chinese Traditional Culture from the Three Character

Classic".^[10] All of these articles have conducted in-depth research on this topic. There are also many research papers on how to integrate enlightenment textbooks into primary and secondary schools, such as Zhang Feng's study ^[11] on how to integrate ideological and political education in primary schools by reciting the "Di Zi Gui". Song Qingmei ^[12] delved into the value of early childhood traditional Chinese education and put it into practice. She summarized some of the problems in the current early childhood education of traditional Chinese culture and proposed relevant solutions: enhancing the professional knowledge of Chinese culture among preschool teachers, scientifically selecting Chinese culture enlightenment textbooks and teaching aids, flexibly applying educational methods, establishing good home school cooperation, and improving relevant policies for kindergarten Chinese culture education. However, there is little research on the integration of primary school Chinese language teaching and traditional enlightenment textbooks. The research conducted by Chen Ruixia ^[13], a teacher from Xingtai, Hebei, is only focused on the integration of primary school Chinese language teaching and traditional culture, and has not been specifically reflected in the enlightenment textbooks. Of course, the enlightenment textbooks themselves are also important carriers of traditional culture. She believes that how to cleverly integrate traditional culture with primary school Chinese is not only the task of teachers, but also the responsibility of our era. She proposed four teaching practices based on the current teaching situation:

Based on curriculum resources, deeply explore the excellent traditional cultural heritage;

Based on classroom teaching, do a good job in infiltrating traditional cultural knowledge;

Using life oriented teaching methods to help students understand the connotations of traditional culture;

Be good at opening up the classroom and promoting elementary school students to accept traditional Chinese culture.

Although there is currently no research on the integration of primary and secondary school Chinese language and traditional Chinese enlightenment textbooks in the research community, the research conducted by the above teachers, especially Chen Ruixia's research on the integration of traditional culture and primary school Chinese language teaching, still lays a solid foundation for this research topic.

2.3 Shortcomings of Current Research

There are shortcomings in both the study of reading classics education and enlightenment classic education.

(1) There are two major problems that need to be addressed in reading and education programs: on the one hand, solving the difficulties faced by students in memorizing and deeply understanding classic works, and on the other hand, preventing life education from being too lofty and difficult to implement, thus avoiding suicide or crime prevention work that may mislead students.

(2) Reading and education programs must address the issues of who will read, when to read, and how to read.

(3) Although children reading and education programs do not place excessive emphasis on understanding, their annotations and translations are far from satisfactory, which may mislead students.

(4)Research on educational materials has focused on moral education, but has neglected the improvement of reading and writing ability.

(5)Reading and education programs and educational materials are in a state of disconnection, lacking integration.

3. Specific Integration Methods

3.1 Overall Framework

(1)Selecting reading materials, with the Confucian Classics, the Mencius, and the Four Books of Confucius as the top choices. The Confucian Classics Basic Textbook introduced by the Xinhua Press in Beijing, China in 2008 has been popular in Taiwan for over 70 years.

(2)Cultivate experienced Confucian scholars. In 2013, 30 high schools, including Fudan High School, Guangming Middle School, Wuhan No. 4 High School, and Zhengzhou No. 5 Middle School, began to promote the use of this textbook, but later encountered difficulties due to the lack of Confucian scholars. However, China's current universities lack necessary Confucian courses, and the teachers they train lack deep Confucian scholarship. Therefore, it is necessary to add special Confucian courses at normal universities.

(3)With the prerequisite of adequate teachers, students' Confucian literacy must also keep pace. Otherwise, even if they are high school students, they may not be able to adapt to this set of Confucian textbooks as Taiwanese high school students can. It is necessary to integrate traditional Chinese classic education with the best of Chinese cultural heritage in primary and middle schools. Select the essence of traditional Chinese classic education materials and eliminate their feudalistic impurities. Choose the essence of the materials that nurture the correct mindset and beautiful literary expressions.

(4)Go to the front lines of primary and secondary school Chinese language teaching, investigate students' Chinese language learning situation, analyze the current situation of Chinese language teaching, and find out the problems that exist. For example, the problem of allocating Confucian class time, how to solve the problem of students' motivation to learn Confucianism, how to enhance the Confucian literacy of current primary and secondary school Chinese teachers, how to read classics, etc.

(5)Address the problems by selecting the essence of the classic materials, such as the Three Character Classic, Thousand-Character Classic, Dragon Bamboo Stick Shadows, Rhyming and Reasoning, and Young Scholars' Comprehensive Explanation of Jade and Bamboo Grove. Allocate class time reason Concise prose, which flourished during the Six Dynasties, can be included in the collection, along with the best works of later prose writers such as Li Shangyin of the Tang Dynasty, Wang Zhong of the Qing Dynasty, and Pu Songling of the Qing Dynasty, as well as the fine prose works of modern scholars. The literary criticism works of ancient China, such as Zongrong's "Preface to Poetry Selection" by Zongrong, Caoping's "Discussion on Literature" by Cao Pi, Ruji's "Wenfu" by Lu Ji, Xiangtong's "Preface to Literary Selection" by Xiangtong, and Xiaowen's "Wenxinlonglong" by Liu Xie, are also indispensable masterpieces and should not be omitted. After the selection of the articles, the main body of the text can be written, where the best versions from various ancient books are selected. The person in charge of the annotation and translation of the selected works should have a solid foundation in literary and philological studies. The translation should meet the requirements of fidelity, fluency, and elegance. Finally, the

interpretation of the articles is needed, and for literary works, it is not enough to focus on literary appreciation of thought content and artistic features. More attention should be paid to interpreting them from the perspective of rhetoric and composition. For historical works, more emphasis should be placed on how to draw on beneficial historical experience for the revival of China and the realization of human unity.

(6)The selection of student classics in Chinese studies

Regardless of the primary, middle, or high school stage, or the college stage of Chinese studies, the textbooks must be compiled based on the characteristics of the students. Especially the selection of Chinese classical studies textbooks for primary school students is particularly important. In this regard, it is suggested to select traditional Chinese educational classics, discarding the dregs and selecting the essence to assist in current primary and secondary school Chinese teaching. However, when selecting traditional Chinese educational classics, it is necessary to focus on researching.

3.2 Basic content

3.2.1 Training of Traditional Chinese Culture Teachers

As a teacher of traditional Chinese studies, while teachers must be familiar with the classics, they must also understand the significance of reading them. As the ancients said, it is not for the purpose of reading the classics, but only for the purpose of understanding the Tao. It is important to avoid reading the classics for the sake of reading them, as this may only lead to superficial reading. The path of university lies in cultivating virtue, being approachable, and striving for excellence. Therefore, teachers must cultivate themselves with a positive heart, possess patriotism, maintain a high degree of consistency with the Party Central Committee in ideology and politics, practice the fundamental purpose of the Party, and wholeheartedly serve the people. As Da Da said, I will be selfless and not disappoint the people.

3.2.2 Compilation and selection of classic textbooks on traditional Chinese culture for teachers

Compilation of "Selected Classics of Chinese Studies" as a teaching material for Chinese language teachers in primary and secondary schools. Whether it's selecting texts, annotating, or translating, one must seek truth from facts and be diligent and responsible. This job should have been completed at a normal university. Now I have no choice but to compile a suitable selection of essays for frontline Chinese language teachers. The selection format includes seven parts: author introduction, work problem-solving (i.e. creative background), main text, annotations, translation, interpretation, and review. Firstly, it is the selection of articles, which is different from the selection of articles in ancient Chinese and ancient literature. Instead, it is based on literary style, chronological order, and lists the excellent works of various dynasties. The literature of the pre Qin period includes historical essays such as "Book of Documents", "Zuo Zhuan", "Strategies of War", as well as essays by various scholars such as "Analects", "Mencius", "Xunzi", "Laozi", "Zhuangzi", "Han Feizi", "The Art of War", etc. It can even be selected from traditional Chinese medicine classics such as "Huangdi Neijing" and Confucian classics such as "Zhouyi", which is known as the "leader of the group of classics". The articles of the two Han dynasties include both monumental works such as "Records of the Grand Historian" and "Book of Han", as well as

magnificent Han fu. Parallel prose was mainly used in the Six Dynasties, but later masterpieces of parallel prose such as Li Shangyin in the Tang Dynasty, Wang Zhong and Pu Songling in the Qing Dynasty, and even scholars from the Republic of China can all be included in it. Chinese ancient literary criticism works, such as Zhong Rong's "Preface to Poetry", Cao Pi's "Dian Lun", Lu Ji's "Wen Fu", Xiao Tong's "Wen Xuan" Preface, Liu Xie's "Wen Xin Diao Long", etc., can be regarded as outstanding works in literature and cannot be omitted. After the selection of articles is determined, it is the main text, which selects the good from numerous versions of ancient books. The person who selects annotated translation texts must have a strong foundation in textual interpretation in order to be competent. The translation section needs to meet the requirements of faithfulness, expressiveness, and elegance. Finally, regarding the interpretation of the article, if it is a literary work, it should not be limited to literary appreciation in terms of ideological content and artistic features, but should be interpreted more from the perspective of lexicography. If it is a historical work, it should start from the perspective of governing the country and how to draw useful historical experience for the current rejuvenation of China and the great harmony of humanity.

3.2.3 Compilation of classic textbooks on Chinese studies for students

Whether it is primary school, junior high school, high school, or even university level Chinese traditional education textbooks, they must be compiled according to the age characteristics of students. Especially the compilation of Chinese traditional education textbooks for primary school is particularly important. Here, it is suggested to select Chinese traditional enlightenment classics, discard their dross and select their essence to help the current Chinese teaching in primary and secondary schools. However, when screening traditional Chinese enlightenment textbooks, the focus should be on studying "Dragon Script Whip Shadow", "Sound and Rhythm Enlightenment", "Enhancing Virtuous Literature", "Li Weng Dui Yun", and "Young Learning Qionglin" to explore their role in students' vocabulary accumulation, poetry and rhythm training, and moral and personality education.

3.2.4. Interpretation of "Gu Wen Guan Zhi"

Firstly, it is necessary to include the ancient Chinese texts that appear in primary and secondary schools in the content, and make additions or deletions based on the content of the current edition of 'Ancient Chinese Commentary'. In terms of interpretation, referring to Wu Chucai's "Gu Wen Guan Zhi", Li Fu Jiu, Huang Renfu's "Bai Pian Bi Shi", and Yu Cheng's "Gu Wen Yan Shi", the strengths of ancient Chinese literature and ancient Chinese can be combined. It not only pays attention to the interpretation of words and phrases, but also analyzes sentence meanings, understands the main idea of the article, and plays the role of conveying ideas through writing, directly serving the frontline teaching of Chinese language in primary and secondary schools.

3.3 Overall objective

Integrating traditional Chinese enlightenment textbooks and classics of traditional Chinese culture into Chinese language teaching and family education in primary and secondary schools greatly increases children's vocabulary accumulation, laying a solid foundation for their writing of old style poetry and even ancient literature, and forming good humanistic literacy and a sound

personality.

3.4 Stage objectives

3.4.1 Carefully rearrange traditional Chinese enlightenment textbooks and classic Chinese studies, combining understanding and accumulation of classics, and following the following principles:

The principles of dialectical materialism, gradual progress, natural extension, combination of ideological and artistic elements, moderate difficulty, and integration of family and school. Based on the above principles and combined with the actual teaching of Chinese language in primary schools, the combination of traditional Chinese enlightenment classics and traditional Chinese studies classics can be arranged as follows:

	Classic Enlightenment Textbook Selection and Recitation	intention
grade		
One up	The Three-Character Scripture	Academic enlightenment, learning to do People do things.
one under	The Three-Character Scripture	
Two up	Thousand Character Classic	A model for literacy education that integrates astronomy, geography, nature, history, education Ethics are integrated, the writing is fluent and not boring, and it is quite interesting.
Two under	Thousand Character Classic	
Three up	Li Weng's Rhyme	Word accumulation, starting with sentences, Enlightenment of sound and rhythm.
Three under	Li Weng's Rhyme	
Four up	Enhance virtuous literature	Philosophy of life, the way of dealing with people.
Four under	Enhance virtuous literature	

Five up	The Analects of Confucius Mencius	Moral cultivation
Five under	university The Doctrine of the Mean	
Six up	Dragon Whip Shadow	Familiar with Chinese historians Historical allusions and anecdotes.
Six under	Preschool school Qionglin	Understand idioms and allusions, be familiar with astronomy, geography, laws and regulations, customs and rituals Etiquette, weddings, funerals, and other related matters, It can be called one of the hundred ancient Chinese cultures Science book.

3.4.2 Rewrite the annotations, reviews, and appreciation of "Ancient Chinese Literature Observation".

(1) In terms of the selection of articles, we will break through the limitations of the original "Observation of Ancient Prose" and increase the number of parallel prose and literary criticism. In terms of historiography, some famous works can be selected from the "Twenty Five Histories", especially the "First Four Histories" and the "Zizhi Tongjian", such as Sima Qian's "Annals of Xiang Yu", "Biographies of General Li", "Biographies of Lian Po and Lin Xiangru", "Biographies of Xinling Jun", "Biographies of Commodity Colonization" and other ten famous works, as well as "Biographies of Su Wu" and "Biographies of Wei Xian" in Ban Gu's "Book of Han"; The Hundred Schools of Thought suggest excerpting the content of "The Art of War" by Sun Tzu. Although "The Art of War" is a military work, its writing is beautiful and full of momentum.

(2) Enhance the academic and professional nature of annotations, correct errors in previous annotations, seek truth from facts, and strive to restore the original text, especially by utilizing unearthed literature and absorbing the latest research results; When commenting, some words should not be blindly regarded, such as in "The Art of War by Sun Tzu: The Art of Reality and Reality" where the five elements are mentioned, "Therefore, the five elements are not always victorious, and the four seasons are unpredictable; the day is short and long, and the month has life and death. The "Five Elements" theory is a concept in Chinese philosophy, commonly used in traditional Chinese medicine and the theory of destiny. Due to the common use of the concept of "Five Elements" in folk fortune telling, many literary works such as Mr. Zhao Shuli's "Xiao Erhei Gets Married" use the theory of the "Five Elements" of destiny to govern children's marriages, becoming a representative of superstition in this area. In fact, the Five Elements ideology is an

important component of Chinese culture. Even ancient emperors, not to mention the common people, firmly believed in the Yin Yang Five Elements ideology. Emperor Zhu Yuanzhang of the Ming Dynasty used the principle of the Five Elements' mutual generation to name his son. His sons' names all use the character "wood" next to it, such as the well-known Crown Prince Zhu Biao and the fourth son, Prince Yan Zhu Di, who all belong to the element of wood; The third character of the names of Zhu Di's four sons, Zhu Gaochi, Zhu Gaoxu, Zhu Gaosui, and Zhu Gaocong, belongs to the element of fire; The third character of the names of Zhu Gaochi's sons, Zhu Zhanji, Zhu Zhanjiang, Zhu Zhanjong, and others, is related to earth; The third character of the names of Zhu Zhanji's sons, Zhu Qiyu, Zhu Qizhen, and others, is next to the golden character, indicating that the five elements naturally belong to the metal element; Zhu Jianshen, the son of Zhu Qiyu, has the character "Shen" with the radical "San Dian Shui" and the five elements belonging to water; Finally, Zhu Jianshen's son is Zhu Youzhu, also named after the character 'wood', similar to the name given to Zhu Yuanzhang's son, with the five elements belonging to wood. It is obvious that Zhu Yuanzhang named his descendants according to the cycle of wood giving birth to fire, fire giving birth to earth, earth giving birth to gold, water giving birth to wood in this life, and water giving birth to wood in this life, with the intention of promoting the continuity of future generations through the interaction of the five elements.

(3) In terms of peer review, in addition to collecting comments from Chinese writers throughout history on articles, the excellent comments of modern and contemporary scholars after the Republic of China are also included, such as Qian Jibo and his son, and Mr. Zhu Dongrun, both of whom have profound knowledge of classical Chinese and have many insightful views on articles. Qian Jibo's "History of Chinese Literature", Qian Zhongshu's "Record of Art Talks", "Compilation by Guan Cone", and Zhu Dongrun's "Outline of the History of Chinese Literary Criticism" all have classic reviews of the works of writers throughout history.

(4) In terms of appreciation, it should be easy to understand, with fluent and literary style, and explore the moral and educational functions of ancient Chinese literature. Appreciation suggestions should be written from the perspective of traditional Chinese lexicography, as the interpretation of texts by ancient Chinese scholars is very powerful. There are many works in this area that are worth learning from, such as Yao Zhutian's selection and evaluation of "Records of the Grand Historian", Jin Shengtan's evaluation of "Water Margin", Mao Zonggang's evaluation of "Romance of the Three Kingdoms", Li Zhuowu's evaluation of "Journey to the West", Yanzhi Zhai's evaluation of "Dream of the Red Chamber", and Pu Songling's evaluation of "Strange Tales from a Chinese Studio". Among many classic literature reviews, 'Mao Zonggang's Critique of the Romance of the Three Kingdoms' is particularly worth reading.

(5) After the editor's appreciation, classic appreciation articles from the academic community regarding this article can be attached to facilitate readers' understanding of different academic perspectives.

4. Conclusion

In the current situation of sustained high popularity of traditional Chinese culture, it is necessary for us to further promote and propagate traditional Chinese culture, especially to better integrate excellent traditional Chinese culture with Chinese language teaching in primary and secondary

schools. The research on the integration of the two is not inferior to the previous one, and this article only publishes some superficial opinions based on previous research. It is hoped that traditional Chinese culture can be inherited and developed in primary and secondary schools.

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Resonance of Form and Spirit: A Systematic Study of the Artistic Characteristics and Aesthetic Value of Dai Bamboo Lacquerware

Lian Ziqiong

Southwest Forestry University, Kunming650200, Yunnan Province, China

E-mail: 1026581051@qq.com

Abstract

Dai bamboo lacquerware, a traditional handicraft characterized by the unique features of Chinese ethnic minorities, embodies profound cultural connotations and aesthetic value. This study explores the historical origins, craftsmanship, and decorative patterns of Dai bamboo lacquerware, highlighting its artistic forms and aesthetic significance. By examining the integration of bamboo weaving and lacquering techniques, this paper provides an overview of the craftsmanship, emphasizing the technical expertise and artistic sensibility of Dai artisans. The study also delves into the symbolic meanings of the decorative motifs, which draw inspiration from nature, religious beliefs, and cultural myths, revealing the connection between Dai bamboo lacquerware and Dai cultural practices. This research also analyzes the evolution of Dai bamboo lacquerware influenced by neighboring Southeast Asian cultures and Chinese Han traditions. This cultural synthesis has enriched the aesthetic vocabulary of Dai lacquerware and fostered a unique artistic identity reflecting the region's historical diversity. The connection between Dai bamboo lacquerware and the spiritual world of the Dai people is emphasized, illustrating how these artifacts serve as vessels for expressing beliefs and values. By examining the aesthetic, cultural, and spiritual dimensions of Dai bamboo lacquerware, this paper highlights its status within Dai society. Dai bamboo lacquerware functions as both an artistic expression and a symbol of cultural identity, reflecting the Dai people's artistic achievements and embodying the transmission of traditional values, holding significant cultural and aesthetic importance.

Keywords

Dai people, Bamboo lacquerware, Artistic characteristics, Aesthetic value

1.Introduction

Yunnan has long been known for producing high-quality lacquer, with numerous exquisite lacquerware artifacts unearthed from various tombs dating back to the ancient Dian Kingdom [1]. Additionally, Yunnan's bamboo resources are primarily concentrated in the southern and southwestern regions, including Xishuangbanna. This area, characterized by its tropical and subtropical climate, is hot, humid, and receives abundant rainfall, making it highly suitable for bamboo growth. As a result, bamboo, as an accessible and natural material, plays an essential role in the life of the Dai ethnic group, reflecting their intimate relationship with their geographical environment.

The Dai people extensively use bamboo weaving to create a wide variety of daily necessities. These bamboo products, including baskets, chairs, beds, and hats, have become integral to their everyday lives. Over time, bamboo weaving has gradually expanded from making utilitarian items to fulfilling ceremonial, religious, and decorative functions. This transformation has enhanced the cultural and artistic significance of these items, symbolizing the evolving cultural heritage of the Dai people.

By combining bamboo weaving and lacquer techniques, the Dai artisans have imbued these objects with deeper artistic value and symbolic meaning. The application of lacquer and colorful decorations enhances both the durability and aesthetic appeal of the bamboo products. Lacquer serves as a protective layer, effectively extending the life of bamboo objects, while also giving them a distinctive luster and texture. This combination not only allows these lacquered bamboo items to be practical in daily life but also bestows upon them an important role in ceremonial and decorative contexts. The use of traditional red and black color combinations, along with gold powder embellishments, creates a striking visual impact that embodies the Dai people's unique aesthetic preferences. Such visual aesthetics reflect a deep-rooted cultural perception that values harmony, balance, and vivid expression, serving as a manifestation of their cultural identity.

Moreover, bamboo lacquerware holds an important position in the religious and ritual activities of the Dai community, particularly during ceremonies such as offerings to the Buddha. These rituals involve using bamboo lacquerware to present food and offerings, with common items including “Saho” (baskets), “Lompai ”(offering tables),“ Aiba” (storage boxes), and “Gading” (wax boxes). As items used in rituals, these objects carry deep emotional and spiritual significance. They reflect not only the Dai people's piety and devotion to their beliefs but also their spiritual aspirations and exploration of the metaphysical world. The cultural symbolism inherent in these lacquerware items highlights the integration of the material and spiritual worlds in the daily lives of the Dai, embodying their respect for the divine and their understanding of the natural order.

2.Overview of Dai Bamboo Lacquerware

The Dai ethnic group has a longstanding tradition that "a home is incomplete without bamboo." They live in bamboo houses and use a variety of bamboo-made tools for both production and daily activities. The structure, materials, and decorative features of Dai bamboo products vary from region to region, and many items, such as bamboo baskets, bamboo frames, offering tables, and food containers, are coated with lacquer. Dai bamboo craftsmanship has been significantly

influenced by Southeast Asian cultures, sharing similarities with regions like Thailand and Vietnam, where bamboo usage is prevalent. Myanmar also continues to uphold similar lacquer techniques. On the other hand, Dai bamboo artistry has blended with local cultural elements, resulting in a relatively cohesive yet diverse artistic system that reflects rich ethnic flavors unique to the Dai people [2].

The production of Dai bamboo lacquerware can be divided into three main stages. The first stage involves weaving the basic form using bamboo, known as the bamboo frame. This process requires the craftsman to master the selection and treatment of bamboo and to utilize various weaving techniques to shape the object. Common weaving methods include "herringbone weave," "tortoiseshell weave," and "four-corner weave." These techniques not only enhance the structural strength of the item but also create intricate and visually appealing patterns. Typical bamboo products include carrying baskets, boxes, offering tables, and wax containers. After the bamboo frame is completed, the second stage involves plastering, which means applying a thick layer of clay to the bamboo surface to fill in gaps and make it smoother.

The next step is lacquer application, which improves the item's durability. Craftsmen begin by applying a base coat of lacquer to the bamboo surface, which is then sanded to ensure smoothness and good adhesion. Lacquer acts as a protective coating and enhances the object's longevity while giving it a unique gloss and texture. The third and final stage is gilding and painting. Dai bamboo lacquerware is characterized by the use of three primary colors—black, red, and gold. Gold powder decoration is one of the defining features of Dai lacquerware, often serving as the dominant tone in the patterns. Motifs such as chrysanthemums, phoenixes, and stupas decorated with gold powder reflect deep reverence and devotion to deities. Artisans start by painting the surface with red and black lacquer to create large color blocks, which are then divided into sections for embellishment. Gold powder is used to add decorative elements, which often incorporate religious symbols or motifs inspired by nature, such as lotus flowers, peacocks, dragons, and phoenixes.

The patterns and decorations of Dai bamboo lacquerware are culturally significant, reflecting the Dai people's perception of the natural and spiritual worlds. The weaving itself creates patterns, such as tortoiseshell, herringbone, and cross motifs, which are two-dimensional and flat, providing an ideal surface for subsequent lacquering and painting. The gilded decorations, however, are even more diverse. The gilded motifs can be divided into four categories: plant patterns, animal patterns, geometric patterns, and textual motifs. Plant motifs often appear as lush floral clusters, such as chrysanthemums, lotus flowers, five-petal flowers, and curly grass, representing abundance and natural beauty. Animal motifs reflect reverence for nature and express cultural beliefs, featuring symbols like water dragons, paired phoenixes, peacocks, cranes, butterflies, and elephants—conveying auspiciousness and protection. Geometric motifs, formed by rhythmic lines and abstract shapes, include wave patterns, spirals, and stupas, evoking a sense of order and harmony. Textual motifs include longevity symbols and double happiness characters, expressing specific auspicious meanings and blessings through the form of written symbols.

3. Artistic Characteristics of Dai Bamboo Lacquerware

Dai bamboo lacquerware is characterized by its harmonious and balanced artistic features,

intricate and ornate decorations, and a synthesis of multiple cultural influences, which together showcase the unique charm of Dai culture. The bamboo weaving craftsmanship of the Dai people serves as the foundation for the development of bamboo lacquerware, encapsulating a microcosm of their daily life. In the Dai people's lifestyle, bamboo is an indispensable resource, providing significant material support. Bamboo weaving is not just a craft; it is also a manifestation of the Dai people's harmonious coexistence with nature. They regard bamboo as a precious gift from nature and use it to create various utensils, making it an integral part of their lives. The motivation behind their creations often stems from practicality, using readily available local materials. This approach is deeply influenced by the hot and humid climate and the geographic environment that is closely associated with water in the Dai region. Consequently, the Dai people ingeniously utilized the properties of both lacquer and bamboo, creating an art form that combines the two.

In terms of motifs and shapes, Dai bamboo lacquerware emphasizes harmony and balance, exhibiting symmetry and a sense of unity. Common patterns include peacocks, butterflies, dragons, phoenixes, and lotuses, which are meticulously gilded and painted, resulting in a delicate and refined artistic style. These motifs not only enhance the visual beauty of the objects but also embody rich cultural connotations, symbolizing the continuity of nature and a celebration of life, reflecting the Dai people's reverence for the natural world. The forms of these artifacts have been passed down through generations, maintaining traditional stability and unity in shape, thereby illustrating the close relationship between outward form and inner spiritual belief. The artistic characteristics of Dai bamboo lacquerware are profoundly influenced by Theravada Buddhism, indigenous Dai culture, and Chinese Han culture. These diverse patterns, meticulously executed using sophisticated lacquer techniques, endow the objects with both decorative and symbolic significance.

The production of lacquerware is highly intricate and involves several stages, including weaving the bamboo frame, applying a clay layer, lacquering, and gilding. Each of these steps demands exceptional craftsmanship and a focused work ethic. The gilded designs are meticulously detailed, reflecting the Dai people's profound devotion to their beliefs, their deep love for their cultural heritage, and their unwavering dedication to the production process. The function of these lacquered items as offerings for religious ceremonies has remained unchanged, largely due to the successful integration of Buddhism into Dai society, forming a harmonious coexistence between local customs and religious practices [3].

4. Aesthetic Value of Dai Bamboo Lacquerware

The diversity of Yunnan's ethnic groups has imbued the region's lacquer art with a rich array of design concepts. The design of forms prioritizes practicality, the decorative motifs emphasize symbolic meaning, and the color schemes reflect an aesthetic judgment closely tied to nature [4]. As an important representation of traditional Dai craftsmanship, bamboo lacquerware captures the Dai people's way of life, values, and aesthetic principles. It is an authentic reflection of Chinese traditional culture and the lifestyle of ethnic minorities, with its aesthetic value derived from the combination of nature, humanity, and religion. The craftsmanship of lacquerware, passed down and evolved over generations, showcases the wisdom and creativity of the Dai people. Dai bamboo lacquerware emphasizes the integration of nature and culture, as well as the

communication between humans and the divine, thereby revealing the beauty of simplicity and naturalness that embodies the pure faith of the Dai people.

The use of bamboo, an indispensable material in daily life, as the foundational medium, along with natural materials like lacquer and wood for decoration, gives the lacquerware a natural and unpretentious quality. The patterns and forms of lacquerware are also inspired by the natural world, presenting flowing, graceful curves and motifs of flora and fauna, which stress harmony with nature. This simplicity and affinity with nature impart a unique charm and aesthetic value to Dai bamboo lacquerware. The process of making these artifacts, with its emphasis on using readily available local materials, reflects the close relationship between the Dai people and their surrounding environment.

The development of lacquerware is marked by its clear symbolic significance and spiritual aspirations. Common motifs and symbols on lacquerware, such as those representing good fortune, blessings, favorable weather, and abundant harvests, carry sacred connotations. The production and use of lacquerware are closely linked to Dai religious practices, rituals, and celebrations, fulfilling both material needs and the cultural and aesthetic desires of the Dai people. It reflects their hope to invoke divine favor for a prosperous future and the fulfillment of their spiritual aspirations. Dai bamboo lacquerware also bears profound spiritual symbolism. It serves not only as a functional and decorative item but also as a cultural symbol, encapsulating the Dai people's pursuit of happiness and inner peace. The motifs and symbols carry auspicious meanings closely tied to religious beliefs, thereby meeting the dual needs of the Dai people for both the material and the spiritual.

5. Resonance of Form and Spirit: The Cultural Connotations of Dai Bamboo Lacquerware

Folk crafts are often admired for their rustic and unrefined qualities, which go beyond their mere aesthetic appeal to embody a unity of artistic expression and craftsmanship [5]. Dai bamboo lacquerware is a product of the profound fusion of material and spirit, tradition and faith. Through meticulous craftsmanship and decoration, it conveys the deep connection of the Dai people with Theravada Buddhism, acting as a bridge between ethnicity and belief. The cultural value of Dai bamboo lacquerware is deeply intertwined with the Buddhist culture of the Dai people, where the material and spiritual aspects achieve a high degree of unity. These artifacts serve practical functions, fulfilling everyday needs, while simultaneously allowing people to convey their spiritual devotion through their offerings to deities. Therefore, Dai bamboo lacquerware is not only an artistic and decorative item but also a symbol of the Dai people's connection with their faith and spiritual practice.

As an integral part of the religious rituals and ceremonies of the Dai people, bamboo lacquerware holds sacred symbolic significance and religious value. In the Dai region, these lacquered items are frequently used in Buddhist rituals, offerings, and worship. The motifs found on these lacquerware pieces are often associated with Buddhist stories, deities, and totemic symbols, reflecting the Dai people's profound devotion to their religion and reverence for spiritual powers. The production and use of lacquerware thus embody a close integration of Buddhist teachings and

philosophy, which enables the Dai people to pursue spiritual purification, inner peace, and enlightenment.

In addition to its religious connotations, Dai bamboo lacquerware demonstrates the unique charm of Dai culture and its rich national spirit. The Dai people, a group with a long history and deeply influenced by Theravada Buddhism, embed cultural symbols and meanings in their bamboo lacquerware. The designs often draw from natural elements and traditional motifs of the Dai people, blending mythology, folklore, and historical memories, such as the imagery of peacocks and elephants. These elements highlight the distinct cultural appeal and spiritual richness of Dai culture. Through the use of lacquerware, individuals can experience an emotional connection that transcends the material, touching on religious sentiment and spiritual pursuit, while also showcasing the distinctive allure of Dai culture. The artistic value of Dai bamboo lacquerware lies not only in its outward aesthetic presentation but also in the underlying culture, way of life, and beliefs it conveys. It serves as both a functional household item and a spiritual symbol, encapsulating the Dai people's pursuit of a prosperous future and their dedication to their inner faith.

6. Conclusion

Dai bamboo lacquerware exemplifies the unique charm and ethnic spirit of Dai culture, characterized by its intricate craftsmanship, stable forms, and exquisite motifs, along with the luxurious gilded decorations that reflect the sophistication of this traditional art. More than functional items or decorative pieces, these lacquerware artifacts symbolize spiritual and religious devotion, embodying the Dai people's deep respect and reverence for their faith. The motifs, blending natural elements with Buddhist symbolism, enhance the cultural depth of these items and convey a profound understanding of nature, life, and the cosmos. Through these artistic elements, Dai lacquerware has become an essential vessel for cultural identity and spiritual solace, showcasing the unique cultural charisma and rich heritage of the Dai people.

Furthermore, Dai bamboo lacquerware demonstrates the harmony between material and spirit through its combined form and function. The careful integration of bamboo weaving with lacquered decorations creates a balance that resonates both practically and spiritually. The utilization of traditional techniques, passed down through generations, highlights the dedication of Dai artisans to preserving their heritage. These exquisite artifacts are not only artistic expressions but also symbols of belief, reflecting the Dai people's pursuit of a harmonious life, culture, and spiritual fulfillment. Each step in the production process—bamboo weaving, lacquering, gilding, and painting—requires meticulous attention to detail, which speaks to the commitment of the Dai artisans to their craft and the spiritual meaning behind their creations. The motifs and designs are imbued with symbolic meaning, encompassing themes of prosperity, peace, and harmony, which align with the spiritual pursuits of the Dai community. The use of gold powder and vibrant colors in depicting motifs such as peacocks, elephants, and lotuses signifies an aspiration toward divine blessings and protection. This aesthetic tradition underscores the cultural significance of the lacquerware, reflecting both individual craftsmanship and collective cultural heritage. The synthesis of utilitarian value and profound symbolism makes Dai bamboo lacquerware not merely a tool of daily use but also a crucial representation of the Dai people's worldview.

In conclusion, Dai bamboo lacquerware, through its combination of artistry, practicality, and spiritual significance, represents a rich cultural tradition that continues to thrive in modern times. It symbolizes the Dai people's artistic achievements, religious devotion, and connection to their cultural roots. These finely crafted objects embody the transmission of traditional values across generations, serving as a bridge between past and present, material and spiritual. The aesthetic value of Dai bamboo lacquerware lies not only in its visual appeal but also in its ability to convey the deep cultural and spiritual aspirations of the Dai people. Thus, Dai bamboo lacquerware remains an essential cultural artifact that not only enriches the artistic landscape but also serves as a testament to the enduring spirit of the Dai community.

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An Analysis of the Olympic Spirit in Ancient Greek Literature

Li Wenlan

Zhejiang International Studies University, Hangzhou 310023, Zhejiang Province, China

E-mail: liwenlanzb@163.com

Abstract

Ancient Greek literature, as the cornerstone of Western literature, contains rich humanistic ideas and values. The Olympic spirit, as a core component of ancient Greek culture, has been vividly expressed and inherited in ancient Greek literature. This article analyzes the Olympic spirit of fair competition, unity and cooperation, and the pursuit of excellence in ancient Greek literature, aiming to deeply explore the historical roots and cultural connotations of the Olympic spirit and provide references for the development of modern society.

Keywords

Olympic spirit; Ancient Greek literature; Mythology; Epic

The Olympic spirit in ancient Greek literature is like an epic spanning thousands of years, depicting a world full of ideals, courage, and justice for us. This spirit is not only a gem of ancient Greek culture but also a crystallization of human wisdom, providing valuable inspiration and motivation for modern society.

In ancient Greek literature, legends and stories about the gods on Mount Olympus abound, vividly depicting the origin and development of the Olympic spirit. The authority and govern of Zeus, the king of the gods, and the strength and courage of Heracles laid the foundation for the formation of the Olympic spirit. Taking Zeus as an example, as a representative image of the gods on Mount Olympus, he occupies an important position in ancient Greek literature; taking Heracles as an example, as a representative image of the Olympic spirit, he endows the competition, honor, and dignity in the Olympic spirit with a profound cultural heritage and is widely spread in ancient Greek literature. Therefore, it can be said that ancient Greek literature has played an important role in the development of the Olympic spirit.

The promotion of the Olympic spirit in ancient Greek literature is reflected in various aspects of social life. The values of fair competition, mutual respect, and the pursuit of excellence it advocates have an inestimable impact on the development and progress of ancient Greek society.

Moreover, ancient Greek literature is closely related to the Olympic spirit. The former provides rich cultural connotations and value support for the inheritance and development of the latter, while the latter fully displays the former. The two together constitute an important part of ancient Greek culture and have an inestimable impact on the development of Western culture and are still of great significance for modern society. The Olympic spirit in ancient Greek literature is manifested in the following three aspects:

1.The Embodiment of Fair Competition in Ancient Greek Literature

In the profound connotations of ancient Greek literature, fair competition is one of the core themes running through various aspects of its cultural spirit and is vividly presented in various literary works. The contests among the gods and heroes are vividly depicted in ancient Greek mythology. These contests are not only competitions for power but also displays of wisdom, skills, and character. "The contest between Achilles and Hector in Homer's Iliad vividly embodies the spirit of fair competition."^[1] Both of them are great fighters who look down on the crowd with their own strength and courage on the battlefield. This idea of fair competition reveals the ancient Greeks' pursuit of courage and honor.

Fair competition is also fully demonstrated in ancient Greek drama. In tragedies, characters face the interrogation and challenges of fate, and their qualities and abilities must be shown in a fair competition environment. As Ms. Ning Huixia believes: "Oedipus needs to face the mystery of fate and solve the problem with wisdom and courage in Sophocles' Oedipus King."^[2] This competition is both external and internal, a tempering of character and also of the soul. In addition, ancient Greek sports are also an important form reflecting fair competition. The ancient Greeks regarded sports as an important way to cultivate the character and quality of citizens. In ancient Greek sports competitions, athletes must abide by strict rules and guidelines to ensure the fairness of the competition. The same situation is also reflected in ancient Greek literary works. For example, Aristophanes' comedies often describe people in the context of fierce competition, and the depiction of competition also highlights the importance of fair competition. Moreover, in ancient Greek literature, the role of moral principles in competition is particularly emphasized. It is believed that the purpose of competition is not simply to win but more to manifest personal character and morality. Therefore, honesty, fairness, and respect for opponents are the key elements of competition.

In short, fair competition occupies an important position in ancient Greek literature. It reflects the ancient Greeks' longing for courage, honor, and wisdom, as well as the ancient Greek society's concern for equality, justice, and personal development. This spirit of fair competition has had a profound impact on Western culture and has become a core component of Western values.

2.The Manifestation of Unity and Cooperation in Ancient Greek Literature

As the cornerstone of Western literature, ancient Greek literature emphasizes unity and cooperation. This idea of unity and cooperation is the core value of ancient Greek society and

repeatedly appears in literary works. The spirit of unity and cooperation abounds in ancient Greek mythology. Although there are complex relationships and conflicts among the gods, when facing a common threat, they can always unite as one. For example, in the fight against powerful monsters, the gods will show their powers collectively. The gods in ancient Greek mythology are united and cooperate closely, setting an example for social development.

The importance of unity and cooperation is well demonstrated in the Homeric Epics. The heroes in the Homeric Epics often rely on the strength of the team to complete difficult missions. The Greek alliance led by Agamemnon showed close cooperation in the Trojan War. Everyone fought for a common goal, with many heroes rising together and uniting as one to defeat the enemy. Ancient Greek drama also emphasizes the importance of unity and cooperation. Playwrights show the key role of unity and cooperation in solving problems and achieving goals through character relationships and interactions. For example, in the works of Euripides, characters often need to get through difficulties through unity and cooperation.

The spirit of unity and cooperation in ancient Greek literature is also manifested in the following aspects:

Striving for honor together. The ancient Greeks attached great importance to honor, and an important way to obtain honor was through unity and cooperation. Heroes achieve a win-win situation through coordinated operations, chasing honor together, supporting each other, and trusting each other. Character relationships are based on the trust that teammates will offer help at critical moments and on mutual support. Through division of labor and cooperation, different roles play to their strengths, and their skills and abilities are not the same.

Promoting the stable development of society. People solve problems through unity and cooperation and jointly promote social progress. It cultivates citizens' sense of responsibility and collective honor and provides an important support for the prosperity of ancient Greek cultural and artistic undertakings. The unity and cooperation presented in various literary forms occupy an important position in ancient Greek literature. This spirit of unity and cooperation not only deeply influenced the society at that time but also gave valuable inspiration to later generations, achieving personal and team success. In modern society, unity and cooperation are still key elements of success.

3.The Significance of the Pursuit of Excellence in Ancient Greek

Literature

In the vast sea of ancient Greek literature, the pursuit of excellence is like a dazzling star, shining brightly and becoming one of the core values of ancient Greek literature. In that mysterious and fantastical mythological world, the gods and heroes show a strong will to self-transcend in an extraordinary manner. Many brave heroes vividly present their tenacious and unyielding qualities and firm belief in the pursuit of excellence when facing numerous difficulties. For example, Perseus, who bravely moved forward, defeated countless monsters and finally completed a difficult mission. His heroic deeds have become an eternal legend. In this grand epic, the heroes won the endless respect and admiration of the world with their fearless courage, excellent skills, and unparalleled wisdom. Their legendary stories are like the brightest stars in the night sky, inspiring generations after generations.

From the perspective of personal growth and self-realization, the values represented by the pursuit of excellence have a huge impact on multiple levels. It motivates people to continuously improve themselves, pursue the maximization of their own values, and encourages them to break through their own boundaries and explore their own potential. The pursuit of excellence is not only a challenge to individuals but also a transcendence of themselves. It cultivates people's noble qualities and good moral concepts and prompts people to ascend to a higher moral level through continuous efforts and struggles. From a broader social perspective, the pursuit of excellence has promoted the development and innovation of various fields, injecting endless vitality into the prosperity of culture, and achieving considerable development and achievements in art, philosophy, science, etc. The belief in the pursuit of excellence has played a role in setting one after another example, pointing out the direction for later generations and inspiring them to march towards higher goals. These examples are the benchmarks of the era, leading people to ascend to a higher realm.

"The spirit of the pursuit of excellence shown in ancient Greek literature has had a profound impact on the society at that time and also brought valuable inspiration and value to modern society. It motivates each of us to continuously struggle and bravely pursue higher goals and become better selves."^[3] The Olympic spirit is like the brightest star in the night sky, always guiding athletes to move forward and pursue excellence, with a tenacious spirit and unyielding will to continuously sprint towards higher, faster, and stronger for the struggling athletes. And each transcendence and breakthrough is a persistent pursuit of excellence. Moreover, the concept of fair competition, as a solid foundation of the modern Olympics, provides equal opportunities for display and judgment criteria for each competitor. There is no prejudice or discrimination, only fair competition and fair judgment are the guarantees of this competitive stage, thus enabling each competitor to play their best level, thus presenting exciting and unparalleled competitions to the audience and injecting endless competitive spirit and pursuit into the entire Olympic movement.

"The Olympic spirit of the pursuit of excellence has an impact far beyond the sports field and has become a bridge for communication and integration between different cultures. Through the modern Olympic movement, the cultures of different countries in the world can be displayed and exchanged. People can appreciate the unique customs and cultural charm of different countries. This cultural exchange not only enhances friendship and mutual understanding but also enriches the content of the modern Olympic movement. It is no longer just a sports event but a cultural feast. In this process, people learn to respect and appreciate the differences of different cultures, thus promoting the diversification of global culture."^[4] In conclusion, the Olympic spirit contained in ancient Greek literature has an influence that is second to none. "It has made an indelible contribution to the prosperity of ancient Greek civilization and has played an active, important, indispensable, and irreplaceable role in many key fields such as sports, culture, and society. It has become a shining pearl in ancient Greek civilization, and ancient Greek civilization is named after it. At the same time, it is also a gem in the human civilization treasure house that spans time and space and conveys eternal values and meanings."^[5]

In modern society, the Olympic spirit has more extensive and far-reaching meanings. It is not only a sports spirit but also a life attitude and value. In the era of globalization, the Olympic spirit has become a bridge connecting different countries and nations. It advocates the spirit of peace, friendship, fair competition, and unity and cooperation, enabling people from different countries and nations to transcend differences in culture, religion, and politics and jointly pursue the

common values and ideals of humanity. Through participating in international sports events such as the Olympic Games, people from different countries can enhance mutual understanding and friendship, reduce misunderstandings and prejudices, and jointly promote the peace and development of the world. At the same time, the Olympic spirit also encourages us to have an open and inclusive attitude, respect different cultures and views, and jointly promote the progress of human civilization. This spirit not only helps to build a community with a shared future for mankind but also helps to improve and progress the global governance system. Let us join hands to promote the Olympic spirit and jointly create a more beautiful and harmonious world.

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The Words of Huxiang Culture have Changed and will Last for a Long Time

Zeng Yaonong

Guangzhou Institute of Science and Technology, Guangzhou 510540, Guangdong
Province, China

E-mail: zynls888@163.com

Abstract

Huxiang culture is extensive and profound. Under its influence, many politicians, philosophers and military strategists have emerged in Hunan in history, reversing the course of history. However, in comparison, Hunan lacks famous entrepreneurs, and there is no industrial and commercial awareness among the general public. It is difficult to follow the tide of the market economy. In today's era, Huxiang culture should achieve four turns: from political discourse to economic discourse, from war discourse to construction discourse, from agricultural discourse to industrial and commercial discourse, from officialdom discourse to scientific and technological discourse, so that Huxiang culture can lead the way, cultivate all kinds of talents, and make Hunan's work in the forefront of the country.

Keywords

Huxiang culture, farming civilization, discourse turn

In the struggle between ethnic and class contradictions, a group of famous politicians and military men emerged in modern Hunan, such as Zeng Guofan, Zuo Zongtang, Huang Xing, Mao Zedong, Peng Dehuai, Su Yu, etc., which reversed the trend of political history, improved the reputation of Huxiang culture, and transformed it from a remote and backward regional culture to a prominent The cultural benchmark that leads the trend. They seized the historical opportunity, made spiritual preparations, worked hard, and finally realized the ideal of life. To explore the deep mystery of the rise of talents in modern Hunan, what is the spiritual preparation of Hunan people? That is the Huxiang culture that has lasted for thousands of years, which has accumulated into the "collective unconsciousness" of Hunan intellectuals, seeping into their blood and souls.

1.The historical achievements of Huxiang culture

Culture is a person, a region or a nation, based on the needs of survival and development, and also

based on the strategy of resisting foreign enemies and uniting its own strength, and formed by long-term accumulation of living customs, thinking patterns and value systems. From the Huxiang School of Zhou Dunyi and Juan, to the use of Wang Chuanshan and Zeng Guofan, to Mao Zedong and Liu Shaoqi's seeking truth from facts, there is a cultural vein throughout, which is the Huxiang culture. From another perspective, Huhu culture has promoted the success of their careers and the dissemination of their ideas.

Huxiang culture originated from the culture of the State of Chu. It originated from the torture of the souls of Qu Yuan and other Chu nobles during the period of Sanxiang and Sishui. It was solidified in great poems such as "Li Sao" and "Tianwen". It has a certain connection with the Central Plains culture, Yelang culture and Lingnan culture, but the difference is more distinct.

Culture is the soft power of regional progress, and Huxiang culture should become the engine and propeller of Hunan's economic and social rise. After the reform and opening up, the publishing Xiangjun and TV Xiangjun rely on the profound Huxiang culture, constantly innovated and achieved impressive social and economic benefits. However, in other economic fields, the benefits are not obvious, the results are not fruitful, and the talents are not outstanding, which has aroused fierce discussion and even debate in the academic community, hoping to find a practical path and method.

2.The loneliness of Hunan culture in modern times

History has entered a period of comprehensive deepening of reform and opening up. In contrast, the Hunan culture with infinite scenery seems a little lonely, and it is in a dilemma. In addition, Huxiang culture emerged in the war period, and "no army without Hunan" has almost become a conclusion, but the killing gas is too heavy, the smell of blood is too strong, either you die or I live, lack a spirit of tolerance, it is difficult to adapt to the "win-win" rules of the game in modern society, and is often rejected and isolated by business partners.

Huxiang culture originated in feudal society. It was born out of the demeaning culture and soaked in the demeaning mentality of officials. In essence, it is a political culture rather than a commercial culture. Worshiping an official and trading in business has become the highest goal of Hunan people. Up to now, it has formed a universal state of survival of Hunan people: fighting in troubled times, working in prosperous times, and playing cards in idle times. Only a few people dare to fight in the sea of commerce. Most Hunan people are not good at swimming in the sea of commerce, and even hit their heads in the business war.

Huxiang culture comes from farming civilization. Because Hunan has high mountains on three sides and Dongting Lake on one side, forming a relatively independent geographical environment. Therefore, Hunan people are not very open-minded and their thinking is not very active. Compared with Lingnan culture, they lack a global vision, and have no experience in foreign trade, information and contacts.

The carrier of lake culture lacks innovation. Xiangxiu is originally a traditional cultural industry in Hunan. It used to be the flagship product to earn foreign exchange, but due to insufficient innovation, it is gradually abandoned by the younger generation. Hunan opera is a traditional drama in Hunan and a national intangible cultural heritage, but now it is "not known to the boudoir", and even college music students can't sing.

3. The turn of the discourse of Huxiang culture and the long-lasting

In the new era of comprehensively deepening reform and opening up, in order to make Huxiang culture last for a long time, continue to lead the work of all aspects of society, and become a new quality of productive force, we must overcome the fixed-standing self-appointment model, overcome the posture of self-appreciation of Gufang, and realize the transformation of the following aspects.

(1) From the discourse of war to the discourse of construction

Relegated culture sows fire for Hunan culture, but it is local writers who really lay the foundation, such as Zhou Dunyi, Wang Chuanshan, Wei Yuan and other academics. They are rooted in Xiaoxiang, devote themselves to learning, build their own theoretical system, and make outstanding contributions to the formation of Huxiang culture. The theory can only be applied to practice to test its correctness. What really brought Huxiang culture to the whole country is several modern military groups. Due to political corruption and imperialist invasion at the end of the Qing Dynasty, the world was in chaos. At this time, the Hunan army group led by Zeng Guofan came into being, besieging the city and destroying the Taiping Heavenly Kingdom Movement. The military group led by Zuo Zongtang worked very hard to drive away the invading army and recapture the lost lands on the Xinjiang border, which greatly boosted the reputation of Huxiang culture. "No Hunan does not become an army" seems to have become the iron law of building an army. Contemporary Zeng Guofan's fever is nostalgia for war culture. It does not come from cultural consciousness, not from the admiration of modern construction culture, but from obstacles and exclusion. The real construction discourse requires leaders to have a long-term vision, as well as outstanding talents and perseverance to lead the people to a moderately prosperous society.

(2) Shift from political discourse to economic discourse

Lake culture emerged from the relegated culture. It was brought out of the capital by imperial officials such as Qu Yuan, Jia Yi, Liu Zongyuan, Liu Yuxi and other relegated officials from the capital and came all the way to Hunan, the wilderness at that time. In their hearts, they still miss the political culture of the capital very much and are eager to return to the monarch to make contributions. Although they have also established inextricably with the local people, repaired bridges and taught farming techniques, they are still very exclusive to the commodity economy and shameful of involving economics and trade in their own books. To some extent, this style of learning has caused Hunan people to rush for quick success and short-term benefits, lack long-term planning, and try to use political movements to change economic trends and change the mentality of the people. In today's era, the most urgently needed talents are economic talents and industrial and commercial talents, who can rapidly improve Hunan's economy. Therefore, Hunan culture should shift from political discourse to economic discourse, so that the land of Sanxiang is full of business atmosphere, so that the general public is good at doing business and willing to start businesses.

(3) From official discourse to scientific and technological discourse

The spiritual core of Huhu culture is Confucianism. "If you learn better, you will be an official" has deeply affected every intellectual in Hunan, and also delayed the pace of Hunan's progress in reform and opening up. Huxiang culture regards being an official as the main goal of life, regards

officialdom discourse as higher than industrial and commercial discourse and scientific and technological discourse, and is relatively indifferent to modern personality construction, which has a certain negative impact on the further development of the local economy. Hunan culture is a special regional culture that grew up under the nourishment of four cultures: the first is farming culture, the second is war culture, the third is inland culture, and the fourth is officialdom culture. Generally speaking, Huxiang culture is extensive and profound, but it has not been transformed into new quality productivity. In some aspects, it hinders the progress of science and technology and the prosperity of industry and commerce, making it difficult for the economic development of Xiaoxiang to be at the forefront of the country.

(4) From farming discourse to industrial and commercial discourse

Hunan has always been a major agricultural province, but it is not a strong industrial and commercial province, and lacks large industrial bases. Huxiang culture inherits the traditional order of Confucianism. It looks down on industry and commerce, and even belittles and suppresses the role of businessmen in social development. This is the main reason why it is difficult for Hunan merchants to enter China's top ten business gangs so far. Culture is often the fundamental driving force for economic development. Hollywood in the United States has promoted excellent films to the world, driving McDonald's and KFC to become world-renowned multinational enterprises. A Korean TV series "Da Chang Jin" pushed kimchi, a traditional food, to the halls of all households around the world. We are currently facing the rush of the three "three transformations": the first is digitalization, the second is marketization, and the third is globalization. Huxiang industrial and commercial enterprises should also survive in difficulties, seek development in crisis, seek breakthroughs in closure, dance with long sleeves, break geographical limitations, do a good job in external communication, win the big battle of international trade, and market their products to every corner of the world!

Theoretically, all the material and spiritual wealth created by human beings can be called culture. As a concept, culture is very rich in connotation, including discourse, politics, economy, military, business and other aspects, but it is undeniable that discourse plays a fundamental and instrumental role in it. At every critical moment in history, Hunan culture has a tradition of "absorbing foreign and transforming itself". In today's era, we should carry forward the innovative spirit of "new day by day, stay new day by day", comprehensively deepen the reform, achieve the goal of discourse transformation, anchor the direction, innovate creative and entrepreneurship, and be full of vitality every day, so as to move to a new level and revive the glory of the past!

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Theoretical Innovation of Socialism with Chinese Characteristics and Realization of the Chinese Dream

Ji Xianglin

Qingdao Huanghai University, Qingdao 266000, Shandong Province, China
E-mail: jldx2006@126.com

Abstract

In order to promote the in-depth development of China's great practice of reform and opening up, the Chinese Communists have combined the basic principles of Marxism with the specific practice of China's reform and opening up, and constantly carried out major theoretical innovations - Deng Xiaoping Theory, the important thought of "Three Represents", The Scientific Outlook on Development and the creation of Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era form the theoretical system of socialism with Chinese characteristics, which is a major theoretical achievement of scientific socialism. In particular, Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era is the ideological banner of the Communist Party of China in the new era, the fundamental guideline for national political and social life, Marxism in contemporary China and Marxism in the 21st century, and the guideline for promoting Chinese modernization and The fundamental guarantee for realizing the great Chinese dream.

Keywords

Xi Jinping; Theory of socialism with Chinese characteristics; Chinese dream

General Secretary Xi Jinping pointed out that "theory must be unified with practice. As we adhere to and develop socialism with Chinese characteristics, we must attach great importance to the role of theory and enhance theoretical confidence and strategic certainty. Under the conditions of the new era, if we want to carry out great struggles, build great projects, promote great undertakings, and realize great dreams, we still need to maintain and carry forward the theoretical character of the Marxist political party that keeps pace with the times, and courageously promote theoretical innovations on the basis of practice." ^[1] Since the 18th CPC National Congress, General Secretary Xi Jinping has stood on a new historical starting point, put forward a series of new ideas and concepts of governance, and creatively developed the theory of socialism with Chinese characteristics. Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era is the latest theoretical achievement of the Chineseization of Marxism, the most reliable theory for

promoting Chinese-style modernization and realizing the Chinese dream of the great rejuvenation of the Chinese nation, and a scientific theory that must be unswervingly adhered to in contemporary China.

The Chinese Communists, represented by Comrade Mao Zedong, combined the basic principles of Marxism with China's historical conditions and social realities, and realized the first historic leap in the Chineseization of Marxism. Under the guidance of the scientific theory of Mao Zedong Thought, the Chinese people accomplished the historic task of national independence and people's liberation and established the socialist system. However, on the theoretical and practical issues of what socialism is, how to build it, and how to realize the prosperity of the country and the common wealth of its people, we have taken a great detour, and in particular, we have made such sweeping mistakes as those of the Cultural Revolution, which have caused major losses in the building of socialism.

After the Third Plenary Session of the Eleventh Central Committee of the Communist Party of China (CPC), the Chinese Communists, represented by Comrade Deng Xiaoping, profoundly summarized the lessons learned from the construction of socialism in China, scientifically analyzed the pattern and trend of the development of the world, and put forward the scientific proposition of combining the universal truths of Marxism with the actual situation of the Chinese society, taking their own way, and constructing socialism with Chinese characteristics. For the first time, it answered in a more systematic way a series of basic theoretical questions on how to build socialism and how to consolidate and develop socialism in a country like China, which is economically and culturally backward, and created Deng Xiaoping Theory with distinctive Chinese characteristics, which is the first work of the theoretical system of socialism with Chinese characteristics. At a time when the international communist movement was at a low ebb, it brought China's socialist cause to a track of healthy and rapid development, and made great achievements that caught the world's attention. The Chinese Communists, represented by Comrade Jiang Zemin, have made a new exploration of the theory of building socialism with Chinese characteristics, and put forward the important idea of the Three Represents, which, while further answering the question of what socialism is and how it should be built, has also creatively answered the major questions of what kind of Party to build and how to build it. It has further developed the theory of socialism with Chinese characteristics. Since the 16th National Congress of the CPC, the CPC Central Committee, represented by Comrade Hu Jintao, has continued to open up new horizons in the Chineseization of Marxism, and creatively put forward the Scientific Outlook on Development, which provides a scientific answer to the major questions of how to carry out the construction of China's socialist economy, politics, culture and society, as well as the construction of an ecological civilization. "The formulation of the Scientific Outlook on Development marks the further enrichment and development of the theory of socialism with Chinese characteristics.

The Party Central Committee, with General Secretary Xi Jinping at its core, not only adheres to and consolidates the unswerving guiding position of the theory of socialism with Chinese characteristics, but also gives new connotations to the theory of socialism with Chinese characteristics. Xi Jinping's Thought on Socialism with Chinese Characteristics for the New Era, which is tightly centered on the fundamental question of what kind of country to govern and how to govern the country, opens up a new horizon for socialism with Chinese characteristics, and profoundly reveals the essential features of socialism with Chinese characteristics in the new It

profoundly reveals the essential features, development laws and construction path of socialism with Chinese characteristics in the new era, realizes another leap in combining the basic principles of Marxism with China's concrete reality, is the latest theoretical achievement of the Chineseization of Marxism, further enriches and develops the theory of socialism with Chinese characteristics, and is the most vivid Marxism in contemporary China. It fully embodies that the theory of socialism with Chinese characteristics has the theoretical quality of keeping abreast of the times, and lays a strong theoretical foundation for the promotion of Chinese-style modernization and the realization of the Chinese dream of the rejuvenation of the Chinese nation, as well as points out the direction of advancement on how to realize the Chinese dream.

The theory of socialism with Chinese characteristics is not easy to come by and should be cherished. Past history has proved that without the guidance of Mao Zedong Thought, which is the Chineseization of Marxism, there would be no national independence or liberation of the people; today's great socialist practice has also amply proved that without the guidance of the theory of socialism with Chinese characteristics, which is the Chineseization of Marxism, there would be no prosperity and strength of the country, and the rejuvenation of the Chinese nation would not be possible.

However, at the international level, along with the deepening development of economic globalization, world multipolarity, and cultural diversification, all countries are seeking change and development, and the future of mankind is full of hope; at the same time, the world economy has still not come out of the doldrums, geopolitical factors are unpredictable, challenges such as terrorism, cybersecurity, and food security are on the rise, and the all-around threat of China has become a pretext for some countries in the West to curb China, and some non Marxist currents of thought are also influencing and disturbing us, either explicitly or implicitly. Domestically, since the reform and opening up, and especially at the important historical juncture when the comprehensive deepening of reform has entered a period of attack, the increasing diversification of socio-economic structures, modes of distribution, modes of employment and relations of interest, and the constant emergence of various new situations, problems, contradictions and dilemmas have inevitably given rise to a plurality of social ideology, which has manifested itself in a wide range of schools of thought and theoretical circles with varying viewpoints. There are those who seek a way out and offer advice for the construction of socialist modernization and the realization of the great Chinese dream; there are also those who promote the Western institutional model as a panacea for China's problems; Some even deny the great achievements of reform and opening up, believing that China's problems were brought about by reform and opening up and attempting to drive history backwards. It is precisely for this reason that the 19th Party Congress proposes "neither to follow the old path of closure and rigidity, nor to follow the evil path of changing the flag, and to maintain political stability". In other words, in today's China, there are people who want to follow the old paths of the past, and there are also people who are trying to follow the evil paths.

In the face of the complex and changing international and domestic situations, we must arm our minds with Marxism, the theory of socialism with Chinese characteristics, and especially Xi Jinping Thought on Socialism with Chinese Characteristics for a New Era, study it carefully and deeply understand its spiritual essence, and use the power of theory to meet the opportunities and challenges at home and abroad.

Since the 18th National Congress of the Communist Party of China (CPC), the CPC Central Committee, headed by General Secretary Xi Jinping, has attached great importance to the study, publicity and research of the "Theoretical System of Socialism with Chinese Characteristics". As early as 2010, at the spring opening ceremony of the Central Party School, Comrade Xi Jinping made an important speech entitled "In-depth Study of the Theoretical System of Socialism with Chinese Characteristics," calling on "leading cadres of Party members to truly study, truly understand, truly believe, and truly utilize the theoretical system of socialism with Chinese characteristics, and to truly study and truly understand the basic contents of this theoretical system, and to truly study and truly believe and truly utilize this theoretical system. The leading cadres of Party members are called upon to "truly learn, truly understand, truly believe and truly utilize the theoretical system of socialism with Chinese characteristics, not only to truly learn, truly understand, truly believe and truly utilize the basic contents of this theoretical system, but also to truly learn, truly understand, truly believe and truly utilize the Marxist position and viewpoint methodology that runs through it." [2] On January 5, 2013, General Secretary Xi Jinping once again emphasized in his speech at the Central Party School that "the whole party must adhere to Deng Xiaoping Theory, the important thought of the 'Three Represents', and the Scientific Outlook on Development as guidance, and unswervingly adhere to and develop socialism with Chinese characteristics..... We are to have such road confidence, theoretical confidence, institutional confidence, and really do 'a thousand grinding ten thousand strikes but still firm, let the east and west, south and north wind'." [3] In a 2016 speech at a conference celebrating the 95th anniversary of the founding of the Communist Party of China (CPC), the party was admonished, "What we want to build is socialism with Chinese characteristics, not some other kind of doctrine. History has not come to an end, nor can it be brought to an end. Whether socialism with Chinese characteristics is good or not depends on the facts and the judgment of the Chinese people, not on the subjective judgments of those who wear tinted glasses. The Chinese Communists and the Chinese people are fully confident in providing a Chinese program for mankind's search for a better social system." [4] On July 26, 2017, General Secretary Xi Jinping emphasized at the opening of a special seminar for major leading cadres at the provincial ministerial level that "socialism with Chinese characteristics is the theme of all the Party's theories and practices since the reform and opening up, and the whole Party must hold high the great banner of socialism with Chinese characteristics, firmly establish self-confidence in socialism with Chinese characteristics on the road, in theory, in the system, and in culture and ensure that the cause of the Party and the country always advances victoriously in the right direction." [5] At the 19th CPC National Congress, General Secretary Xi Jinping further emphasized that "the road of socialism with Chinese characteristics is the road to socialist modernization and the creation of a better life for the people; the theoretical system of socialism with Chinese characteristics is the correct theory that guides the Party and the people in realizing the great rejuvenation of the Chinese nation; the system of socialism with Chinese characteristics is the fundamental institutional incentive to the development and progress of contemporary China; the culture of socialism with Chinese characteristics is the fundamental institutional guarantee; the culture of socialism with Chinese characteristics is the fundamental institutional incentive to the development and progress of contemporary China. guarantee, and socialist culture with Chinese characteristics is a powerful spiritual force that inspires the whole Party and the people of all ethnic groups to forge ahead." [6] In October 2022, at the 20th Party Congress, General Secretary Xi Jinping once again emphasized,

"We have created the Thought of Socialism with Chinese Characteristics for a New Era, clarified the basic strategy of adhering to and developing socialism with Chinese characteristics, put forward a series of new ideas and new thoughts and new strategies for governing the country, and achieved a new leap in the Chineseization of Marxism for the times, and have persistently used this innovative theory to arm the mind, guide practice, and promote work, providing a fundamental guideline for the development of the Party and the country in the new era." [7] It fully expresses the strong determination of the Party Central Committee with General Secretary Xi Jinping as the core to adhere to the road, theory, system and cultural self-confidence of socialism with Chinese characteristics, which is the most reliable guarantee for promoting Chinese-style modernization and realizing the great Chinese dream.

It is not easy to explore and find a scientific and correct theory; it is even harder to stick to it and constantly innovate and develop it in practice. The theory of socialism with Chinese characteristics is a scientific theory that has been proved by the great practice of China's socialist modernization and reform and opening-up, and is the only reliable theory, which has been formed and matured on the basis of summing up the experiences and lessons of both positive and negative aspects in the construction of socialism. It is a scientific theory proven by the great practice of China's socialist modernization and reform and opening-up, and it is the only theory that can be trusted. As long as we adhere to our confidence in the theory of socialism with Chinese characteristics, continue to innovate and develop it in practice, and practice Xi Jinping Thought on Socialism with Chinese Characteristics for the New Era in a practical manner, the grand goal of comprehensively advancing the great rejuvenation of the Chinese nation by means of modernization of the Chinese style will be successfully realized.

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The Survival Dilemma of the Young Generation in the Multiple Narrative Space

Kong Haorong

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

E-mail: konhr313@163.com

Abstract

What Should One Do is another masterpiece published by Yan Zhen in 2022. The work adheres to its long-standing style of writing, with a large amount of ink describing the entanglements between intellectuals and secular reality. Based on the new situation of the new era, Yan Zhen uses Xu Jingjing's first-person perspective to describe the situation of the young generation in society with humanistic care. In this novel, Yan Zhen constructs multiple narrative Spaces, the physical space, social space and spiritual space in the article are constantly changing, showing the awkward living situation of the young generation. The change of multiple narrative space presents the hardships of the young generation's survival in front of the readers more truly.

Keywords

What Should One Do; Multiple narrative space; Survival dilemma; Spatial transformation

Yan Zhen's new book, *What Should One Do*, published in 2022, adheres to his long-standing focus on reality. With college student Xu Jingjing as the protagonist of the story, the novel shows readers the dilemmas faced by young people as they enter society. After reading it, we can't help but ask, "When survival and dignity are opposed, what are we going to do?" In his 1974 work *The Production of Space*, Lefebvre weaves out the importance of the concept of space and makes a preliminary division of the concept of space: "He believes that we are concerned with three kinds of space, material, spiritual, and social, which, according to him, existed in isolated and scattered forms of knowledge before the emergence of a unified critical theory." The knowledge of space should combine material space, spiritual space and social space, so that the subject can easily move between the Spaces.^[1] This definition promotes the shift of narratology research to space, and also provides more perspectives for text interpretation. In his book *What Should One Do*, Yan Zhen's description of Xu Jingjing's living space can be roughly divided into three categories: physical space, social space and spiritual space.

1. The transformation of physical space

Physical space is the space in which the hero lives. In Yan Zhen's long works, intellectuals are often depicted as the protagonists, so the school has become an unavoidable physical space in Yan Zhen's works. Xu Jingjing, the protagonist of *What Should One Do*, is a college student who is about to graduate, and the physical space of her long-term survival has undergone certain changes.

1.1 From school to workplace

Xu Jingjing in the story is a college student who failed in her postgraduate education and had to go to work. In the campus in a physical space, Yan Zhen narrated Xu Jingjing was reported to cancel the postgraduate qualification, fall in love and break up, and so on, wrote that the university campus is also a deceptive environment.

The contradiction between intellectual identity and utilitarian means of survival is always the theme of contradiction in Yan Zhen's novels. In *What Should One Do*, some students flatter their teachers in order to get high marks, and some people report their classmates for their own interests. Faced with such a situation, Xu Jingjing either complicit in the "hunt" of the environment, or she can only eat dumb. Yan Zhen's writing also reflects from one side that the current school has been filled with the atmosphere of pursuing fame and gain, and the ethics of intellectuals have disappeared in the hunt for interests.

"Power is not a mechanism, it is not a structure, it is not some power that we have; It is only a name used by people for complex strategic situations in a particular society. "[2] Nowadays, schools are increasingly becoming places where power is fleeced and constantly squeezing the living space of ordinary people. By virtue of their own particularity, schools build a set of secret and complete power operation mechanism, constantly monitoring and discipline everyone in them. Such as Xu Jingjing's postgraduate qualification in the work, the university leadership has the "power of life and death" to decide whether Xu Jingjing is eligible for postgraduate study. The holder of power has the absolute right of interpretation, and power itself has a strong arbitrariness and purpose, and the use of power is more like a kind of imposition, which has nothing to do with truth. Ordinary teachers at the school were unable to speak up for Xu Jingjing and could only mutter, "Those bureaucrats and managers, their way of thinking is like this" [3]

The first spatial shift in the novel is from the campus to the company, which also represents Xu Jingjing's identity from a student to a worker. The bleak employment environment has caused Xu Jingjing to suffer many setbacks in employment, which shows the dilemma faced by contemporary college students from another side: there is a sharp contradiction between the achievements achieved after years of hard study and the demand of the job market. As a graduate of a famous normal university, Xu Jingjing can only choose to work in an ordinary training institution. This reflects the current situation of the devaluation of academic qualifications and the increasing marginalization of intellectual identity. This social environment also leads to the contradiction between the two generations: the older generation can not understand why a high degree can not find a good job, and the younger generation can not explain to their parents the causes of their plight.

This kind of social reality also leads to the dislocation of intellectuals' own ideal and reality. The

education experience of the intellectuals over the past decade has given them rationality in their fantasy of high salaries and high positions. The cruel reality made this fantasy difficult to come true, and the intellectuals fell into deep self-doubt. "Going to an educational institution to apply for a job, I already feel very aggrieved, who knows that it is not up to me." [3] Ye Neng, another master in works, although he has a high degree, he can only earn some hard money by working hard. As the need for survival becomes more and more urgent, intellectuals can only choose to lower their expectations and put down their pride to meet the reality.

The transition from campus to workplace is ostensibly a transition from inside and outside the ivory tower, but behind it is a trade-off about dignity and survival. This change drives the development of the plot, shows the reader the hardships of Xu Jingjing's life, and foreshadows the development of the following article.

1.2 From the countryside to the city

Xu Jingjing, who comes from Erwei Town, a remote county in the province, worked hard to get to a university in the provincial capital. When her classmate Zhang Wei decided to go back to her hometown to work, Xu Jingjing was puzzled and even a little scorned Zhang Wei's choice. For the first time, there was a contrast between the city and the countryside: the countryside was grey and backward, while the city was distinctly advanced.

Xu Jingjing's feelings for the city and the countryside are ambiguous. On the one hand, she does not want to go back to the backward countryside to work. On the other hand, the huge employment pressure in the city makes her breathless. After graduating from university, Xu Jingjing entered the front desk of a training company, and later even straying into a fraud company. After these experiences, she still regards the provincial capital as her faith. However, she experienced more and more setbacks, her love for the city began to shake "What is great about the city?" Where are there no people, no houses, no trees, no cars?" [3] City life is like a besieged city, and the difficult environment makes Xu Jingjing's faith begin to waver.

The story of *What Should One Do* mainly unfolds in the urban environment, behind the prosperous and luxurious urban life, is the support of countless men and women's depression and desire, Xu Jingjing, a girl from the countryside without background, is destined to make a life in the city with some tragic colors.

2. Alienation of social space

Social space is formed by the interaction between people, social culture, social customs and other factors, which is the miniature of the situation of people living in it. In *What Should One Do*, there is alienation in social space.

2.1 The divide in relationships

Society is formed by the sum of all kinds of relationships, and among the countless relationships, the relationship between people is the most important. When Kafka talks about the alienation of human relations, he turns people into worms, while *What Should One Do* reflects the alienation of

human relations through complex network of relationships.

The first alienation is the phenomenon of vicious competition among classmates. When Xu Jingjing served as a student committee, she shared her review materials with her classmates selflessly, but this "good thing" became the reason for others to report her when she was appointed as a graduate student. In the face of the tempting interests of "postgraduate education", the friendship of students has been left behind, and the campus has become a place where students compete for fame and profit and intrigue.

The second alienation is the deformity of the relationship between relatives. When the father learned that Xu Jingjing's work is not organized, and the monthly income can only survive, he was angry, the father's original hope of female Chengfeng failed, the love alienation has become endless complaints, pressure on Xu Jingjing's body. When Xu Jingjing got married, her parents asked for a huge bride price and constantly compared Xu's situation with that of her younger sister. Face, money, fame and profit pursued by contemporary society have alienated the original affection and family.

The third alienation is the alienation of sexual relations. Affection is no longer the first prerequisite for intercourse between the sexes, money and sex take over. Despite the difficult situation Xu Jingjing is facing, she also sticks to her own ethics and does not rely on selling her personality and body in exchange for convenience. But most of the people she met are up to no good, the TV fan brother has a happy family, but the sexual drive let him constantly show Xu Jingjing; Bichon takes pride in conquering women, and love is just a game. In the true and false love game, Xu Jingjing is just a tool to carry desire.

Through the distortion of friendship, affection and love, Yan Zhen shows this sick society and accuses the estrangement between people.^[4] Despite the complex and pathological relationships described in the book, Yan Zhen always pursues the sincerity and kindness between people that are rare in modern society.

2.2The pathology of cultural atmosphere

"Space and social culture are inseparable and mutually productive. Space produces social relations, and social relations and cultural relations in turn shape the space."^[4] Social culture influences everyone in the space imperceptibly. It can be said that culture is closely related to the behavior and fate of characters in the space. In this work, Yan Zhen chooses to present this problem on two levels:

The first is the supremacy of money and power. In the current era of consumerism, "the significance of money in the modern cultural value system has been increased unprecedentedly." It is a universal social psychology to have as much money as possible in order to obtain social and cultural recognition, to establish self-worth and self-dignity."^[5] People leave morality behind in pursuit of the status and power implied by money. The representative of *What Should One Do* is Wei Furong, she entered the unit and the section chief was hot, and the author called the daydream of the rich wife living in the villa. There is no love between her and the section chief, there is only the pursuit of money, status and power.

In another of his works, *The Water of Canglang*, Yan Zhen shows the absolute control of power through the encounter of the protagonist Chi Dawei, and *What Should One Do* inherits the theme

of *The Water of Canglang* -- behind the power is huge interests, and the operation of power cannot be separated from the huge interest community behind. The way this community of interest benefits is by squeezing the living space of ordinary people. Xu Jingjing wants to work in the Southern power Grid, but suitable jobs have long been divided by the top. The problem of old workers has not been solved, and a large number of "children" have been recruited, and a large number of young people like Xu Jingjing have been buried at the grassroots level because they have no relationship. This also reflects another feature of power from the side: inheritance and expansion, posts are arranged to "children", they realize the expansion of power and power succession through such arrangements.

The second level is the social and cultural imprisonment of women. This is mainly divided into several aspects: on the one hand, society continues to convey a kind of age anxiety to women, and women's youth has become a bargaining chip in the workplace and a resource in the marriage and love market. This anxiety is a conspiracy of male discourse system and capital. Capital through marketing this age anxiety to drive women's consumption, Xu Jingjing in order to keep youth to buy a lot of cosmetics, fashion clothing. And the men around Xu Jingjing often warned in a superior tone, "Some girls, other capital is not strong, the biggest capital is youth"^[3] In this deformed social environment, Xu Jingjing's heart was constantly destroyed. On the other hand, there is a requirement for female chastity. Chastity has become the most important resource for women in the marriage market, and it is the only standard to measure whether a woman is good or bad, but the maker of this standard is a man, which is particularly absurd and ridiculous. Xu Jingjing in love, her boyfriend repeatedly put forward the hope to have relations with her, and later met Fan brother, Xiao Shen and other people continue to test Xu Jingjing's personal situation, when Xu Jingjing asked back, they are the same said "I am a man, have not heard of anyone asking for a man"^[3] Because they are men, so the history of sex becomes reasonable, is harmless. Age anxiety and the concept of chastity, as if the society is exclusively customized words for women, and all this is just a "I am a man", it is attributed to the innate decision of gender.

Yan Zhen in *What Should One Do* with a lot of words to reveal the plight of women in the contemporary society, but can not be ignored is the social oppression of men also exists. While women's beauty and chastity became important standards, men were also set standards: they had to strive to reach a higher level. Women rely on beauty and chastity to find a long-term meal ticket, and men need to rise to the top to get a beautiful woman. Women become dependent in the relationship, and men need to sacrifice their dignity to maintain the survival of the whole family.

Through interpersonal communication, social culture and other aspects, this work shows all kinds of absurd phenomena existing in the current society, shows all kinds of difficulties faced by contemporary young people to survive, and reveals the sadness that young people have no escape in the society.

3.Empty mental space

Mental space changes with other Spaces, which is mainly composed of human mental activities and mental states. Yan Zhen is good at depicting the psychological activities of characters with his own brushstrokes. In *The Water of Canglang*, he wrote the heart of the pool all the way. In *What Should One Do*, he uses Xu Jingjing's first-person perspective to show the embarrassing reality Xu

Jingjing faces and show her repressed spiritual space.

3.1 The plight of the subject

Study, career, affection, love, Xu Jingjing in these all feel the difficulties, and this kind of difficulties are universal in the contemporary youth group. It presents itself as a shackle from which there is no escape.

Every aspect of her life oppressed Xu Jingjing. At school, Xu Jingjing faced the "betrayal" of her classmates, and she felt that "the world is too despicable"^[3] When she first entered the society, she was confronted with obstacles in the workplace. She changed from full of hope to despair, and Xu Jingjing's attitude changed vividly and vividly to present the plight of contemporary intellectual youth.

As a woman, Xu Jingjing's identity has undergone a transformation from daughter to wife to mother, although the spiritual space has been changing, but the dilemma has always remained the same. In her native family, Xu Jingjing is not a rebellious child, but her parents' almost crazy desire for control has led to irreconcilable contradictions between the two generations. In the course of love, the college love she was looking forward to came to an abrupt end. She eventually settled in Lucheng, married and had children. But this is not the end of mental distress, but the beginning of a new distress, the husband's stinginess, the tense relationship between mother-in-law and daughter-in-law, and the poor economy, have led to more embarrassing mental pressure.

Xu Jingjing's spiritual world has been in a confused and depressed state for a long time, and the ensuing tribulations are like a huge black hole engulf her, and his predicament is constantly deepening.

3.2 Subject's aphasia

Xu Jingjing's spiritual space is full of despair of life, questioning of reality and vulnerability of young people. But she is also strong, and she always rejects men who try to exchange money status for affection.

The first is the posture of "pseudo-" resistance. Judging from the result, although Xu Jingjing did not choose to sell her body because of money and status, it is not difficult to find that her resistance is full of paradoxes when analyzing her spiritual world. She didn't want to let profit tarnish her love. But she finally went round and round to choose leaf energy, it seems that this choice sticks to its own quality, but from one side it shows how self-deceiving her persistence is. Although she believes in love, but she chooses the leaf can only because the leaf can is the most suitable, she values the honesty of the leaf can, rather than what is called love, her faith is just to serve as a hard reality anesthetic. At work, many men in exchange for benefits, she was not moved, but half-jokingly said "you can let me into the company, I will let you rest"^[3], it is not difficult to see that her heart has always staged the game of faith and interests.

In addition, Xu Jingjing's way out of the dilemma is not to become rich in her own spirit or to improve her living environment through efforts, but to pin her hopes on her children. Yan Zhen's pen, the child is the most critical existence, the child let the pool to completely put down the dignity, but also let Liu Yiyi has been enduring the fragmented family. In *What Should One Do*, the appearance of the child gives Xu Jingjing great relief, but a mother's love can not solve all

problems.

Xu Jingjing did not break away from the barriers of society for women, "the image she presents is just an empty signifier, a pure carrier that can be filled with social concepts and other meanings."^[6] In Xu Jingjing's spiritual space, we cannot find the unrestricted love imagination of women themselves. Xu Jingjing's choices are all helpless choices made under the constraints of social history. Xu Jingjing has no dominant power when making choices.

4. Conclusion

Yan Zhen is naturally sensitive to intellectuals, and his own life experience can make him better understand this group and have a deep resonance. In *What Should One Do*, he not only maintains his focus on the intellectual community, but also continues the setting of women as the protagonists in *Because of Women*, but he also innovates this setting and writes from the first perspective of Xu Jingjing, a woman. Xu Jingjing is a symbol of the weak, female and young people in the story. By creating a multi-dimensional space in the story, Yan Zhen restores the living situation of contemporary young people, with deep sympathy and respect for the young generation, writes about the difficult situation of the young generation with sincere feelings, and appeals to the current society to pay attention to the plight of the young generation with words. His novels are more like a wake-up call for contemporary young people, warning them to choose their own life path in a more active and healthy way.

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Study on Millassoux's Thought of Contingency and Its Aesthetic Practice

Wang Min

School of Marxism of UCASS, Beijing 102488, China

E-mail:1009069479@qq.com

Abstract

Millassoux is the soul of speculative realism because of he put forward concept of "Correlationism". His "Contingency thought" tries to break the anthropocentrism of idealism, the ideological trend of speculative aesthetics, which re-affirms the important status of matter and nature and is composed of many branches of it, raises a challenge to the existing aesthetic concept when we admit that the existence of all things is contingency, when causality logic dominates without necessity, it opens up a new aesthetic path to re-examine the relationship between man and the world, this paper discusses his aesthetic practice in conceiving "Fiction of hors science" and analyzing Malamay's poetry. Finally, the thesis explores the complementary effect of "Contingency theory" on Western aesthetic paradigm and its own advantages.

Keywords

Speculative realism, Millassoux, Contingency thought, Aesthetics

1.Introduction

As the main member of speculative realism, Millassoux pushed the noumenal status of "thing" to the extreme, and he asked people to go to the "great outdoors" and think about the real "absolute thing". In his essay *After Finiteness*, in which he proposed a new way out of the principle of subjectivity that had been gradually established in Western philosophy since Kant, in order to oppose "Correlationism," he was named as the most controversial French philosopher since Derrida, who, as Millassoux put it, would open up to us the chaos of "the absolute." On the one hand, we need to face a more uncertain world, more exotic objects, on the other hand, we realize that when faced with real knowledge of things, we deeply feel the shortage of human reason. Whether looking to the past or the future, mankind's over-reliance on rational thinking in the moment is taking us further and further away from the real world. In the past, things were open, inclusive and receptive to human beings, and people and things were equal objects to each other, not subject and object relations. In the future, a series of objects facing the intelligent interface

will make the way of understanding objects from the intuitive and rational point of view seem outdated. This makes it imperative for contemporary philosophers to find a way to rethink objects.

Changes in philosophical ideas will quickly spread to aesthetic ideas, which are easier to verify in practice because of their close relationship with literature and art. Millassoux made a bold attempt to interpret novels and poems with his "contingency" thought, showing very interesting subversion and innovation of content and form. This attitude also inspired the innovation and transformation of modern and contemporary literary theory and art theory, and thus provided more materials for the development of aesthetics and art theory.

2. The philosophical basis of "all things exist by chance"

On the surface, Millassoux's speculative materialism is "anti-aesthetic", after all, in the process of aesthetic activities, aesthetic subject - human, can feel the beauty. All aesthetic experience comes from the subject's perception. Can aesthetics exist without the subject's cognition? To explore Millassoux's contribution to aesthetic concept, we must clarify his philosophical thinking. If all ideas that claim to approach a general absolute are "speculative" and all ideas that claim to approach the absolute by the law of sufficient reason are "metaphysical," then Millassoux seeks to prove that not all "speculative" is "metaphysical." Therefore, the first assertion to be proved is that the failure of metaphysics does not mean that absolute things do not exist. Millassoux uses the refuting of dogmatism by relational doctrine to get the existence of absolutism, and then absolutizes Heidegger's "Facticity" principle to get the philosophical theory of "necessity of contingency", that is, the only necessity is contingency.

Millassoux opposes the law of sufficient reason, in his view, everything in this world is accidental, and the existence of every thing is likely to become "non-existence" at the next moment, just as the "potential" said by Deleuze, existence is pregnant with the infinite possibility of becoming other. Therefore, the human effort to grasp the existence of things with his own thinking, to construct knowledge about nature and the world, is itself silly and ridiculous. As he ridiculed Messianism in his doctoral thesis, humanity will never wait for a savior, because everything in this world happens by chance, including God. So how do we acquire knowledge in a world where "everything happens"? Even the knowledge of appearances. Millassoux holds mathematics in high regard, arguing that all mathematical assertions describe an essentially accidental entity that can exist in a world without humans, and that mathematics can exist independently of the connection between thought and the world and even the existence of thought. In other words, according to Millassoux, mathematics has the ability to depict what is independent of thought. Thus, the Absolute, which is independent of the subject's thought, can also be grasped by a scientific language such as mathematics.

Man may be regarded as a new thing, born out of nothing under the law of nature, which is not necessary, but the law of nature cannot be regarded as the cause of its birth under the cover of its necessary conditions. This mutual externality of man and thing makes materialism, or absolute things, possible, so that life and thought are accidental facts that occur according to the non-necessity of the law, and not according to some given possibility. Life and thought occur independently of any given condition, which means that the existence of things can be regarded as independent of the subject and need not be regarded as the conditions that determine thought.

3. Aesthetic practice from the perspective of "contingency theory"

The important significance of Millassoux's "Contingency theory" in aesthetics is first reflected in the innovation of novel genres. The "Fiction of hors science" proposed by Millassoux himself is a new genre different from the traditional science fiction. In Millassoux's conception, the plot of a novel conforming to "Fiction of hors science" often takes place outside the scope of scientific reason, and everything in the novel cannot be predicted, because the fictional world under the control of chance is "hyperchaotic" and therefore virtual, non-totalizable, and can be used as a collection of laws of any possible world. When he analyzed a science fiction novel called "Table Tennis", he said that although science fiction seems strange, it will eventually develop in a direction that is in line with human rational experience, just as the movement of table tennis seems to be in line with the logic of movement under the control of basic physics. But in the world of "outside science fiction", every movement of the billiard ball is unknowable, and although it has been verified ten thousand times to be kinematic, it does not mean that the ten thousand times another will still be consistent. In his article *Metaphysics and the Fiction of the World Outside Science*, Millassoux says, "' Outside science fiction 'is to start from the traditional science fiction, to decompose its world outside science through a sudden shift, and to continue this mechanism of decomposition, towards a world that is increasingly unpredictable, making the story itself gradually impossible. Until it isolates some narrow life in its own flow, in the center of the gap."

Of course, such a bold idea seems a little fanciful, even Kant mentioned in his criticism as early as the lack of necessity will lead to the collapse of the appearance of the world, the human understanding needs to integrate a series of experience in accordance with the causal order and other categories, and then form concepts and other knowledge. According to Millassoux, Kant's error "Kant did not realize that the laws of chance do not necessarily bring about continuous change, that things can be stable, and so he could not accept the chance of things, because this would mean to him that perception could not be represented, because everything would change so frequently that representation would be impossible." We can clearly see that Millassoux believes that although the absolutization of contingency will turn the world into a "chaotic" state, the existence of mathematics will allow the world to maintain the appearance of stability. Millassoux even came up with some fantastical scenarios.

Perhaps Mallarme's poetry shows that the emotional process of expressing the human mind's contact with the "chaotic" universe is inherently in line with Millassoux's concept of contingency. Millassoux specially wrote the *Number and the Siren* to understand Holderlin's elegiac interpretation of Mallarme's poem, although Millassoux adopts an extremely optimistic tone. The book takes a philosophical approach to Stephane Mallarme's poem "One Roll of the Dice Doesn't change Chance," and, like the confusing words of the poem, Millassoux philosophically reveals the riddle that runs through the poem - the number seven. Mathematics, in particular, is capable of expressing true statements about the universe. The special thing about this poem is that it has no rhyme, no number of words per paragraph and line, and it doesn't follow any of the conventions of poetic writing." People once thought that this poem was written by the poet Mallarme while rolling dice, because the truth of this world cannot be exhausted by reason, only through poetry, through aesthetics to establish the connection between heaven and man, and contingency is the true nature of this world. "

Lan Jiang speaks of this interpretation with a very poetic description: "In an age when the gods are long gone, words have lost their original and mysterious mystery, Our life of absolute freedom without constraint can only be realized in the contingency of a roll of the dice." The text and words themselves are the description of the existence of the true, just like the "image thinking" mentioned by Vico, once could have peeped out the mysteries of the universe, with the proliferation of human rational thinking, words like limited human beings, more and more lost their profound implications. Perhaps Millassoux's philosophical effort is to make us admit that all things are accidentally created out of nothingness, that human reason cannot reach the true cognition of things, and that things shine alone and freely in the wasteland that humans cannot see and hear. The relationship between things, like the relationship between people and things, does not exist for whom, but co-exists, co-constituting the existence of the world.

4. The "proto-fossilized" conceptual construction of art

At the beginning of *After Finiteness*, Millassoux's idea of transcending "relatedism" is a question about "archifossile"/"anciennete", that is, envisaging a world of objective reality before the birth of man and all life forms, under today's scientific detection, Humans can infer a lot of experience about that world, but that world has nothing to do with human thinking. In the contemporary art experiment, the new French artist Gregory Chatonsky on the subject of fossils of all kinds of whimsical ideas, on the surface, his treatment and Millassoux is the opposite: The original fossils point to the "first" and "before" of the limit, while the end-time fossils look on the world where human beings have been extinct, and their inherent meaning is no different from Millassoux's speculative materialism, which is intended to highlight the existence and difference of things.

Under the influence of speculative materialism led by Millassoux's "contingency thought", including Haman's "object orientation theory" and other series of reliance on absolute things, it seems that contemporary aesthetic practice can turn to non-anthropomorphic or impersonal artistic forms, and approach real things with the transcendent attribute of rationality unique to aesthetics. Thus, it realizes the innovation of art method, form and content. Fortunately, some contemporary artists have begun to internalize theoretical analysis in their analysis of works of art. For example, Lin Yunke's *The Back Side of Chance: Li Gang and the Material Will in the "Broken Aesthetics"* focuses on several installation works of Li Gang, trying to transcend the human-centric perspective and show the equal symbiotic connection between artists, works of art and audiences. Jiang Yuhui, in his article "Apocalyptic Fossils, Hybrid Networks and the Politics of Pleasure in Speculative Realism", contrasts contemporary artworks with Millassoux's "original fossils" and argues that the reason why perceptual relations become important is not as the association network developed by anthropocentrism, but as the medium to maintain the minimum connection between things. Wang Min 'an mentioned installation art as an "anti-aesthetic" art style in his book *The Past and Present History of Waste Materials from Contemporary Art*, and emphasized the attention to the history of objects. Such works of art are endowed with the mission of transcends themselves, dispelling realistic significance but also referring to the most grand cosmic ontological significance. Just like "original fossils", it is difficult to summarize their value meaning with beauty or sublimity, and they themselves represent an ontological philosophy, as if they reject any thinking and playing with them. The knowledge brought by these works of art is no longer knowledge in the Kantian sense, but the general knowledge including all human intellectual

life based on ignorance of the world, replacing sensory experience and rational exploration with philosophical inquiry, and replacing confusion and mystery with certainty and precision, which has to be said to be a renewal of the concept of art. Arguably, "Speculative aesthetics reasserts the connection between aesthetics and human creativity, but adopts a conceptual framework that refuses to relegate either to ineffability or immutability."

At present, those artistic explorations that try to overthrow and break through the "orthodox" aesthetics have the value of imitating the current human living conditions. Pointing people's consciousness to an unknown field should be a dark canyon that artists should go through, and installation art provides a surface that artists can leap out of without using any advanced conceptual tools when people, as subjects, cannot bear the violence of "dehumanization" and when they dive into the sea of matter and are about to lose their breath. Only such discarded and dilapidated material can break away from the hegemony of expression and become a word that reconstructs the world. Millassoux's "accidental thought" and the primitive fossil type of nobody's aesthetics require resisting the temptation of being able to "invent" the world at will, and installation art should still avoid the pure world language entering into an artificial reproduction. Once the material jumps into the concrete expression of people, it really becomes an ordinary raw material for production. Art itself cannot speak, man makes it speak. In the artificial use of everyday language, the circumstances in which man humbly explores the world with the limitations of language are reversed, the laws of nature are reduced to rules obtained by compromise and obedience, and art is only an unequal treaty between man and matter.

5. Conclusion

The reason why this paper studies Millassoux's emerging theory and its aesthetic concept construction is not so much to find a precise answer to the object problem, but to help open the possibility of rethinking "absolute things" in the new era. Under the framework of dualism, it overemphasizes the role and meaning of "subject", which leads to the constant proliferation of content, but it is always free from the noumenon of things, and the postmodern features such as irony, digestion of the sublime, and anti-objectification continue to exist bravely. In this sense, postmodernism always adheres to the position of non-reality. The efforts of speculative realists such as Millassoux at least allow us to consider some important questions: How should people face things? In a completely uninhabited future or distant past, can or how can we communicate our present existence to the unknown? Whether it is text creation or art display, the thinking of "all things come together" has begun to allow art creators to temporarily get rid of the shackles of causality, switch their perspective from future images to the reality of the present, and try to observe the proximity of things in the seemingly narrow but aggressive time threshold of the present.

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The Solidified Poem: A Study of the Connotation and Extent of the Symbols of Suzhou Private Gardens^①

Tong Jihui

Southwest Forestry University, Kunming 650200, Yunnan Province, China

E-mail: 526312508@qq.com

Abstract

Based on the theories of extension and intension in semiotics, this study focuses on Suzhou's private gardens as the subject of research to explore the application of semiotics in landscape design. Employing literature review and case study methods, this paper analyzes the symbolic language and elements within private gardens, discussing their functions and significance in landscape design, and further investigates the positive role of semiotics in constructing the meaning and value of landscapes. Semiotics not only expresses the cultural and historical connotations of gardens but also plays a significant role in landscape design by guiding people's behavior and emotional experiences within the gardens. It is essential to fully explore the application of semiotics in landscape design to shape the meaning and atmosphere of landscapes, thereby effectively enhancing the artistic value and social function of landscape design in the new era.

Keywords

Semiotics; Extension and connotation; Landscape design; Private gardens

1. Theories of Extension and Connotation

In the field of semiotics, the concepts of extension and connotation are inextricably linked. An objectively existing symbolic entity is typically characterized by a duality, comprising an extensional aspect that functions as an extensional sign and a connotative aspect that serves as a connotative sign^[7]. The denotation of a sign is constituted by an objectively conceived referent, the semantics of the sign are used to express a certain function, and the combination of energy and referent is subject to the rules of semiotics and is stable. The connotation of a sign is based on the existence of an epithet; however, the meaning expressed is not typically found in a dictionary.

① [Fund Project] This paper represents one of the phase results of the Scientific Research Fund Project of the Yunnan Provincial Department of Education, entitled "Research on the Evolution of Architectural Symbols of the Yi Ethnic Group in Chuxiong, Yunnan and the Value Identity of Chinese Culture" (Project No. 2023Y0821).

Instead, it encompasses emotional and aesthetic functions, which are not subject to the rules of objectively conceived symbolization. In the absence of an epithet, there is no basis for judging the subjective value of the connotative referent^[5].

In semiotics, the understanding of denotation is typically based on the interpretation of connotation. This is because the concepts and entities represented by symbols are generated by people in the process of creating and using symbols. Consequently, people's understanding of the relationship between a symbol and the real world it represents is often influenced by human cognitive and cultural patterns.

Traditional Chinese gardens are characterised by the use of symbolic expressions and metaphors, which often serve as the basis for artistic creation, employing images as a primary medium. These images are frequently inextricably linked to traditional culture, the natural landscape, literary allusions, religious beliefs, and so forth. This characteristic is associated with the interaction between the connotation and extension of symbols in the field of semiotics.

Through observation and study of Suzhou Garden, it becomes evident that the buildings, materials, and plants therein express or imply metaphorical symbols. For instance, the "stone lion" symbolizes authority and vigilance, while the "green brick" symbolizes simplicity and cultural accumulation. The connotation and extension of the symbols are inextricably linked, forming a distinctive symbol system.

The Chinese garden represents a traditional Chinese architectural art form that also serves as a cultural symbol. The garden elements and landscape features of Chinese gardens reflect the ancient Chinese culture, philosophy, and aesthetic concepts, and have profound historical, cultural, and artistic connotations. Nevertheless, in the context of modern society, the value and meaning of Chinese gardens have undergone a transformation^[10]. The question of how to convey and express the meaning and value of Chinese gardens through symbolic design has emerged as a significant issue in contemporary garden design.

The theory of extension and connotation of semiotics posits that a symbol is a vehicle for meaning. Extension refers to the tangible entity or concept to which the symbol is linked, while connotation denotes the abstract significance or cultural value associated with the symbol. In the context of garden design, the use of symbolism serves as a means of shaping the meaning and value of the garden through the incorporation of symbolic language and elements, thereby facilitating the realization of the design purpose. This paper takes Chinese gardens as its research object and discusses the application and role of symbolic design in garden design.

This paper takes Chinese gardens as its research object and discusses the application and role of symbolic design in garden design.

The theory of extension and connotation in semiotics posits that the meaning of a symbol is constituted by its extension and connotation together. The extension of a symbol refers to the object to which it refers, whereas its connotation pertains to the conceptual and symbolic meaning it conveys. In the context of garden design, symbolic design is the process of expressing the meaning and value of the garden through the extension and connotation of the symbol.

The theory of semiotic connotation posits that the internal characteristics and meanings inherent to the entities or meanings represented by a symbol comprise the connotation of the symbol. The architectural elements, plant life, and water features that comprise gardens typically evince a cultural connotation or symbolic meaning. A significant number of classical Chinese gardens are replete with connotations and cultural symbols, including the Liuyuan Garden, the Humble

Administrator's Garden, and the Lion's Grove in the Suzhou Garden. These exemplars reflect the connotation of traditional Chinese garden design.

The design of traditional Chinese gardens is replete with symbols and allegories. To illustrate, the Yuanxiang Hall in the Humble Administrator's Garden is the most significant edifice within the entire garden, situated in opposition to the Xuexiangyunwei Pavilion in the Pool. This is due to the poetic significance of "fragrance far away is good for clearness" in the "Love Lotus Saying," which evinces the notions of purity, poverty, and happiness. This reflects the designer's comprehension and representation of life and nature. Another example is the Pavilion of the Humble Administrator's Garden, which features a mirror that reflects the opposite view, thereby enriching and expanding the landscape of the garden. The name of the pavilion is derived from the philosophical text *Xunzi*, which states that pine and cypress trees that remain undiminished in the winter and unperturbed by frost and snow can be considered to exemplify a profound moral character, fortified against adversity. This example illustrates the significance of the connotation theory of symbols as a pivotal symbolic design technique in traditional Chinese garden design^[9].

In conclusion, the connotation theory of symbolism has been extensively employed in traditional Chinese gardens, with numerous elements, including buildings, flora, and water features, serving to represent a rich tapestry of cultural connotations and symbols. These connotation designs reflect the designer's profound understanding and expression of life, nature, culture, and other aspects, thereby enriching the cultural connotation of traditional Chinese gardens.

2. Problems facing landscape design

In parallel with the ongoing evolution of contemporary urban planning and construction, the domain of landscape design has progressively gained prominence and garnered significant interest from a diverse array of stakeholders. Among these, semiotics is regarded as an important theoretical foundation and design method that is indispensable to landscape design. Nevertheless, the implementation of semiotics in landscape design is not without challenges.

The development of semiotics research in China has been gradual in recent years. A review of the literature reveals that since 2024, there have been 530 articles on China Knowledge Network (CNKI) with the theme of "symbol" and including "semiotics" in the full text. These articles span three fields: art, Chinese language and literature, and news and communication. Of these articles, 158 are published in core journals, representing a reduction from last year's total of 158 articles published in core journals. Of these, 158 articles have been published in core journals, representing a reduction of one-third compared to the number published last year.

Thematic analysis of these journals indicates that research on semiotics in 2024 is primarily concentrated in three fields: art, Chinese language and literature, and news communication. This suggests that the application of semiotics in landscape design continues to encounter challenges related to a lack of professionals and the incomplete establishment of a comprehensive theoretical system. Currently, there is a paucity of semiotics professionals, with a notable absence of in-depth understanding and research on semiotics. Concurrently, the investigation of semiotics in the domain of landscape design remains relatively dispersed, and a comprehensive array of semiotics-based landscape design methodologies and benchmarks is lacking, thereby imposing

constraints and deficiencies in their implementation.

There is considerable resistance to the application of semiotics in landscape design on cultural, traditional, and historical grounds. As the meanings and functions of symbols are typically closely associated with the cultural and social contexts to which they belong, the direct adoption of certain symbols in landscape design may prove to be unintelligible or misinterpreted. Furthermore, the considerable influence of traditional culture can present significant obstacles to the emergence of new symbolic representations. It frequently requires sustained effort and promotion over several generations to achieve widespread recognition and application.

Furthermore, the implementation of semiotics in landscape design encounters challenges, including the dissolution of symbols due to the influence of heavy engineering and a lack of space for innovation^[3]. Presently, urban planning and construction projects primarily prioritize scale efficiency. However, there is frequently a discrepancy between the objectives of symbol design and the pursuit of scale efficiency, which ultimately constrains the scope of symbol design in practice. The epochal characteristics of culture result in a certain discrepancy between the cultural background of the modern and the traditional, making it challenging to reconcile the organic order of modern culture with the expression of traditional gardens.

Modern society has invested significant resources in the creation of artificial parks and wetlands. Many cities have adopted model gardens that downplay the natural characteristics of the land, instead incorporating a multitude of artificial facilities. This approach raises concerns about the lack of an environment that fosters traditional garden art. Modern landscape design frequently employs traditional visual garden symbols. However, due to designers' inability to fully comprehend and integrate these symbols into their work, many of their creations are merely imitations or similar designs, rather than expressions of the true cultural connotations of these symbols. The simple repetition and variation of traditional symbols in landscape design indicates a lack of sufficient research on traditional spiritual culture on the part of the designers.

The application of contemporary Chinese semiotics in landscape design is confronted with numerous challenges and complexities. However, the connotations and forms of traditional cultural visual symbols in classical gardens have been established over a long historical period. This raises the question of how to effectively transmit and develop these symbolic elements of traditional cultural significance, and to imbue them with new manifestations and forms that align with the characteristics of the Chinese era. These manifestations and forms are characterized by the distinctive attributes of the Chinese era, ensuring that they align with the aesthetic preferences of the contemporary populace while simultaneously preserving and perpetuating their profound symbolism and the profound Chinese cultural heritage. Ultimately, these symbols, imbued with Chinese culture, will occupy a prominent position within the landscape design discourse. This is the challenging issue that contemporary designers must address. As landscape designers, they must persist in their pursuit of continuous exploration and innovation, align themselves with the trend of globalization, reinforce interdisciplinary research on semiotics, establish a comprehensive theoretical framework, facilitate the innovation and application of semiotics in landscape design, and promote the healthy interaction between urban landscape construction and cultural inheritance.

3. Analyzing cases from the perspective of extension and connotation

The Humble Administrator's Garden is an exemplar of private gardens in Jiangnan, ranking among the four most renowned gardens in China. The Humble Administrator's Garden represents a synthesis of architectural, horticultural, artistic, and literary elements, conferring upon it a profound historical and cultural significance. It is comprised of three distinct sections: The garden is divided into three sections: the East Garden, the West Garden, and the Middle Garden. The East Garden features a mountainous landscape and tranquil ponds, while the West Garden boasts intricate architectural elements.^[1] The Middle Garden is the epitome of the garden, encompassing a vast expanse of water and a multitude of structures that are seamlessly integrated into its natural setting, symbolizing the essence of a Jiangnan water town. The garden is imbued with symbolic characteristics. Private gardens represent a significant category of traditional Chinese gardens, comprising personal courtyards and gardens owned by private individuals. These gardens are widely recognized for their exquisite garden art and unique cultural value. The Humble Administrator's Garden is the epitome of the aforementioned symbols, exemplifying the following:

Garden Structure Symbols

The Humble Administrator's Garden represents a comprehensive garden system, and the structure and organization of its internal spaces can be regarded as the epitome of symbols. The embellished cloud peak of the east garden and the joint wall peak serve as illustrative examples. The embellished cloud peak's form grows upward from the bottom, its top is especially fine, like a cloud, independent and self-supporting, with no support beside it. The peak body is scattered with mosses, and the vines are strewn with a sense of antiquity. The two peaks are standing side by side, which is named as "the joint wall," and constitute a classical combination of garden structure symbols of the Humble Administrator's Garden of Suzhou^[6]. The two peaks are strewn with a sense of antiquity and stand side by side, forming a structure known as the "joint wall." This classical combination of garden structure symbols represents a significant aspect of Suzhou's Humble Administrator's Garden and is imbued with a profound cultural connotation.

Garden Art Symbols

A significant number of structures within Suzhou Humble Administrator's Garden serve as tangible representations of symbolic elements. The "wuzhu yuju," a distinctive architectural style, exemplifies an ingenious and sophisticated conception of a pavilion situated to the east of the central pool and the main ornamental scenery. The pavilion is situated in a prominent position, adjacent to the promenade and the extensive pool. It is sheltered by a sycamore tree and surrounded by bamboo, creating a serene and tranquil atmosphere. The pavilion is situated within a mysterious structure comprising a pink wall with four circular apertures. These apertures are arranged in a continuous, circular, interlocking configuration, forming a magical landscape that can be viewed from different angles. The structure expresses the master of the Jiangnan water town's admiration for the beauty of nature and the yearning for its enduring appeal.

The utilization of plants as intrinsic elements in gardens is a pervasive practice. The Pine Wind and Water Pavilion is a case in point. Pine, bamboo, and plum are collectively known as the "Three Friends of the Year." Their powerful and simple postures are often depicted in paintings to symbolize noble character qualities, making them one of the most important tree species in Chinese gardens. The Pine Wind and Water Pavilion, also known as "the place of listening to the

pine wind," is situated within a pine forest, symbolizing the spirit of those with noble moral sentiments. It is a common representation of plant symbols. From the perspective of semiotics, the Suzhou Humble Administrator's Garden employs the formal syntax theory of semiotics, adopting a series of pertinent rules and syntax to construct the elements within the site. Furthermore, the combination and repetition of symbols convey the spiritual significance of the landscape itself. The individual elements of the Humble Administrator's Garden serve as carriers of symbols, and the forms and meanings they possess are closely related to the historical and cultural context of the park. In light of these considerations, the Humble Administrator's Garden can be regarded as an urban landscape imbued with profound symbolic significance. It exemplifies a distinctive cultural and historical tradition, that of the traditional Chinese private garden. The theoretical framework of semiotics, with its emphasis on extension, lends further insight into this phenomenon. The symbols of connotation that pervade the Humble Administrator's Garden are manifest in:

Cultural Connotation Symbols

The Humble Administrator's Garden in Suzhou is a popular tourist destination, drawing in large numbers of visitors from around the world. Its distinctive garden structure and refined landscape are among the key factors that contribute to its appeal. However, it is not merely the outward beauty of the garden that is of significance; rather, it is the underlying connotation of learning that is of greater importance. The garden features numerous sets that exemplify the flowing imagery of poetry and the stillness of painting, with some landscape structures bearing names inspired by their resemblance to literary works. Notable examples include the "Pavilion of Snow Fragrance and Yunwei," the "Pine Wind and Water Pavilion," and the "Begonia Spring Dock." This naming method serves as a reflection of the cultural connotation symbol.

The Humble Administrator's Garden plays an important role in Chinese garden culture, representing the unique artistic style and garden culture of Suzhou Gardens. Additionally, it serves to express traditional Chinese culture, moral concepts, and good wishes. To illustrate, the central garden, designated "Xiangzhou," is a two-story structure with a "boat" configuration, imparting an overall impression of elegance and scale. The reflection of its hull on the water further enhances its visual appeal, evincing a delicate and elegant quality. The garden symbolizes the enduring love of literati and elegant people from past and present eras for the Humble Administrator's Garden and their commitment to its wellbeing^[8]. It also represents the owner's distinctive interpretation of the garden's connotations.

From the perspective of semiotic connotation, the design of Suzhou Humble Administrator's Garden employs a multitude of levels and depths of symbols to convey the connotative meaning of the garden as a garden symbol^[11]. The symbols utilized in the Humble Administrator's Garden serve not only as simple visual elements; they also represent deeper meanings and values. These symbols not only constitute the image and content of the garden but also reflect the unique and profound heritage of Chinese garden culture. Consequently, an understanding of the theory of semiotics in Suzhou Gardens allows for a deeper comprehension and transmission of this invaluable traditional Chinese cultural heritage.

These symbols serve not only to represent traditional Chinese culture, but also to express the personal experience and emotion of the garden owner^[9]. By examining the case of the Humble Administrator's Garden, this paper can derive the following conclusions: firstly, the incorporation of symbols into landscape design can serve to reinforce the cultural connotations and expression of the landscape, thereby facilitating the transmission and evolution of cultural heritage. Secondly,

the use of symbols can also enhance the artistic and aesthetic value of the landscape, and improve people's attention and recognition of the landscape. Finally, the use of symbols in landscape design should pay attention to the cultural and historical background, the selection and design of symbols should be compatible with local culture, and the application in landscape design should pay attention to balance and coordination, otherwise it is easy to cause cultural conflicts and misunderstanding.

4. Conclusion

The ambience created by the private garden forest is experienced in different ways by the viewer, who is thereby afforded a spiritual level of enjoyment and prompted to evoke associations and memories^[12]. Further development of the concept of semiotics in the Humble Administrator's Garden, and a more rigorous application of the theory of symbols in landscape design, can assist the designer in more effectively conveying the design intention, shaping the meaning and image of the garden space, deepening the emotional experience of the public, and enhancing their cultural identity with respect to the landscape^[4]. This approach can also facilitate the preservation and evolution of the cultural heritage associated with the landscape. Concurrently, it can also reflect the literary heritage and aesthetic value of the design, thus enabling modern landscape design to be integrated with modern thought and culture while simultaneously preserving China's long-standing traditional culture. This will facilitate the creation of more outstanding works by landscape designers in the future.

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The Survival Dilemma of "Death and Life Are Also Great" and the Life Thinking of Wei and Jin Dynasties' Literature

Sun Qiaochu

School of Theater, Film and Television, Communication University of China,
Beijing100023, China
E-mail: faancoisang@163.com

Abstract

The Wei-Jin period is an important stage of the formation and development of Chinese literature. Under the background of the turbulent regime and the dark society, a typical literature of chaotic times - Wei and Jin dynasties' literature was born. The literature of Wei and Jin dynasties, which was born in the autumn of troubled times, has a unique conception of life and death and the choice between life and death is a major clue to the evolution of Wei and Jin dynasties' literature. This paper will make a brief analysis of the theme of life and death in Wei and Jin dynasties' literature from the aspects of its formation background, main manifestation, evolution and sublimation.

Keywords

Wei and Jin dynasties' literature; Survival dilemma; Life and death; Philosophy

1.Introduction

The choice and dilemma between life and death is a theme that human beings are always deeply involved in. As Zong Baihua put it, "The late Han, Wei, Jin and Six Dynasties were the most politically chaotic and painful times in China."^[1] The war and turmoil in the late Han Dynasty, the political division and disputes in The Three Kingdoms period, the move of the Jin Dynasty to the south and the change of the Northern and Southern Dynasties made Chinese literati always trapped in the living environment of war and displacement. This specific background of The Times made Chinese literati's outlook on life, values and world outlook constantly reshaped. In the difficult situation of survival, Chinese literati began to pay attention to the existence of individual life. When Li Zehou talked about the demeanor of Wei and Jin dynasties in his book *The Course of Beauty*, he said: "This kind of attention to life and death and feeling about the short life, from

Jian 'an to Jin and Song dynasties, from the middle and lower classes to the royal and noble families, permeated over a long period of time and space, and became the typical tone of the whole era." [2] However, the literati of the Wei and Jin dynasties, in such a volatile and chaotic world, fought and explored all the way from the dilemma of survival and the contradiction of life and death. While pursuing the ideal of life constancy, the literati of the Wei and Jin Dynasties thought about the problems of life, and showed a profound sense of life distress in their literary works.

2.The background of the formation of the theme of life and death

The shadow of war and the division of the regime always hung over the whole period of Wei, Jin, Southern and Northern Dynasties. The negative impact of war in human history is not only the number of casualties on the positive battlefield, but also the secondary disasters such as famine, plague, large-scale migration and so on, which have killed countless people. The literature of Wei, Jin, Southern and Northern Dynasties is the most typical literature in troubled times, but in troubled times, Chinese literati found the freedom and liberation of spirit, the wholeness and freedom of literature, and brought the consciousness and independence of literature.

The period of sharp and complex social contradictions is often also the period of ideological collision and liberation, cultural exchange and integration, which provides more themes, broader space, and more abundant development possibilities for literature creation. Political turmoil and material changes in the real world influenced the change and development of the ideological field. The most obvious feature of the ideological field in this period was the decline of Confucianism, which also had an extremely important impact on the development and evolution of Wei and Jin dynasties' literature.

In the philosophy of Wei and Jin dynasties, the decline of the Confucian view of king and minister sounded the horn of the decline of Confucianism. Scholars gradually realized that the Confucian ideal and the sense of loyalty to the monarch in their minds had suffered heavy blows again and again as a result of the violence brought about by the continuous improvement of centralization and the continuous improvement of national system. In fact, the concept of loyalty to the monarch that they had always believed in had been distorted into an excessive emphasis on the monarchy in the process of the monopoly of Confucianism, and the inevitable result was the ignorance and loyalty of scholars. Moreover, it was suppressed and abandoned by the state power, and the Confucian concept of king and minister was constantly eroded and corroded by the dark and corrupt political reality, and the spiritual world of the vast number of scholars gradually showed a lost and independent state.

The collapse of Confucian personality indicates that the new personality will be reshaped in this period -- Lao Zhuang thought returned to the popular status in this period. On the basis of popularity, Lao Zhuang integrated Zhouyi to form metaphysics, advocating "nature" and pursuing "absolute freedom" thought became a new spiritual pursuit and pillar for people with a certain cultural threshold under the dark and high-pressure reality environment. This popular thought at that time had its own expression and reflection in the basic elements and links of literature's function, expression, subject and even criticism, which directly shook the position of the Confucian literary view of "literature carries Tao" in the overall situation of literati's creation.

Literature gradually got rid of the shackles of Confucian classics, people began to have interest in and care for individual life, and literature also began to return to the literary standard. It also produced the famous phenomenon and theory of "literary consciousness".

During this period, literati were forced to adapt to the changes of life brought about by continuous wars, and at the same time, they had to adapt to the instability of spiritual and social status accompanied by the change of dynasties. The literati's sensitive sense of smell allowed them to easily capture and amplify the pain and regret during the period of turmoil, which resulted in the shortness of life, the fragility of life and the capriciousness of fate. As well as the gradual combination and integration of the insignificance of individual life developed into the tragic tone of quite a few literary works of this period, as well as the release as a form of compensation for the tragedy, or "pretend to release". In addition, the political situation of literati in this period is also very special, and it is very common for literati to get involved in political struggles and suffer persecution, so the sorrow of literati in Wei and Jin Dynasties is often related to the topic of life and death.

3.The main embodiment of the theme of life and death

In such a unique environment, the scholars of Wei and Jin dynasties created literary works with great times and personal style. As readers, the content and literary temperament of the works we see and feel naturally go far beyond the basic historical style at that time, but more are the unique existence of the authors.

Under the ideological liberation, the Yexia literati Group in the Jian'an era took the first step to explore the propositions of life and death and the meaning of life in literature. In the hundred-year history of Wei and Jin dynasties, there were constant wars and epidemics, and the fragility and brevity of life was always the biggest source of panic and anxiety. During this period, there is no shortage of ambitious people, and heroism that has made great achievements is naturally difficult to move forward in the long run under the difficult social reality and difficult living environment, which is the creative inspiration for writers to lament that life is only a moment. In the eyes of the writers, the short life and the limited life are not an excuse to indulge in sadness and depression, they inspire people's spirit of effort, so that they have a new pride and ambition in their hearts, and are willing to practice their personal ideals with practical actions, and believe that the dream of life can be realized in a short life. The frank and heroic Cao Cao is the head of the literati under Ye. In his works, the spirit travels to heaven and earth and expresses free and easy feelings, "the autumn wind is bleak and the waves are surging", the awesome nature guides the changeable and constantly renewed vitality, everything has a day of fading, and after the fear of death, the respect for life.

However, life and death are limited to human beings and cannot escape, and the personal life care triggered by this content is often seen in the Nineteen Ancient Poems, such as "do not return to the road, and strive to increase the meal." The fear of death, in the condensed tragic color of personal lyricism, manifests as the cherish and attachment to life and survival, and gradually gives birth to a wanton outlook on life. As Mr. Zong Baihua said: "The Jin people found nature outwards, and found their deep feelings inwards."^[3] Temporarily giving up the ideal and looking for temporary joy and comfort in one's heart is also known as the expression of the theme of life and death in this

stage. From Jian 'an character to Western Jin literature, the emphasis on the depiction and presentation of one's inner world is a relatively prominent feature, and the mentality and temperament revealed in literary works at this time gradually tend to be rich and delicate. During this period, the non-utilitarian and aestheticization of literature emerged, and the emergence of lyric poetry Nineteen Ancient Poems and lyric small Fu broadened the types of literary works, and the literary creation showed a new prosperity. Poets focused more on the improvement of lyric skills, and observed and thought more deeply about the characteristics of literature itself in this process, and regarded literature as an independent individual.

In addition, the life and death view of Wei and Jin dynasties' literature also showed a tendency to retreat from the world. Compared with the Western Jin period, the relatively stable social environment concealed the political and ideological changes under the surface of calm, so the Eastern Jin literature developed the contents and themes of leaving the landscape and retreating to the countryside. In Tao Yuanming's works, this kind of ideological tendency to reach the realm of Taoism is everywhere. When personal aspirations and ideals cannot be put into practice in the real social and political life, they choose to retreat to nature, stay away from official disputes and earthly clamor, find the noble aspirations beyond the mundane in nature, get along with the pure and quiet nature, have the purest resonance and connection with it, and achieve a true self selfless, calm and unconnected true gentleman state. The Eastern Jin literati tend to rely on spiritual detachment to make up for the achievements in the world that can no longer be utilitarian, look down on the struggle of the world, break through the prison of life and death, internalize metaphysics into an aesthetic charm with diluted temperament, and resolve the confusion and contradiction about life and death.

4.Sublimation and transcendence of the theme of life and death

Wei and Jin dynasties were the era of self-awakening and literary consciousness, and the constraint of the popular etiquette of Confucian Tao had gradually lost its original binding force. How to find the life and the pursuit of life in line with people's personal character and human nature had become a new goal in the troubled times, and the literati features of self-affirmation, pursuit of personality charm and high talent had formed a unique literati style - Wei and Jin Dynasty. The romance of Wei and Jin Dynasties is the externalization of the beautiful personality in the troubled times, and also reflects the anxiety and anxiety of the literati about the direction of life. They find the state of detachment and broadness in constant practice and reflection, and convey the reconciliation emotion of life and death and the romantic reflection on the universe and natural things in their literary creation. Just as the description of Wang Ziyu in Shishuo Xinyu · Ren Birth, he is not tired of doing things, but only cares about "Xing". As Wang Bi once said, "The feeling of a sage is one who responds to things without being burdened with them." While affirming people's feelings and being concerned about life and death, the famous scholars of Wei and Jin Dynasties pursued "xing", that is, the extraordinary pursuit beyond material.

The attitude of transcendence has different manifestations in the famous scholars of Wei and Jin dynasties. In Ji Kang, Ruan Ji and other people, it is manifested as a rebellious and perverse attitude towards life. Because they transcend the suffering of this world, they increasingly pursue the true temperament. In Tao Yuanming's body, it is reflected in the calm and quiet of "over the

name of the religion and nature" and "delegating orders and transformation", just as his poem "Elegy" : "Relatives or sorrow, others have also sung. There is no way to die, but to live on the same mountain." The seclusion in Tao's poems is still a spiritual refuge for people to transcend the mundane.

5.Conclusion

In troubled times, faced with the fragile pain of life, the hardships of fate, and the heavy constraints of moral ethics, Wei and Jin dynasties' literati resorted to literature to reflect on the beauty of personality in Wei and Jin dynasties, to reflect on and find solutions to social problems, and to express their compassion for life and individual existence, to transcend the ethics, and to liberate the expression of individuality. Experience the unique charm of literature as people's spiritual home.

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An Exploration of the Challenges and Values of Educational Verbatim Theatre

Wang Yuyan

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

E-mail: oasis_0810@163.com

Abstract

What is the value and challenges of verbatim theatre as drama pedagogy for students? Given the "aphasia" of students in school and the wider society, this paper discusses multiple effects of a special drama type, namely verbatim theatre, as drama pedagogy, including helping students improve their functional literacy, make a voice and recognize their identity, for the purpose of raising their functional literacy and improving the situation of "aphasia". However, in light of current drama education in China, educational verbatim theatre is also faced with challenges and limitations. This paper puts forward some solutions to provide reference for relevant researchers.

Keywords

Verbatim theatre, Theatre in Education, Pedagogy

1.Introduction

A common phenomenon in education is that students always rely on teachers' instructions and absorb the knowledge carefully selected by teachers. As a result, their thinking is confined to a prescribed framework. Thus, they become good listeners and gradually lose the ability to "speak", resulting in the phenomenon of 'aphasia'. In addition, "aphasia" among students is also evident in social life. Toolkit for Adolescent and Youth Engagement (2018) suggested that adolescents lack formal channels for effective engagement in social, civic and economic life, which means that the voice of adolescents is rarely heard in decision-making affecting their lives.

Bolton proposed the significance of drama as pedagogy, that is, "drama has a great deal to do with

pedagogy because it is an art form". He further pointed out the similarities between drama and pedagogy: their common goal is to establish a successful rapport between actors and audience, and between teachers and students. Clay and Hertrich also believed that art is a good medium of education: education can take place in an enormous variety of ways not least through the medium of art. This shows the potential and feasibility of drama as a pedagogical approach to student development.

As a specific type of theatre, verbatim theatre enables the voices of marginalised groups to be heard. If used in education, it not only improves the functional literacy skills of students, but also provides an opportunity to reverse the situation of students "aphasia" in social life.

2.The concepts of Educational Verbatim Theatre

2.1. What is verbatim theatre?

Verbatim theatre, as the latest form of documentary theatre, takes reality recordings as the main material. In 1987, British scholar Derek Paget first proposed the term verbatim theatre in his article "Verbatim Theatre": Oral History and Documentary Techniques, Robinson further defined verbatim theatre as "a form of theatre firmly predicated upon the taping and subsequent transcription of interviews with 'ordinary' people, and completed in the context of research into a particular region, subject area, issue, event, or their combination".

Compared with documentary theatre, the material source of verbatim theatre is entirely from interviews, and "the real words from interviews are used to make up the dialogue of verbatim theatre". Verbatim theatre, in the word-for-word form, focuses more on presenting the dialogue and the characteristics of oral language, and each of its words or sentences and even tones and pauses, comes from recordings.

As with documentary theatre, the development of verbatim theatre was closely related to scientific and technological advancement back then. With the progress of the devices for recording events such as newspaper reports and broadcasts, theatre started to use these devices to present modern political events. Erwin Piscator applied projectors to project photos and videos in the 1920s, bringing authentic pictures of wars to the stage, and the emergence of radio plays and cassette tapes became an important cornerstone for the development of verbatim theatre in Britain. Regardless of the research method and presentation mode, the rise of both documentary theatre and verbatim theatre is the outcome and direct manifestation of scientific and technological evolution.

Verbatim theatre also aims to solve social problems. Due to the constraints of journalism at that time, British dramatists began to search a more visual form, namely verbatim theatre, to present emergencies confronted by their country. The emergence and development of verbatim theatre, which discussed key issues in history, put the mass media in a challenging situation.

However, differences can also be found between documentary theatre and verbatim theatre. One of the differences is reflected in the research method. The creators of documentary theatre started with a question, and looked for its answer in the collected materials, including data, court records, autobiographies, interviews, films, TV shows, advertisement, etc. Any existing files can be used as research documents. Documentary access enables the real presentation of events through theatre,

and the artists do not change the recorded words but only edit them. However, Paget raised the question “why not bypass the factuality of documentary to create invented models that show the critical problem more efficiently, intelligently and artistically” . Then a new and more direct model different from documentary theatre emerged, that is, verbatim theatre.

2.2. Verbatim theatre as drama pedagogy

According to Cooper (2013), education revolves around values, which means education, as with all social and civic institutions, needs human values . Then he integrated theatre with education, pointing out that the similarities between the two center on human self, external social context and values: if Drama in education and Theatre in education are about something, they are about the self, society and human values.

Drama in Education (DiE) and Theatre in Education (TiE) can be viewed as two orientations and modes of drama education, and they have different definitions and emphases. From the perspective of content, the creative source and focus of DiE are mostly historical and academic knowledge, rather than the hot issues in society and life emphasized by TiE, while TiE always has a particularly strong radical streak, perhaps because its mission is to visit schools and inspire students, rather than offer a continuing curriculum. Jackson and Vine argued that TiE is a coordinated, carefully organized pattern of activities, usually designed and created by companies, with a focus on themes relevant to school curricula and students' daily life. In other words, TiE has a strong tendency or a specific task. It stimulates students in a temporary but powerful way by focusing on a social event, so that students are prompted to reflect on the event.

According to Gillham, the TiE experience, as with the DiE experience, is an "ordinary life" and a "non-life" fiction. This dialectic allows children to “learn right” instead of learning the right answer. This artistic form integrating the virtual and the real makes it easier to reproduce daily life, in which the virtual is interwoven into reality. This is exactly what Brecht proposed: theatre is not only about explaining the world, but also about changing it.

As one of the manifestations of TiE, verbatim theatre shares the same characteristics with TiE which exists to find a solution, rather than creating a story . Verbatim theatre usually performs the function of education or edification, that is, frequently introducing real-life problems or historical facts to the audience, but few studies have applied this approach to the educational framework of education programmes. Therefore, this paper will look at verbatim theatre as a type of drama pedagogy, that is, it will explore the value and challenges of educational verbatim theatre.

3. Diverse Effects of Educational Verbatim Theatre

3.1. Improving functional literacy

As claimed by Ahearn, every social interaction is mediated by language, whether spoken or written, verbal or nonverbal. In contrast with written expression, oral expression serves as the major form of language output. In daily life, work and learning, oral expression is the most frequently and extensively used language form. Thus, its importance is self-evident. According to Kao and O'Neill , drama introduces language as a basic and real method of communication. It maintains interactions between students within the target language, creating a world of diverse social roles and relationships in which learners are active participants. In other words, drama is an

effective way to enhance the speaking skill of functional literacy.

As a unique form of collecting materials for verbatim theatre, interviews maintain the interaction between participants and interviewees and motivate them to express themselves.

First of all, the interview form of verbatim theatre provides an opportunity for students to have a "dialogue" with interviewees, which enables them to directly communicate with each other. As students meet interviewees with different identities in this process, they need to consciously consider the appropriateness and applicability of their words, so as to enhance their speaking skill. In this context, students could truly understand the rules of language, and the changes of meaning in different contexts. Hence, the effectiveness of DiE and TiE on improving functional literacy is mainly reflected in creating a real context for students. A great number of studies regarding the effects of drama on language literacy are available, and there is clear evidence of outcomes such as improved confidence, motivation, spontaneity, fluency, clarity, and lexical diversity.

Second, by creating verbatim theatre, students experience the transition from one form of spoken language to another. They apply the information obtained from the interviews to the stage without any modification, which is conducive to the development of their listening skill in functional literacy. The important point is that the listening process can be regarded as a process of absorption. Diverse and complex information is directly presented to the students, which is a highly powerful and effective way for them to practice speaking skills.

In addition, verbatim theatre ameliorates the consequences of possible failures and mistakes in learning. In the process of interviews, recording and performance, how to accurately record and present the interviews is the key to verbatim theatre, which means that students, in the process of theatre production, only need to think about how to make a complete and coherent narrative of the interviews without having to give feedback on the content right away or put forward their own ideas creatively in a short time. This is especially important for foreign language learning, because it not only offers students an opportunity to express themselves, but also helps them overcome psychological barriers, such as not daring to speak or being afraid of making mistakes, thus gradually building up their self-confidence. Therefore, the participants unleash "more clarity, passion, and eloquence than they have been able to do before".

Nevertheless, verbatim theatre is conducive to the development of the part of speaking in functional literacy not just because of its improvement of language expression by speaking. According to ACARA, "Functional literacy includes listening, reading, speaking and writing, as well as using and modifying languages for different purposes in a series of contexts". However, Bruner believed that "literacy" has a broader meaning than language, because human societies have developed a variety of meaning systems to convey meaning.

Through verbatim theatre, students are provided with opportunities to cooperate and communicate in a more meaningful way than doing it alone. In other words, verbatim theatre requires the collaboration of multiple participants. Since each participant is unique, the differences enable students to acquire fresh language knowledge from others, thus broadening language input channels. In the continuous group communication with classmates and peers, they obtain additional opportunities for expression from theatre. In drama education, as communication and cooperation constitute its main part, students' oral expression ability will be greatly improved in the process of drama creation, and their interpersonal communication as well as cooperation ability will also be improved through dialogues. Therefore, both curriculum designers and drama

teachers need to be more aware that drama can help young people accumulate social capital and improve their oral and comprehension skills.

3.2. Allowing student to make a voice

Some scholars argue that discourse is functional, which refers to the above-mentioned functional skill to speak, and some others contend that voice is dominated by power. As Freire and Macedo put it, only those with power could decide what “culture” is. That is to say, this kind of voice is a manifestation of the power of ideology, behind which is some kind of ideological domination. Once a certain type of voice is formed, it would have a constructive impact on social reality.

According to Foucault, the power exists in and around the classroom. Students may be deprived of their voice and power in communities and social institutions. To put it another way, the power and voice is not only reflected in society, but also in the system of education.

It is a common phenomenon in education that students always rely on the guidance of teachers and receive information from teachers. Hence, the thinking of young people is limited within the prescribed framework. They become listeners, and lose the ability to “speak” gradually. Another reason why students tend to listen instead of “speaking” is the unequal distribution of social power.

For instance, Chinese teachers work to meet the requirements of their school, and the school also follow the instructions from superior institutions, while little attention has been paid to the actual demands of students for their sound physical and mental development. As a result, power and voice are limited in a fixed group, and a wider range of students would listen rather than speak.

Then silence or avoidance is perceived as a habitual way to solve problems, and this subconscious avoidance of communication seems to be an autonomous choice, but this is also resulted from external factors. Especially for marginal groups, they have to either accept the views from school, which means accepting the views of the mainstream society but at the risk of developing negative cultural identities, or face the pressure of resisting to accept mainstream values and then take a risk of being alienated by other students. The process of their acceptance or resistance becomes a vicious circle: larger-scale silence will come into being after the accumulation of repressed thoughts and demands, and the inequality in the distribution of power, in turn, will be deepened.

Sen noted that most people are others, their thoughts are the views of others, and their daily lives are just imitations. In other words, behind the state of silence is long-term dependence on the repressed discourse power and the accustomization to silence. Those who are deprived of their rights to speak also have interest demands and disclosure desires, but they are not able to play an equal game with the disclosure subject. As a result, a growing number of students gradually lose the ability to express, thus resulting in a larger-scale silence, which will further consolidate the advantageous position of those in power.

The research of Genesee revealed that for children in subordinate communities in history, it is crucial to develop their literacy in school since it may reverse the power relations prevailing in the entire society. Verbatim theatre is not only an art form, but also an effective way of promoting students’ social engagement, so as to establish community cohesion and their sense of belonging. Verbatim theatre is also known as a theatre of public dialogue and democracy, and many people, especially theatre practitioners, such as David Hale, regard it as “voice to the voiceless. By enhancing students’ functional ability to speak, verbatim theatre further encourages those students

who are speechless because of the unequal distribution of voice, making verbatim theatre a positive force to reshape power relations and promote social equity. As Derbyshire and Hodson put it, verbatim theatre can be considered as an effective means to deal with general political situations, especially human rights issues, because it provides a special theatrical experience. To put it another way, theatre provides young people with a broader space to explore, deepen their perception and understanding of their daily life, and promote analytical thinking, thereby gradually enhancing their willingness to participate in society. Disclosure can be reconstructed in this created world, that is, young people are encouraged to explore power and to express their views freely for the sake of breaking the silent state enveloped by power.

First of all, as a platform for social engagement, verbatim theatre not only provides students with the opportunity to express their views and demands, but also makes their needs heard. During interviews, the student group is encouraged to express themselves, and explain or describe their thoughts and views freely.

Additionally, their views will be heard and taken seriously, which is also an important prerequisite for the formation of dialogue. Verbatim theatre invites young people to participate in real interviews, recording every word of them and even their emotions and tone. That is, their behaviors and languages become extremely important and critical, because the interviewer will carefully record every word and action of them, and pay attention to their needs. Their views and thoughts heard by the interviewer only at the very beginning will be transcribed by the actors on the stage in the form of plays. In this way, a growing number of people will hear and understand their opinions, which adds a ray of hope for satisfying their needs. Therefore, students' enthusiasm for social engagement will also be increased, since their disclosures are heard and respected.

Only when young people have a platform for expression and dialogue can progress be possible. Empowering students with community involvement has significantly reduced some traditional problem behaviors as a result of young people feeling isolated from the world and underestimated in the communities. According to Toolkit for Adolescent and Youth Engagement (2018), young people are increasingly frustrated and powerless since they are deprived of their voice, the approaches to contributing to their communities, and the opportunity to participate in social cohesion and decision-making processes. However, through verbatim theatre, a highly political form of theatre, those marginalized youth groups that are often overlooked gain an opportunity to make their voices heard, and their real appeals are recorded and presented to the public word for word. At the same time, their identities are well protected from threats and negative influences.

3.3. Contributing to identity cognition

According to Aaltonen, the focus of art education in the 1970s was on the development of adolescents' creative expression and personal identity. By the 21st century, the focus has been shifted to the impact of the art process on social integration. The research of Brown and Duguid indicated that learning, as a process, is related to the formation of identity. They believed that learning is a demand-driven social behavior, and also a process of identity formation. Lave and Wenger argued that persons 'become' people as they progressively involve themselves with the activities of a community. In a manner of speaking, the focus of art education has shifted from the development of personal identity to the exploration of the relationship between personal identity and society, whereas identity is still the focus of art education for students.

Young people face a critical task during adolescence: developing their identities. Personal identity

is related to the process by which individuals develop their own identities and make choices in important areas of life. This process offers them a sense of direction and purpose, thus avoiding identity confusion. and identity here includes personal identity and social identity.

General Comment No. 20 of the United Nations Convention on the Rights of the Child in 2016 indicated that adolescence is a unique and decisive stage of human development characterized by rapid brain and physical development and enhanced cognitive abilities. As the pressures associated with identity changes in this period, students are often eager to discuss who they are, what is expected of them, and how they fit in with society. These pressures can sometimes trigger identity awareness, as the students become aware of their conflicting personal and cultural identities. Therefore, the General Comment reports that we should recognize and respect the dignity and competence of students, and encourage them to live actively.

The goal of verbatim theatre is to engage young people, not just as spectators, but in the struggle for ego. Communicating with different identities of interviewees allows participants to become "other people", to experience and feel different identities, and thus to explore multiple dimensions of a topic. This process enables them to discover the wide differences between identities for their better understanding of both others and themselves.

Firstly, verbatim theatre presents social events so that young people can experience the events when watching plays and explore the relationship between themselves and others. As the production of verbatim theatre is grounded in the interviews on the social life of ordinary people, students could learn about people of different identities and professions by watching plays. Verbatim theatre breaks the barrier between society and school, thus providing an opportunity for young people to understand different identities.

Additionally, verbatim theatre creators focus on the interviewees, record their emotions, tones and pauses, and then transcribe them. Diverse and complex information is directly presented to young people as a highly powerful and effective way for them to understand different identities and perspectives, because they are in a real social relationship during this process and they can discover themselves through observing others.

As for students involved in the performance, they reproduce the experiences of others on the stage. With this identity, they not only possess self-awareness, but also become others in short course, because they are interpreters of a real event. Such a shifting process enables students to keep their own thinking in the experience of becoming others, which is similar to the "defamiliarization" effect advocated by Brecht, that is, actors keep certain distance from the characters they play, so as to maintain rational thinking and judgment. This "gap" brought about by transcription keeps actors awake. They know clearly that the scripts are based on real interviews, the lines are also real speeches from real people, and they only exist as reporters.

When students begin to understand themselves and establish their own identities, they are likely to help themselves and others. The formation of identity involves not only a simple understanding of their relationship with others, but also the understanding of their roles in society. By understanding themselves, young people could better assess what services they could offer to others. Therefore, participation in verbatim theatre not only means finding what they need from the community, but also means contributing to the society. As Paget put it, gaining from the community and contributing to the community. This is also what theatre is for as pedagogy, that is, by guiding and encouraging young people to get into contact with different things, theatre provides young people

with an opportunity to better understand themselves. As argued by Miller, theatre helps students better understand themselves and the world they live in.

In verbatim theatre, identity formation and social participation keep pace with each other, and in theatre, students adapt to the collective while discovering themselves. This experience of theatre participation not only affects students directly, but also has a beneficial impact on society at large in the long term.

4. Challenges of Educational Verbatim theatre and Suggestions

According to the Ministry of Education of the People's Republic of China, nearly 87% of Chinese students received art education in primary and secondary schools, and 65% of them joined art societies or interest groups as of 2019. Art-into-campus activities have been carried out for 13 consecutive years in China by offering dance, drama, traditional opera, and film and television courses to primary and secondary school students. A total of 954 million yuan has been earmarked by the Chinese central government, which has benefited 31 provinces all over the country. Especially in the 2022 version of China's Compulsory Education Curriculum Programme and Curriculum Standards, "Drama" was included for the first time in the arts curriculum for compulsory education ranging from grade one to nine, which means that increasing attention has been paid to arts education, and more support has been provided for the development of theatre disciplines due to a wider recognition of its importance.

However, contemporary drama education practices remain fewer and more immature than music and art ones. Thus, the following part will discuss how to better integrate verbatim theatre into drama education so as to promote the comprehensive development of students' artistic abilities and humanistic qualities.

4.1. Paying sufficient attention to drama education

Though significantly improved, the attention of all circles to drama education remains insufficient, especially the understanding deviation of many educators in drama education in primary and secondary schools. At present, drama education on campus usually takes drama as a subject course similar to Chinese, mathematics and English rather than an art course while ignoring its artistic attribute. Or, for the purpose of stage performance, it focuses on acting, direction, stage design, dramatic composition or play writing, but loses sight of the educational significance of drama for students. Nevertheless, a real drama activity is not only drama knowledge teaching, results display or report-back performance, but also a creative course aimed for self-liberation, self-searching and self-understanding. It inspires people both physically and mentally, and also contributes to national and social development. Hence, educators should understand that drama education is not only about training actors, but also a comprehensive means of education. They should also recognize its diverse value and perceive it as part and parcel of the education system.

4.2. Training more professional educational drama teachers

Today, teacher training regarding drama education remains insufficient. Taking China as an example, it is still inexperienced in the application of drama education to social work, and short of competent educational workers in this field, without a professional assessment and evaluation mechanism. The application of verbatim theatre in social engagement demands strong capabilities

from educators. They need to master the basic theory and skills of drama education and sociology, so as to further understand and analyze the method. Social workers without related experience and professional skills will find it difficult to control the development direction and progress of students, and fail to use core skills to help them solve problems and realize self-development. Consequently, for further examination and promotion, it is necessary to ensure the professional competence of educators before extensive application of verbatim theatre. In addition, we should integrate existing advertising for theatre in China with the call of theatre into campus, take school as the starting point for TiE practice, and explore and improve it with the support from the government and schools.

4.3. Extending drama education to families and communities from schools

TiE has its limitations in prompting students to accept constant literacy practice. Although TiE is a long-term process, short TiE lessons on campus cannot achieve the purpose of continuous teaching. In theory, drama education is still a part of school education that affects the development of children's literacy. It creates an environment in which students are able to discuss and explore freely in a limited time, exposes them to different cultures and provides them with various perspectives on cultural differences. However, TiE has not fully penetrated into daily lives of students, or fully integrated with the daily living environment of parents and children. It is certain that TiE can improve cultural literacy, but is it effective in the long term? Can it affect students sustainably? Will it bring students a sense of unevenness in contrast? All this has yet to be discussed.

Therefore, it is necessary to extend drama education to families and communities. For example, it is proposed to establish diversified channels of communication with parents, invite parents to participate in the planning and organisation of theatre activities, give them timely feedback, and build a positive educational community. Moreover, it is important to give full play to the role of social service agencies and communities. With the support of social service centers, we can conduct a wider range of surveys and design programs for a higher level of students' social engagement, and carry out more targeted activities to help student foster correct self-awareness, improve their interpersonal communication skills and promote healthy growth. Furthermore, by virtue of the strength and resources of communities, we can build a mutually-helping platform for students to express themselves, thereby promoting their sound development. The platform should combine community with school and society for greater effects of its activities, and create a healthy and positive atmosphere for the development of students.

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Research on International Chinese Education and Network Neologism Strategies from the Perspective of New Media

Liu Yuzi

Shandong University of Technology, Zibo255049, Shandong Province, China

E-mail: yuzi.liu@foxmail.com

Abstract

With the rapid development and application of the Internet, new media has penetrated into various fields of Chinese society. To meet people's communication needs, Internet neologisms have emerged. As a product of language innovation, Internet neologisms not only enrich the expressions of the Chinese language but also reflect the current development trends of Chinese society and people's psychological changes. This paper deeply explores the close relationship between international Chinese education and Internet neologisms in the context of new media. By analyzing the characteristics and causes of Internet neologisms, conducting a survey on the phenomenon of Internet neologisms in international Chinese education, and elaborating on the multiple impacts of Internet neologisms on international Chinese education, it concludes that international Chinese education should correctly treat Internet neologisms and actively utilize their advantages, providing theoretical support and suggestions for promoting the development of international Chinese education in the new media era.

Keywords

New media; International Chinese education; Internet neologisms; Social culture

1. Introduction

In the 21st century, an era of rapid information development, new media has penetrated into various fields of Chinese society and permeated every aspect of people's lives. Among them, the emergence of Internet neologisms has attracted extensive attention in the academic community. Language, as the most important communication and thinking tool for people, undergoes the fastest changes in vocabulary among the three elements of phonetics, vocabulary, and grammar. In recent years, Internet neologisms have appeared with increasing frequency in people's daily communication. The emergence of these new words not only enriches modern Chinese vocabulary

but also reflects the current social development trends and people's psychological changes, possessing distinct characteristics of the times and rich cultural connotations.

Meanwhile, with the improvement of China's international status, there are an increasing number of Chinese learners worldwide. Facing the novel and interesting Internet neologisms, they are often full of curiosity and interest, and the number of Internet neologisms they come into contact with is gradually increasing. Therefore, in teaching Chinese as a foreign language, the teaching of Internet neologisms is an inevitable trend of the times. International Chinese education teachers should understand the characteristics and background of Internet neologisms and continuously meet the language and cultural needs of learners.

2. Characteristics of Internet Neologisms in the Context of New Media

2.1. Update Timeliness

Language is a product of human social development and changes with the changes of society. Sociality is the fundamental attribute of language. Many Internet neologisms are generated to reflect current social hotspots and directly map the characteristics of the times and people's psychological feelings at that time. The social attributes contained in Internet neologisms are also a vivid manifestation of the development and changes of contemporary Chinese society and the vitality of the national life, with a strong flavor of the times. ^[1] However, precisely because Internet neologisms reflect the characteristics of the current era and do not possess the stability of general vocabulary, their update and iteration speed has been greatly increased. For example, words such as "WeChat business" and "live streaming with goods" significantly reflect the current social status. When social media was just becoming popular, "WeChat business" was an emerging business model that became popular all over the country. However, with the rise of live streaming with goods, "WeChat business" has gradually faded out of the public view, and the word "live streaming with goods" has become a new Internet term. Therefore, once the popularity of some emerging things fades, the new words associated with that popularity also fade out of people's sight. When new hotspots emerge, a new wave of Internet neologisms will be generated, repeating this process and constantly evolving.

2.2. Formal Diversity

With the continuous development of society and the emergence of new things, new words are often created to meet the needs of communication. In the era of rapid development of new media, online communication has become increasingly important, and thus many Internet neologisms have emerged. For example, words such as "like" and "follow" are all new words generated with the development of online social networking and new media. In addition, abbreviations are also an important part of Internet neologisms. During the rise of short videos, the time for people to receive and output information has been greatly shortened. To meet the needs of people's fast communication and interaction, abbreviations such as "yyds (eternal god)", "BTW (by the way)", and "OOTD (outfit of the day)" have emerged. They express specific meanings through concise letter combinations and largely meet the rapidity of online communication. Secondly, one of the important forms of Internet neologisms is homophonic words. Homophony is actually a language

phenomenon, which uses the condition of the same or similar pronunciation of Chinese characters to replace the original characters with homophones, thereby enhancing the humor and euphemism of the language. Most Internet homophonic words are a reflection of current social hotspots. For example, words such as "栓 Q" and "蚌埠住了" are mainly constructed with homophony and are more representative and individual, with strong vitality and creativity, and can express emotions in a humorous and tactful way. ^[2]

2.3. Semantic Flexibility

Internet neologisms are usually jointly created and promoted by the vast number of netizens. On online social platforms, people constantly supplement, modify, and redefine various new words in the process of communication. Therefore, the semantics of Internet neologisms often have great flexibility. On the one hand, the meanings of many Internet neologisms are not fixed but change with the scene and the user. For example, the word "haha" originally expressed amusement, but if it is used too much, its meaning may change and appear perfunctory and insincere. Therefore, many people will use multiple "hahaha" to express genuine amusement. ^[3] In addition, the semantics of Internet neologisms often have polysemy. For example, by comparing the usage of the word "migrant worker" in the past and now in the media, it is found that "migrant worker" was considered a social underclass worker in the traditional sense and had a certain derogatory meaning. However, after the word "migrant worker" became popular, its scope of application expanded, and the referents became diversified. It almost became a general term for workers in all walks of life, ^[4] containing a spirit of perseverance and hard work. This semantic flexibility makes Internet neologisms full of creativity and interest in the process of use, but at the same time, it also brings certain difficulties for Chinese learners in understanding and mastering the meaning of words.

3. Causes of the Emergence of Internet Neologisms in the Context of New Media

3.1. The Needs of Technological Development and Online Social Networking

With the rapid development of technology, the Internet and communication technologies have become ubiquitous, and people's communication patterns have undergone earth-shaking changes. Various social media platforms have flourished, and platforms such as Weibo, WeChat, and Tiktok have provided convenient communication spaces for the public, thus giving birth to a large number of emerging words. Among the top ten buzzwords of 2024 announced by the editorial department of "Biting Words", words such as "digital intelligence", "intelligent benevolence", and "future industries" are prominently listed. The reason is that emerging technology fields are booming, and their professional terms are gradually penetrating into the mass online language. Take artificial intelligence as an example. Its application in daily life is ubiquitous, from intelligent voice assistants to intelligent recommendation systems. Professional terms such as "AI" and "new qualitative productivity" that were originally applied in professional fields have become "hot words" frequently used by netizens in online communication. This phenomenon has greatly enriched the vocabulary of online language. It also clearly reflects the profound and extensive influence of technological development in all dimensions of social life, whether it is work, entertainment, or learning, witnessing the changes and progress of the times.

3.2. The Mapping of Social Hotspots and Cultural Phenomena

The social environment is changing rapidly, and new things are happening every moment, some are interesting, some are annoying, and some are both funny and frustrating. As long as it is an active era, netizens can always dig out or summarize some new words from the news or social hotspots. [5] Internet neologisms are often a direct reflection of social hotspots and cultural phenomena. When major events, popular cultural trends, or emerging things occur in society, people will create Internet neologisms to express their attention and attitude towards these phenomena. For example, words such as "amateur troupe" and "so what" in the 2024 Internet buzzwords released by the "Language and Writing Weekly" all reflect the changes in people's psychological and living states this year. They all admonish people to reduce internal friction, be true to themselves, advocate expressing self-feelings, and encourage themselves to face challenges more confidently, expressing an optimistic attitude of not being mentally exhausted. Another example is that with the revival of traditional Chinese culture, words such as "national trend" and "ancient style" have become hot topics, reflecting people's love and inheritance of traditional culture. These words not only enrich the Chinese vocabulary but also provide a window for people to understand different social groups and cultural phenomena.

4. Investigation on the Phenomenon of Internet Neologisms in International Chinese Education

4.1. The Inclusion of Internet Neologisms in Textbooks

Through the investigation of current international Chinese education textbooks, it is found that most traditional textbooks have very limited inclusion of Internet neologisms. This is mainly because the compilation and revision of textbooks require a certain period of time, while the update speed of Internet neologisms is extremely fast, making it difficult to reflect them in textbooks in a timely manner. In addition, textbook compilers also have certain concerns about the standardization and stability of Internet neologisms, fearing that including too many Internet neologisms will affect the authority and teaching effectiveness of textbooks. However, with the advent of the new media era, some newly compiled or revised textbooks have begun to try to include some representative and stable network words. For example, in the book "International Chinese Education Chinese Proficiency Level Standards", words related to new media and online social networking such as "positive energy", "reprint", "public opinion", and "derivative" are included. The inclusion of these Internet neologisms makes the textbooks closer to the current Chinese social life, increasing students' learning interest and enthusiasm.

However, overall, the proportion of Internet neologisms in international Chinese education textbooks is still relatively low, and it is necessary to further strengthen the inclusion and update of Internet neologisms in textbooks, so that international Chinese education textbooks can better adapt to the development needs of the times, play a more active and effective role in the spread and promotion of Chinese in the international community, and enable learners to learn more "down-to-earth" Chinese and communicate better with others.

4.2. Teachers' Teaching Practice of Internet Neologisms

Firstly, in international Chinese education, teachers have different attitudes towards Internet neologisms. Some teachers believe that Internet neologisms are a new trend in the development of the Chinese language, can reflect the changes in contemporary Chinese society and people's lifestyles, and have a positive effect on students' understanding of Chinese culture and improvement of Chinese proficiency. They think that these Internet neologisms enrich the expressions of the Chinese language, making the language vivid and lively, more in line with the communication habits and psychological needs of modern people, not only reflecting people's desire for positive energy and encouragement but also reflecting the society's pursuit of a positive spirit. ^[6] In addition, Internet neologisms are often closely related to specific social and cultural phenomena. By learning Internet neologisms, learners can quickly understand the current cultural trends and value pursuits of society. International Chinese education teachers can introduce Internet neologisms into teaching by paying attention to the development trends of Internet neologisms and explaining the meanings, usages, and cultural backgrounds of these new words to help learners better understand and master the Chinese language. For example, when explaining the word "草台班子 (amateur troupe)", teachers can analyze its origin, characteristics, and usage scenarios to let students understand the expression and cultural mentality of contemporary Chinese young people who admonish themselves and others not to be anxious and internally consumed and to bravely accept challenges.

Another part of the teachers are cautious about Internet neologisms, believing that Internet neologisms may have a negative impact on students' Chinese learning. On the one hand, these teachers believe that traditional Chinese vocabulary has been precipitated for a long time, and its grammatical structure and word formation methods are very mature, with high standardization and stability, suitable for Chinese learners to learn. However, Internet neologisms are random, popular, and unstable, and excessive introduction may interfere with students' learning of the formal Chinese knowledge system. For example, the word "下巴 (upper lip, corresponding to the jaw, referring to the philtrum)" originated from an interview with an old man. In the interview, the old man described his injury in the philtrum area using the word "下巴". Because this word is the opposite of "下巴" and is humorous, it became popular all over the Internet and derived new words such as "poke my heart (心巴)". However, its irregular word formation and grammar may cause students to get confused when their foundation is not solid, resulting in improper use of words. In addition, the emergence of Internet neologisms is often accompanied by humor, but the abuse or inappropriate use of some Internet neologisms has led to the vulgarization of language. Some new words may use some vulgar or insulting words in order to pursue novelty and humor, and these words may be widely used under the spread of the Internet, ^[6] which is not conducive to shaping learners' correct values.

In addition, for teachers who are willing to introduce Internet neologisms into teaching, they have adopted a variety of teaching strategies:

Firstly, select appropriate Internet neologisms for teaching. Due to the virtuality and complexity of the Internet, some negative Internet neologisms will inevitably emerge. These negative and negative Internet neologisms are not conducive to the harmonious development of the online world and will also have a certain negative impact on the teaching of Internet neologisms. International Chinese education teachers are the messengers of spreading excellent Chinese culture. Therefore, in the teaching process, they should select positive and value-correct words. Such as "点赞 (like)", "给力 (awesome)", etc. ^[7] In addition, Internet neologisms are extremely

unstable. Therefore, when teaching Internet neologisms, teachers should select some words with greater stability, such as the words with the structure of "modifier + noun" like "打工人(workers)" and "键盘侠(keyboard warrior)". These words are widely used in real life and have expandability. They can be extended to forms such as "干饭人(rice eater)" and "飞车侠(speeding warrior)" and form new Internet words as word-forming elements, maintaining a relatively long timeliness.^[7]

Secondly, the comparative teaching method can be adopted. Select some traditional words corresponding to Internet neologisms for comparison. For example, for "migrant worker" and "laborer", teachers can illustrate the differences in their semantics and usages. For example, "laborer" is a more formal and widely inclusive traditional word, referring to people who engage in physical or mental labor to obtain remuneration. "Migrant worker" is a new Internet neologism emerging in the past two years, emphasizing a self-deprecating, teasing, and group identity, focusing on the hardship and helplessness of ordinary salaried workers in daily work. The occasions where these two words appear are also different. "Laborer" is often used in formal documents, news reports, and more formal and serious occasions when referring to the labor group; "migrant worker" is more common in online chatting, social software, and other new media platforms, and is a common language for netizens to communicate and express feelings daily, more colloquial and popular.

In addition, when explaining Internet neologisms, teachers can adopt the method of cultural introduction. Language is the representation of culture, and network language is a new form of modern Chinese and an important part of network culture.^[8] Teachers should deeply explore the cultural connotations behind Internet neologisms and integrate them into teaching. For example, when explaining the Internet neologism "Buddha-like", teachers can introduce the changes in the lifestyle and values of contemporary Chinese young people and the social background of this cultural phenomenon. Contemporary young people realize in the highly competitive social life that giving up excessive material pursuits and desires can largely reduce the distress caused by unfulfilled desires. This is not only a way of self-psychological adjustment to find a balance between reality and self but also an autonomous choice under the guidance of speculative spirit.^[9] This allows students to understand that this word is not only a language expression but also a cultural epitome of modern Chinese society, so that students can better understand Chinese culture while learning the language.

4.3. Students' Learning Situation of Internet Neologisms

International Chinese learners show high learning interest and motivation towards Internet neologisms. On the one hand, Internet neologisms are novel, fashionable, and interesting. Network language is good at using various possibilities of the form, sound, and meaning of Chinese to form unconventional word and sentence combinations, that is, to form new words and sentences, producing semantic meanings that are concise in words but rich in meaning, highly imaginative, humorous, vivid, and vivid, breaking through some fixed expression forms and grammatical usage forms of traditional Chinese vocabulary in China, and are very popular among young people and have strong vitality.^[10] Many students believe that learning Internet neologisms can help them better understand Chinese culture and the language habits of Chinese people, making their communication with Chinese people more smooth. For example, after some Chinese learners understand Internet neologisms such as "yyds (eternal god)" and "绝绝子(awesome)", they can express their views more naturally in conversations with Chinese friends. On the other hand, for some students with specific learning goals, mastering Internet neologisms also helps them

improve their Chinese proficiency and meet the needs of practical communication. For example, some students preparing for the HSK test believe that learning Internet neologisms can increase their vocabulary and language expression ability and help them improve their test scores; some students studying or working in China believe that learning Internet neologisms can help them better integrate into the local society and improve the convenience of life and work.

In the process of learning new words on the Internet, Chinese learners will make certain achievements. They learn some new words on the Internet through various ways such as classroom learning, extracurricular reading and the popularity of short videos, and gradually master their meaning and usage, which makes their Chinese expressions more vivid. But in the process of learning, there will be some difficulties. First of all, the number of network neologisms is huge and the updating speed is fast, so Chinese learners cannot fully grasp these network neologisms. In addition, Chinese learners come from all over the world and are influenced by different cultures and languages, so cultural differences lead to comprehension barriers, which is a major problem for Chinese learners to learn new words on the Internet. For example, the term "internal volume" reflects the intense competition in Chinese society, people's excessive pursuit of success and the resulting anxiety. The background of this word is based on the large population of China and the emergence of a large number of talents, which makes the understanding of this word by Chinese learners in some countries biased.

5. The influence of neologisms on international Chinese education from the perspective of new media

5.1. Enrich the teaching content and expand the Chinese corpus

The use and spread of neologisms on the Internet has influenced the evolution of language and culture, promoted the emergence of new vocabulary, new semantics and new grammar, provided rich teaching content for international Chinese education, and expanded the Chinese corpus. A large part of network buzzwords are new words, and some add new meanings to old words. The economic principles of language are vividly reflected. ^[11] The traditional teaching contents of international Chinese education are mostly classical literary works, historical stories and fixed vocabulary, etc. These contents have important cultural value and learning value, but often have a certain distance from social life and are not "grounded" enough, which greatly reduces the learning interest of Chinese learners. On the other hand, network neologisms reflect the hot issues, popular culture and people's life style of contemporary Chinese society, and have strong popularity, novelty and practical significance. The introduction of network neologisms into international Chinese teaching can make the teaching content closer to the reality of students' life, and improve students' interest and enthusiasm in learning. For example, when explaining the hot social issue of "garbage classification", online new words such as "dry garbage", "recyclable garbage" and "garbage classification" can be introduced, so that students can learn about China's environmental protection policies and lifestyles while learning words. In addition, the diversity and innovation of online neologisms also provide rich resources for the Chinese corpus. Homophonic words, abbreviations and other forms of online neologisms enrich the expression modes of Chinese and provide more language learning materials for students.

5.2. Innovative teaching methods and the use of new media technologies

The spread and use of network neologisms mainly depend on new media platforms, and the development of new media technologies provides new teaching methods and means for international Chinese education. International Chinese teachers can use these new media platforms to carry out teaching activities and innovate teaching methods. For example, teachers can publish teaching tasks and learning content through micro-blog, so that students can interact and communicate on micro-blog, and stimulate students' enthusiasm for learning. In addition, new media technology can also provide students with more abundant learning resources and learning experience. For example, students can use online dictionaries, language learning software and other tools to search the meaning and usage of new words on the Internet to deepen their understanding of vocabulary. Students can also learn about the usage scenarios and cultural backgrounds of online new words by watching live broadcasts and short videos, and appreciate the rich cultural background behind them. Students can also interact and chat with Chinese netizens through the online communication platform. In the real communication and interaction, students constantly hone their oral Chinese expression ability, so that international Chinese is no longer limited to classroom teaching, and comprehensively improve students' Chinese literacy and cross-cultural communication ability.

5.3. Enhance cross-cultural understanding and enhance learners' communicative competence

Online neologisms reflect the cultural characteristics and values of contemporary Chinese society. Learning online neologisms can help Chinese learners improve their cross-cultural understanding, enhance their communicative competence, cultivate their cross-cultural awareness, and guide them to correctly deal with the cultural differences and conflicts that may be caused by online neologisms in cross-cultural communication. Some of the new words in the network reflect China's unique cultural phenomenon and social values, such as "Buddha system", "inner scroll" and other words reflect the current situation of contemporary Chinese society and the psychological state of contemporary Chinese young people. By learning these new words on the Internet, learners can understand the diversity and uniqueness of Chinese culture, improve students' cross-cultural sensitivity, and reduce misunderstandings and conflicts in cross-cultural communication. In addition, the use of new words on the Internet can help learners better integrate into the Chinese social circle and improve their communication skills. In the communication between Chinese learners and Chinese netizens, the use of appropriate network neologisms can narrow the distance between each other and enhance the communication effect. For example, in the chat, the use of "yyds", "绝绝子" and other network words to express praise and recognition of the other party, so that the communication is more natural and smooth.

6. Conclusion

The emergence of new words on the Internet from the perspective of new media has brought new opportunities and challenges to international Chinese education. With the continuous development of society, the network has become an important platform for People's Daily communication, which has spawned a large number of network neologisms. Network neologisms have the features of updating timeliness, diversity of forms, semantic flexibility, etc. Their emergence stems from the needs of scientific and technological development and network socializing, as well as the mapping between social hot spots and cultural phenomena. Network neologisms have many positive effects on international Chinese education. In order to give full play to the role of

neologism in international Chinese education, we should pay attention to the compilation of teaching materials, strengthen teachers' guidance and enhance students' interest in learning. In short, in the era of new media, we should fully recognize the importance of network neologisms in international Chinese education, actively respond to the challenges brought by them, give full play to their advantages, promote the continuous innovation and development of international Chinese education, and make greater contributions to promoting cultural exchanges between China and foreign countries and the spread of international Chinese education.

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A Study of "Aestheticization of Daily Life" in Literature and Art Science

Zhang Wenjie

Shandong University of Technology, Zibo255022, Shandong Province, China

E-mail:1636752574@qq.com

Abstract

Since the 1990s, the boundary between art and daily life seems to be more and more blurred, and "aestheticization of daily life" has become one of the important theoretical propositions to describe the transformation period of Chinese social and cultural culture. In the trend of consumerism and consumer culture, the development of cultural industry, the era of the popularity of mass media, people also pursue their all-round development, and have to reflect in the context of the aesthetic generalization and art of the challenges and opportunities, put forward "daily life aesthetic appreciation" is the inevitable trend of current society. In the face of "aestheticization of daily life", literature and art should not simply deny and criticize, but see a series of new problems it has brought to literature and art on the basis of analysis and research. Literature and art science should change the traditional "essentialism" mode of thinking, develop and update the literary concept, so that literature and art science can find its own place to live in the fertile soil of returning to life.

Keywords

Daily Life Aesthetics; Literature and Art; Art Aesthetics; Aesthetic Consciousness

In the development of the history of literary and art theory in China, "aestheticization of daily life" is a controversial issue, which has been widely concerned and valued from all walks of life. In the aesthetics of modern daily life scene, peoples daily cultural activities, aesthetic activities, commercial activities, social activities no longer exist strict boundaries between aesthetic activities and not only lose the original sanctity, also more and more lose its original spiritual value of uniqueness and uniqueness, become the direct form of public life, become a link in the main structure of the public. In particular, many aesthetic activities of museums and art galleries have become popular art activities, which greatly enrich Peoples Daily life and play a positive role in improving peoples aesthetic literacy. In the context of economic globalization, "aestheticization of daily life" is not only a unique thing in western countries, but also a cultural change on a global

scale. In the new era, there are extensive disputes about the aestheticization of daily life and the development of literature and art. It is urgent to further enrich the theoretical research reserve and guide the practical work.

1.The Context of the "Aestheticization of Daily Life"

In the middle and late 20th century, the western society entered the post-industrial society, and the aestheticization of daily life was produced under the background of great material richness. The culture of western society directly affects the Chinese society, because the economic globalization has become an inevitable trend, the economic globalization promotes the process of cultural globalization, and the contemporary Chinese culture is bound to face the opportunities and challenges of globalization. After the reform and opening up, especially in the 1990s, with the comprehensive transformation of the society and the initial establishment of the socialist market economic system, Chinas economy has become more prosperous and the peoples living standards have been greatly improved. While pursuing their material needs, people began to pursue their spiritual life. At this time, the "aestheticization of daily life" suitable for the taste of the public was developed.

1.1 Domestic marketization promotes the prevalence of consumerism

The advent of the era of globalization has caused the integration of the world economy, the standardization of science and technology, and the generalization of media. The expansion of consumption ideology and the emergence of consumption culture have become a world-renowned cultural feature. Both the changes of national art and culture and the development of human aesthetics have entered the special cultural context of the consumption era, and are strongly influenced and restricted by them.

French postmodern thinker pondria thinks, postmodern society is a consumer society, in this society, aesthetic concept and art into a process of extensive expansion and generalization, aesthetic concept is no longer limited to the traditional art field, it turned to a wider field of culture, life, penetrated into the political, economic, culture and all aspects of daily life, form the aesthetic trend of daily life, and universal consumption ideology. In his book *Consumer Culture and Postmodernism*, British postmodernism theorist Mike Featherstone pointed out that "the word consumer culture is used to emphasize that the world of goods and its structured principles are central to the understanding of contemporary society".^{[1] P123} Because consumption is the driving force of post-modern society, post-modern consumption, mainly characterized by symbols and images, causes the dissolution of the difference between art and life, culture and politics, and the sacred and secular.

With the deepening of economic reform, China is integrating into the world economic system, and this process has also brought our society into a consumer society. Chinese society is in the process of modern transformation, and the pre-modern, modern and post-modern three times coexist. The culture of Shanghai, Beijing, Hong Kong and other metropolises began to show a partial obvious "post-modern" color of the "post-industrial era", while the backward rural and remote areas are in the pre-consumption era. Due to the frequent communication in modern society and information sharing brought by mass media, although the average living standard of Chinese people is low and the overall "consumption era" has not yet come, consumerism still expands and permeates into all classes and interest groups with a strong momentum.

Today, consumption is no longer a simple consumption behavior, consumption ability is related to

peoples status and status, and consumption ability becomes a symbol of status are entering the general social consciousness. Commodities are endowed with the meaning of social relations and social status through symbolic means."In the consumer society, through the construction of individual and group identity, and their individual or groups to distinguish between more and more obvious", "expanding symbols / cultural production, for the former modern society that based on the family or other hereditary factors on the establishment of the hierarchy system formed a strong impact, but the result is that the identity of contemporary social hierarchy tend to be based on the consumption mode rather than other differences (such as family background, kinship, moral character) on the basis of".^{[2] P95-96} Therefore, although Chinese society has not fully entered the "consumption era", the consumption consciousness and cultural representation of the "consumption era" have been formed in advance. In a sense, we can say that the current "aestheticization of daily life" in China is composed of two parts: "one part is the" aestheticization of daily life ", occurring in specific consumption behavior; the other part is the viewing of" aestheticization of daily life ", occurring in the experience of social members who do not have the corresponding consumption ability, but have been influenced by such consumption culture."^{[3] P110} At the same time, the rise of consumer culture promotes the increasing beautification of commodity appearance, packaging and decoration, expanding the role of promoting visual images, and then promoting the aestheticization of daily life.

1.2 The need for an all-round human development

Human need is the premise of value establishment, and human comprehensive development is also a purpose direction of human needs. People not only have the same physical needs as animals, but also have various social needs, which constantly enrich and develop on the basis of social practice. They have a wide range of material needs for natural objects, labor tools and products, as well as spiritual needs for knowledge, art, religion, emotion, etc. The richness of human needs reflects the richness and comprehensiveness of human nature. As Marx pointed out, the "essence of man is not the nature of the beard, the blood, and the abstract body, but the social characteristics of man"^{[4] P270} Therefore, the essence of the comprehensive development of human nature lies in the comprehensive development of human social psychological attributes. In addition to the basic physiological needs, people should also have a variety of psychological satisfaction, this is a complete person.

"Aestheticization of daily life" creates a richness of objects. The theory of "aestheticization of daily life" is based on the basis of material abundance. Economic prosperity has created conditions for the development of ideas and culture including aesthetic appreciation, and the pursuit of ideas and culture represented by aesthetics represents the improvement of the quality of human life, and is also the internal driving force to promote the all-round development of social economy. Nowadays, many commodities have been a mixture of practical value and aesthetic value, and the aesthetic added value of commodities lies in making consumers choose this kind rather than the same kind of commodities, to increase the weight of competition. In contemporary culture, aesthetic consumption can be realized anywhere and anything can become beautiful consumer goods, which creates the richness of the object world.

From the perspective of consumers (subjects), with the general improvement of peoples material living standard, peoples consumption demand has also changed significantly, and people are more and more pursue aesthetic taste when consuming material products. People not only get the enjoyment of beauty in literary and artistic creation and appreciation, but also put forward spiritual

aesthetic requirements for the living environment, working conditions, daily supplies and other aspects. When buying goods, people pay great attention to whether their appearance, shape and color are in line with their own aesthetic concept, and the aesthetic needs of the main body promote the generalization of aesthetics. After the material life reaches a certain level, peoples life concept and reality needs turn to aesthetic requirements, regard the process of consuming material life as a spiritual and cultural experience process at the same time, and increasingly pursue the cultural value in material products, hoping to condense more humanistic factors in material products. The material labor products are not only practical, but also pleasing to the eye, the residence can not only live, but also the environment is beautiful and comfortable, full of poetic painting. The aesthetic requirement of daily life is the external expression of the pursuit of beauty in human nature. Of course, this pursuit should have a certain economic basis. At present, the people have food and clothing has been basically solved, to have a higher demand for life, not only eat and eat well, not only warm clothes and beautiful. There is always right in peopleIn the beautiful demand, but the economy does not develop, can not meet the requirements of people. The significance of "aestheticization of daily life" for peoples all-round development is to help and guide people to start a rich and rich spiritual life on the basis of a rich and rich material life, so as to ensure peoples comprehensive, harmonious, healthy and deep body and mind

2."Aesthetic Appreciation of Daily Life" is Different From "the Art of Life"

2.1 The concept analysis of "aestheticization of daily life"

"The aestheticization of daily life" means the integration and unity of daily life and artistic aesthetics, so there is a opposite behind it, that is, the separation of daily life and artistic aesthetics, and "aestheticization of daily life" is the result of breaking the separation between life and artistic aesthetics. From the history of the development of aesthetic consciousness, the aesthetic problems in daily life are not todays topics. In the Neolithic age, aesthetic problems have been spontaneously appeared in daily life. In the history of thousands of years of civilization, there has been no lack of attention to the aesthetic phenomena in daily life. However, the relationship between aesthetics and daily life has been changing: art aesthetics and life in oral culture period; art aesthetics and life in printing culture period are separated; and art aesthetics and life in electronic culture period merge again. Before the invention of paper, people mainly communicated through oral communication. At that time, art and life were not separated. Art was in life, and peoples aesthetic consciousness stirred in life practice. The invention of paper and the emergence of printing culture have led to the separation of art and life. Art opens the distance from life with its "aristocracy" and "sanctification". This separation is what art must experience to mature. In Western aesthetics, the separation between art and life aesthetics is usually regarded as the presentOne of the great achievements of modern art and modern aesthetics, because this separation means the autonomy and independence of artistic aesthetics, means that art becomes "the art of beauty". Therefore, in the eyes of many scholars, it is the basic characteristic of modern social culture to understand the three fields of ethics and aesthetics. Then, many western theorists believe that the differentiation of life and art is a "modern phenomenon", while the "aestheticization of daily life" is a " post-modern phenomenon"^[5] ^{P26} In this way, the aestheticization of daily life has become a new stage of the development of post-modern aesthetics,

that is, the beginning of the reintegration of aesthetics and life.

"Aesthetics of daily life", if only literally understood, is just an ordinary concept. Historically, any era has the aesthetics of daily life and the aesthetic demands of daily life, which is an ancient social and cultural phenomenon. Man is not only a social animal, a political animal, but also an aesthetic animal. Aesthetic phenomena can be seen from the recorded history. In Peoples Daily life, namely food, clothing, shelter and transportation, where there is no aesthetic? Looking ahead, from the pre-Qin period and for today, aesthetic appreciation is indeed everywhere in life. So, Peoples Daily life has already been "aestheticized", why just put forward today? First of all, the aestheticization of daily life does not suddenly become a topic, but has its reasons. There is a gap between what Mr.Tong understands and what Tao Dongfeng understands and "aestheticization" in the western cultural context. Dongfeng tao in the paper pointed out that "daily life aesthetic" has a specific meaning, it has a special social and historical reasons, "it is as an important organization principle of contemporary society, its scope is not limited to the aristocratic or elite circle, and is different from the ancient Chinese scholar-officials or western aesthete in the 19th century" life art". [6]P15

2.2 The "The Art of life" in the Chinese tradition

In ancient Chinese scholar-officials, qin, chess, calligraphy, painting, poetry, poetry, water, clothing, food and transportation, even write a letter is a beautiful article, even walking should pay attention to the posture of beauty, its aesthetic degree has been very high. They carefully construct their own spiritual space, devote themselves to the elegant pursuit of literature and art and daily aesthetic activities, and shape themselves into a person full of "art", from food, clothing, living, speech and behavior, to the pure spiritual activities of writing poems and books. In ancient times, Confucius showed the ideal of "poetic life," and "beauty" words "beauty": "beauty", "virtue", "beauty", "beauty", "beauty"... Further exploration will find that Qu Yuans beauty is not only reflected in literary creation, but also in his way of life, he stresses great riding, strange clothes and exquisite food. Bai Juyi of the Tang Dynasty and Su Shi of the Song Dynasty were not only good at poetry and prose but also good at painting and calligraphy; they were both creative and appreciative. These literati were engaged in various artistic trialsBeauty activities, to create a quiet and elegant cultural atmosphere, to meet the individual high feeling and interest, so as to obtain the spiritual transcendence and pleasure. They are a group of "elegant" literati, art constitutes their life, life. And their life interest is often highly aestheticized, reflecting a certain personality ideal and life theory of ancient Chinese literati^{[7]P144-146}

Both are the pursuit of "art of life", "aesthetics of life", but the ancient "art of life" reflects a deep understanding of life, reflects an aesthetic ideal, they pursue a "poetic life". The "artistic transformation of life" they pursue belongs to the "elegant" culture, while todays "aestheticization of daily life" is the "vulgar" culture in the eyes of ancient scholars. Ancient scholar-officials and "intellectual elites" belong to the upper literati, and only they can enjoy the "artistic life". Even if those rich families are rich, they can only pursue a luxurious life, do not understand the aesthetic and artistic life, and the people at the bottom have no chance. Todays "aestheticization of daily life" can be enjoyed by most people due to the improvement of peoples living standards. It is no longer the aesthetic taste of scholar-officials, nor is it limited to the "artistic life" of these people, but completely depends on the social forces of the literati class. First, the market and the media. The market appeals to the tastes and needs of the broad audience, and the new media appeals to the increasingly developing and seemingly endless high technology. It can be said that the

aestheticization of daily life can only happen in today's context, which depends on the development of economy, market, technology and media.

There is no doubt that there is always an aesthetic existence in daily life, and this phenomenon is not unique to today. The "art of life" of the ancient Chinese scholar-officials is a typical example. Later, with the rise of capitalism and the formation of modern civil society, the aesthetic of daily life moved from the minority to the life field of the general public, literature and art began to be secularized, civilian and commoditized, and commercial logic changed the elite quality of literature and art. In the post-industrial era, the production center began to shift to the consumption center, and the material consumption shifted to the symbolic consumption. A large number of practical areas were aesthetic, and the consumption logic changed the perceptual experience of daily life. The "aestheticization of daily life" today refers to the "aestheticization of daily life" under the influence of post-industrial consumerism.

3.A New Trend in the Development of Literature and Art Science

3.1 Interdisciplinary research to promote innovation in literature and art

As a model of interdisciplinary research, literature and art aesthetics and ecological literature and art science have played a role in promoting the development of literature and art science to a certain extent. Literary aesthetics no longer studies the beauty in the art itself; it also experiences the change from top to bottom to top. In 1980, Hu Jingzhi put forward the view of literary and artistic aesthetics, and then Sun Shaozhen put forward "the rise of a new aesthetic principle". Although literary and artistic aesthetics was questioned at that time, it has become increasingly popular with the development of The Times, and has been largely recognized by domestic scholars. Literary and art aesthetics learn from the two development branches of western aesthetics —— Platos pursuit of the essence of beauty and the attention of Baumgarten and Kant to the art of beauty. It is the supplement and perfection of the two western aesthetic modes, and is the innovation of Chinese literature and art. Literary and art aesthetics makes literature and art realize the unity of metaphysical and metaphysical research. It not only pays attention to the unity of sensibility and rationality, but also pays attention to the realization of personal value, and is more committed to the concern of the ultimate human value.

The combination of literature and art and ecology is called "literature and art ecology" by Zeng Yongcheng, and it is called "ecological literature and art science" by Lu Shuyuan. Although ecology and literature and art belong to natural disciplines and humanities respectively, they have a profound connection in phenomenon, logic and expression, that is, they are interlinked in the "system theory". Generally speaking, the "ecological literature and art science" is the ecological criticism. Ecological criticism mainly solves the ecological problems in the cultural sense. It is a kind of literary and artistic practice activity. Through a large number of specific and specific text interpretation and literary criticism, it provides examples for the improvement of literary and artistic theory, and also guides the direction of literary and artistic creation.

Although the "aestheticization of daily life" was formed in the West, it was later introduced into the Chinese academic circles due to the advancement of the globalization process and caused a wide and profound academic debate. To deepen the study of literature and art, it is necessary to correctly view the development status and future development direction of literature and art in China, predict the future development trend, and promote the innovation of research mode. Therefore, the controversy about the "aestheticization of daily life" helps to promote the

innovation of the discipline of literature and art. Literature and art has interdisciplinary characteristics and is closely connected with other disciplines. It integrates and promotes the emergence of new branches, including ecological literature and art and literary aesthetics, which plays a positive role in the development of literature and art. Combined with relevant scholars point of view, literary aesthetics is a process of differentiation and synthesis, literature and aesthetics in the independent theory respectively, comprehensive is the organic integration of literature, aesthetics, only based on Chinese real cultural context, absorption, draw lessons from other disciplines useful research methods, criticism, etc., to balance between literature research and cultural research. In terms of development trend, literature and art science can absorb and draw lessons from the criticism mode of aesthetics and ecology to form the criticism mode of ecological literature and art aesthetics.

3.2 Let literature return to life

The relationship between literature and life is an ancient topic in the history of literature. Since ancient times, people have paid more attention to the relationship between literature, art and life. In the relationship between art and life, besides art comes from life, there is also a view that art is higher than life, and art is a negation of life. This view has two main views, one is "art denies life theory"; the other is "art transcends life theory". Both views that art is higher than life and that the kingdom of art exists outside of life is obviously one-sided. Art cannot be separated from life, and the kingdom of art can only be in life, not outside life. Art comes from life, and art should be rooted in the real life, which is only one aspect of the relationship between art and life. The other aspect is: this art comes from life, how to return to life, this is the key to solve the relationship between art and life.

Art can no longer be appreciated in the "ivory tower", it must face the rich and colorful daily life. The emergence of "aestheticization of daily life" questioned the "theory of art denying life" and "theory of art beyond life", and promoted the return of art to life. On the one hand, "aestheticization of daily life" makes art gradually closer to daily life, and the boundary between art and non-art, art and life becomes blurred; on the other hand, daily life is closer to art, making life gradually become aestheticized and artistic. People used to separate art from life, beauty from life, material matter from spirit, and this dichotomy separated art from life, beauty from life. If we want to appreciate beauty, we must appreciate the whole matter, because beauty is in the things. They are one and inseparable, and exist without material beauty. There is also no existence without the art of life.

Today, peoples clothing, food, living, line are permeated with the factors of beauty and art, beauty and art is no longer empty "castles in the air", beauty in Peoples Daily life, art is in the bedroom decoration, urban planning, beauty and art exists in the practice of people, penetrated into the whole world of production and life. The materialization of culture and the acculturalization of material production are not difficult to see in the field of our daily life today. The trend of art and life, material and spirit in the practice of "aestheticization of daily life" is more and more obvious."aestheticization of daily life" is still in the prosperous stage in China, and the return of art to life cannot be completed overnight. Therefore, literature and art needs to change its views on the relationship between art and life, re-examine the relationship between art and life, and "rebuild the organic and positive academic connection between literature and art and real life".[8] P6 Starting from the real life, to examine beauty and art, can solve the dilemma of traditional art and aesthetic research, so that literature and art to find their own return to the fertile land of life.

In a word, the emerging aestheticization of daily life in the tide of technology and industrialization fits the pursuit of beauty in human nature and adapts to the all-round development of human beings. For commercial motives, it is inevitable that publishers and businesses will cater to this culture. Such consumption culture, centered on the aestheticization of daily life, greatly promotes the aestheticization of daily life, but also constitutes a huge impact on the traditional literature and art and aesthetics. In the picture of the era of consumerism, the boundary between aesthetics and life, art and non-art and various disciplines are increasingly blurred, crossed, permeated and integrated. Instead of passively breaking the boundary of literature and art, it is better to get through the barrier between literature and aesthetic culture in a positive and constructive manner, and bring the aesthetic elements of mass media into the pattern of literature and art. The life vitality of literature and art lies in the continuous discovery of new problems growing in the cultural soil of the current era, and continue to maintain the vitality of theoretical response and interpretation to these problems. Only in this way can literature and art "die" in the face of the impact of the wave of "aestheticization of daily life".

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Analysis on the Current Situation and Countermeasures of Sino-foreign Cooperative School-running Mode

Guan Tong

Mining Training Center of Shandong University of Science and Technology,
Taian271000, Shandong Province, China

E-mail:guantong02@163.com

Abstract

After nearly 30 years of rapid development, the mode of Sino-foreign cooperation in running schools is becoming more and more perfect. In the new era, the current sino-foreign cooperation in running schools presents the characteristics of diversified school-running modes, large-scale talent training and professional specialization. However, there are still problems in the undergraduate-level cooperative school-running mode, such as students and teachers, communication and cooperation between Chinese and foreign countries, and the shortage of high-level cooperative institutions, which have become important problems that restrict the development of Sino-foreign cooperative school-running mode. Taking Shandong University of Science and Technology as an example, this paper aims to find out the effective solutions by analyzing the current situation of the foreign cooperative education mode and the existing problems, and in view of the current development dilemma.

Keywords

Chinese-foreign cooperation in running schools; Current situation of running schools ;
Research on countermeasures

1.Introduction

General Secretary Xi Jinping stressed, " We should improve the strategy of education opening up to the outside world, coordinate the two major articles of bringing in and going out, and make effective use of world-class educational resources and innovative elements to make China an important world education center with strong influence."^[1]After nearly 30 years of development, the concept of Sino-foreign cooperation in running schools has become one of the important ways to train high-level talents and promote the exchanges and cooperation between Chinese and foreign universities. After more than ten years of development, the Sino-foreign cooperation project of Shandong University of Science and Technology has achieved great results, but there are still some problems that need to be solved.

2.The Status Quo of Sino-foreign Cooperation in Running Schools of

Shandong University of Science and Technology

2.1 Diversified school-running mode

Since the concept of Sino-foreign cooperation in running schools was put forward, the CPC Central Committee, governments at all levels and relevant departments have been committed to creating a relaxed and stable development environment for them. Under the continuous promotion of the policy, the sino-foreign cooperative education mode at the undergraduate level gradually shows the characteristics of diversification.

The current Sino-foreign cooperation programs carried out by Shandong University of Science and Technology are mainly divided into two modes: one is the establishment of sino-foreign cooperation running schools, such as the College of Shandong University of Science and Technology; the other is the Chinese universities, such as Shandong University of Science and Technology and the University of Tasmania Electrical Engineering and its automation major. Graduates of current Chinese-foreign co-operating schools and programs of Shandong University of Science and Technology will be issued two diplomas from both sides. At present, our school provides a variety of options for students studying in Sino-foreign cooperative school programs. There are three options: "2 + 2", "3 + 2" and "4 + 0". Students can choose to study between the two universities according to their own conditions. In terms of enrollment mode, the Sino-foreign cooperation program of Shandong University of Science and Technology has been included in the national general higher education enrollment plan, and all candidates are required to take the national unified enrollment examination of ordinary institutions of higher learning.

2.2 Large-scale talent training

The CPC Central Committee and The State Council issued the book China Education Modernization 2035 in March 2019, which clearly stated that "we should comprehensively improve the level of international exchanges and cooperation and improve the quality of chinese-foreign cooperation in running schools"^[2]With the continuous development of sino-foreign cooperative school-running mode, its talent training shows the characteristics of scale. In terms of the number of projects, Shandong University of Science and Technology has established one Sino-foreign cooperative school running school, and has been approved for many Sino-foreign cooperative school running projects, among which 7 majors are involved in Sino-foreign cooperative school running projects. Besides electrical engineering, automation, communication engineering and other engineering programs, based on the scale of the university, the university plans to recruit 7,150 students in 2024, of which 610 students are enrolled at the undergraduate level, accounting for 0.85% of the total enrollment plan. Up to now, the number of sino-foreign cooperative school graduates of Shandong University of Science and Technology has reached nearly ten thousand.

2.3 Refined and refined professional cooperation

The Third Plenary Session of the 20th CPC Central Committee proposed that foreign high-level science and technology universities should be encouraged to cooperate in running schools in China. In terms of the current Sino-foreign cooperation in running schools, the highest proportion is the direction of engineering, accounting for nearly 40% of the total. The Sino-foreign cooperative education programs at the undergraduate level have covered the talent demand gap of

all walks of life in the current society, among which electronic information, chemical industry and other directions are more helpful to break through the shackles of China's current development. Based on its own advantages, ST actively carries out a number of Sino-foreign cooperation programs, and realizes "strong alliance" with foreign universities. Such as cooperation with the university of Tasmania in Australia ("sandstone institution") electrical engineering and automation professional (national specialty), and Australia, this university of science and technology (QS ranked 285) cooperation automation professional (national first-class undergraduate program), are based on Shandong university of science and technology inherent advantage, and the field first-class universities worldwide cooperation, and these universities not only help to improve their discipline development level, more help to cultivate high technical talents with international vision.

3.Problems Existing in the Sino-foreign Cooperative Education

Project of Shandong University of Science and Technology

3.1 Students and faculty problems

Compared with the ordinary undergraduate program of Shandong University of Science and Technology, the admission scores of students are lower. Students academic background and learning motivation are different, and their learning goals are different. The tuition fee of sino-foreign cooperative school program is much higher than that of ordinary undergraduate students in the plan. Therefore, most of the students come from families with better economic conditions. These students generally have little material life stress, but it may also be a factor affecting their sense of urgency and self-drive in the face of academic challenges.

In addition, teachers are also troubling the current Sino-foreign cooperation in running schools. According to the regulations of the Higher Education Department, the introduced courses of Sino-foreign cooperative school programs should account for one-third of the total courses, and the course hours of foreign teachers should account for one-third of the total class hours. However, in the actual development process of the project, limited by various practical reasons, these two requirements are often difficult to achieve. It is common for foreign universities to send teachers for short visits to give high-density lectures to students in a relatively short time, and it is difficult for students to understand a large amount of knowledge in a short time. Moreover, there is a lack of long-term and stable communication channels between students and foreign teachers, so it is difficult for students to solve the problems encountered in the learning process timely and effectively. In the process of teaching, foreign teachers are often equipped with a teaching assistant. This teaching assistant should have a high foreign language level, a solid professional foundation, and an international vision. He should be able to timely communicate with students and answer questions about the differences between Chinese and foreign cultures and teaching methods. However, in many colleges and universities with Chinese-foreign cooperative education programs, the number of such teachers with international educational background is relatively small, which affects the effect of the courses taught by foreign teachers to some extent.

3.2 There are problems in Sino-foreign communication and cooperation

The language and cultural differences between China and foreign countries are a big mountain between foreign teachers and Chinese students and teachers, which greatly affects the communication efficiency between them. In the teaching process, Chinese and foreign teachers

often have differences in teaching ideas and methods, trapped by problems such as language problems, and often have inconsistent teaching progress. And students are limited by the lack of language ability, and also often encounter the problem of poor communication with foreign teachers. Students are often eager to communicate with foreign teachers, but can only give up language problems, which is not conducive to the development and depth of the course.

It is an important purpose of carrying out Sino-foreign cooperative education programs to further enhance the academic level of superior majors through academic exchanges between Chinese and foreign universities. Foreign universities have a high level in their professional fields. Through cooperative education projects, they can theoretically help to improve the professional level of Chinese universities and make up for the deficiencies in the field of scientific research. However, this is not the case. Although Shandong University of Science and Technology has carried out various cooperation with foreign universities, the cooperation between the two sides is not in-depth, the scope of cooperation is limited, and no significant results have been achieved.

3.3 The number of high-level cooperation institutions is relatively small

The core of Sino-foreign cooperation in running schools is to introduce high-level educational resources, that is, to carry out cooperation and exchanges with world-class universities. In this regard, the level of foreign universities is the decisive factor that determines the level of a Sino-foreign cooperative school program. Access to the Ministry of Education education foreign regulatory information network of foreign colleges and universities, it is not hard to find that the world-class universities in China cooperation proportion is very low, and the distribution is unbalanced, most world-class universities and Beijing, Shanghai, Zhejiang, education resources developed provinces, and other provinces only a few universities and QS world top 100 foreign universities cooperation projects, some provinces did not even have cooperation projects with the world-class colleges and universities. Indeed, the universities cooperating with Shandong University of Science and Technology have a certain influence in the academic field, but there is still a big gap between them and the world-class universities. In order to further improve the scientific research level of the university and introduce advanced experience, it is necessary to carry out cooperation projects with higher foreign universities.

Limited to their own resources, realistic conditions, the current Shandong university of science and technology to carry out chinese-foreign cooperation in running schools, although has high teaching quality, scientific research support, but in the forefront of talent training, promote social influence level still has some deficiencies, the project is mostly according to the existing path, innovation in teaching, education, less, no distinctive brand effect, cooperation with foreign universities did not achieve the effect of " $1 + 1 > 2$ ".

4. Research on the Countermeasures to Solve the Current Problems

4.1 Systematic intervention for students problems

In dealing with the problem of enrollment of students, systematic solutions should be formulated in advance. First of all, we try to establish a long-term and stable student base, and establish cooperative relations with international high schools and ordinary high schools in Shandong Province to ensure the stability of students source and quality of students. Secondly, the foreign language level requirements can be strictly implemented for a long time, can set foreign language single subject score line requirements or add entrance English level test. Finally, we should increase the opportunities for students to study abroad. On the one hand, to improve the visibility

and influence of the project and enhance the publicity of the project, invite foreign personnel to participate in enrollment in order to recruit more students who are interested in the project; on the other hand, to enhance the social influence of the project and cooperate with powerful enterprises in Shandong Province to subsidize and subsidize students, so as to reduce the economic pressure on students to study abroad.

In view of the possible problems of students in learning foreign courses, a sound auxiliary teaching system should be developed. First, in view of the cultural and habit differences that students may encounter in the learning process, schools should offer special foreign cultural courses in foreign courses to help students understand the differences in cultural habits between China and foreign countries in advance. Second, according to the students English level, we can combine the traditional college English courses with the professional courses, and integrate the professional terms that the students may encounter in the process of learning into the course teaching content, so as to improve the students professional English level. In view of the poor English listening and speaking of some students, the school can cooperate with off-campus professional English training institutions to conduct regular oral English training and other activities for students to improve students oral English level. Third, in view of the problems encountered by students in the learning process, colleges and universities can appoint teachers with foreign living and learning background as teaching assistants, and the foreign course teaching materials and materials will be distributed to students to make early preview. And serve as a bridge of communication between students and foreign teachers, do a good job of information transmission between the two sides, and answer questions for students after class.

4.2 We will build Chinese-foreign cooperation mechanisms to promote communication

Some foreign scholars matched undergraduate and masters students according to certain standards in the learning process to form the tutorial system (Mentor) among students. After qualitative analysis, they found that the subjects at the undergraduate level improved their learning confidence, and the guidance skills of the subjects at the masters level were improved.^[3]Therefore, we can make full use of the resources of international students in the university, establish a tutorial system between students in Sino-foreign cooperative education programs, improve students communication skills and broaden their international vision.

Cultivating high-level talents with international vision is the ultimate goal of Sino-foreign cooperative school-running programs. The smooth development of the project cannot be separated from the timely and effective communication between the Chinese and foreign sides. Therefore, a mechanism of cooperation and exchange between the Chinese and foreign countries should be established to exchange and share information through email and video conference, so as to strengthen the cooperation between the Chinese and foreign teachers. Make full use of the superior resources of foreign parties, set up a special project of Sino-foreign cooperation in running schools, and establish a research team led by experts and professors from both China and foreign countries. Constantly improve the academic level of the advantageous majors in cooperative schools, build a high-level talent training system, and improve the quality of talent training.

4.3 Introduce high-level and high-quality education resources

At the present stage, the selection criteria of overseas cooperative universities should be gradually raised from the original level and level to the level and level higher than ours. From the original "quantity" to "quality", strengthen the introduction of foreign high-level education resources,

especially the introduction and reference of foreign advanced ideas, modern system and talent training mode. To carry out Chinese-foreign cooperative school programs, it is essential to make use of world-class educational resources and innovative elements, which is also a sign of the development of cooperative school programs to a higher stage. Based on the economy, Shandong University of Science and Technology should give full play to the resource advantages of the two first-tier cities and attract world-class universities to carry out cooperation.

Shandong University of Science and Technology has campuses in Jinan, Qingdao and Taian. In the future, Shandong University of Science and Technology should combine the different location advantages of different cities, take measures according to local conditions, and rely on the two major cities around Jinan and Qingdao, to build a group of representative Sino-foreign cooperative school brands that can radiate the surrounding areas. At the same time, sino-foreign cooperative school-running projects at different levels will be carried out in each campus, according to the development needs of the region, to create a Sino-foreign cooperative school-running system with coexistence and diversified development.

5.Conclution

At present, with the deepening of globalization, the country and society have a strong demand for high-tech talents with international vision more and more strongly. The development of Sino-foreign cooperative school projects is an accurate grasp of the pain points of the current society. After nearly 30 years of development, the Sino-foreign cooperative school program has become more and more mature. The new era brings new development and also puts forward new demands for the Sino-foreign cooperative school program. In the face of new challenges, colleges and universities should sum up past experience, steady grasp the social pain points, and foreign universities to realize two-way fu, realize depth, play a combination of talent training, the development of scientific research, combining foreign advanced resources experience and social demand, cultivate more and more high technical talents with international standards, the construction of our country with strong influence for the world important education center.

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Discussion on the Cultural Inheritance Function of Higher Vocational Ancient Poetry Teaching in the New Era

Zhang Hongmei

Zibo Vocational College, Zibo255022, Shandong Province, China

E-mail:hongmei_qd@126.com

Abstract

Higher vocational education is an important carrier to implement excellent cultural inheritance and an important way to realize cultural inheritance in China. The implementation of traditional culture education through ancient poetry teaching in higher vocational colleges is not only conducive to improving students Chinese accomplishment and humanistic accomplishment, but also can complete the inheritance of traditional culture from the perspectives of classic poetry works, knowledge and skills, ideas, aesthetic consciousness and so on.

Keywords

The New Era, Inheritance Function of Ancient, Poetry Teaching Culture, Higher Vocational Colleges

Classical poems is the essence of Chinese language literature and art, is the crystallization of Chinese traditional culture and important carrier, it in accordance with the Chinese language rhyme and rhythm, with concise language, certain composition, abundant emotion and rich images to highly concentrate the han nation of social life and human spiritual world, thus has a special charm. Under the influence of the literary purpose view of poetry "expressing ambition" and "entertaining guests", ancient poetry not only has the artistic characteristics and philosophical character of Chinese language and literature, but also reflects the value tradition, cultural belief and aesthetic trend of the Chinese people. The ancient poems of "the national spirit of unremitting self-improvement", "the feelings of the country", "the moral pursuit of virtue and goodness" and "the personality ideal of the king" are the core educational contents of strengthening the education of the excellent traditional Chinese culture in the new era of socialism with Chinese characteristics.

"In a certain sense, Chinese education is the driving force to activate the cultural consciousness of generation after generation and awaken its cultural creative spirit"[1], Ancient poetry derived from

Chinese traditional culture and reflecting Chinese traditional culture is the high-quality carrier of traditional culture. Therefore, the Chinese teaching with the ancient poetry as the carrier plays an irreplaceable role in inheriting the excellent culture and carrying forward the humanistic spirit. Higher vocational stage in the inheritance of Chinese excellent traditional culture and strengthen the construction of poetry teaching curriculum goal, under the guidance of the poetry teaching through digging excellent traditional culture elements, the poetry teaching and excellent traditional culture education, through the specific curriculum design and teaching implementation, make the educatees in learning poems at the same time, understand and master the Chinese traditional culture, and draw the wisdom of national characteristics, make the traditional culture inheritance and development.

1. The New Era for the Inheritance of Higher Vocational Excellent Traditional Culture Education Requirements

Human beings create culture, and they are also influenced by culture. Mr.Liang Shuming believes that what is "as the master of culture is its attitude towards life and all its value judgment"[2] It defines the core and direction of national cohesion, has the role of spiritual incentive, value orientation and moral shaping for national members, and is the spiritual source of national cohesion. As General Secretary Xi Jinping has pointed out, " The fine traditional Chinese culture nurtured in the development of more than 5,000 years, the revolutionary culture and advanced socialist culture nurtured in the great struggle of the Party and the people have accumulated the deepest spiritual pursuit of the Chinese nation and represent the unique spiritual identity of the Chinese nation." [3] Therefore, for the sustainable development of the country and the nation, it is of great significance to inherit and carry forward the traditional culture on the basis of scientific selection and choice. Strengthening the traditional culture education is an important way to enhance the cultural identity of the Chinese nation, cultivate the confidence of the national culture, and improve the ability of creative development and innovative application of the excellent tradition under the background of cultural diversity.

Marx believed that "the values of any nation are creatively developed on the basis of historical and cultural accumulation, and it cannot be completely reshaped by foreign cultures". Since the 18th National Congress of the CPC, the Party and the country have attached great importance to traditional culture education to an unprecedented height. In March 2014, the Ministry of Education issued the "perfect Chinese excellent traditional culture education guidelines", clear requirements "university stage, to improve students to the Chinese excellent traditional culture independent learning and explore the ability, cultivate the students cultural innovation consciousness, strengthen students inheritance to carry forward Chinese excellent traditional culture sense of responsibility and mission". On January 25, 2017, the general office of the central committee of the communist party of China, the State Council general office issued the opinions on the implementation of Chinese excellent traditional culture heritage development project ", clear requirements" around khalid ents fundamental task, follow the student cognitive law and education teaching law, according to the principle of integration, learning, orderly, the Chinese excellent traditional culture into ideological and moral education, cultural knowledge education, art sports education, social practice education each link, throughout the enlightenment education, basic education, vocational education, higher education, continuing education in all fields."In

November 2017, General Secretary Xi Jinping, in the 19th National Congress report, not only said "firm in the new era The great plan of establishing cultural confidence and promoting the prosperity of socialist culture" also clearly requires "deeply excavating the ideas, humanistic spirit and moral norms contained in the fine traditional Chinese culture, inheriting and innovating in accordance with the requirements of The Times, so that the Chinese culture can show its permanent charm and charm of The Times." In the background of the new era, the Party and the country have a higher level of the ability to cultivate their "cultural confidence" and carry out "creative transformation" and "innovative development" of traditional culture

French cultural educator Sprange once said: "The object of education is the spiritual subject with ideological and moral emotions in a specific cultural environment. The fundamental task of education is to convey culture, reflect cultural values, and cultivate people with cultural creativity". Therefore, strengthening the education of the excellent traditional Chinese culture among college students is not only an inevitable requirement of historical and social development, but also an important way to implement the spirit of General Secretary Xi Jinpings important speech on inheriting and carrying forward the excellent traditional Chinese culture. It is one of the important tasks of the current colleges and universities, and they must take flexible and effective measures to implement it.

2. The Role of Chinese Education with the Teaching of Ancient

Poetry as the Core Content in the Cultural Inheritance

Chinas "poetry teaching" has a long history, Confucius once used "poetry can be prosperous, can view, can be group, can complain. Your father, far from the gentleman, more knowledge in the name of birds, animals and plants"[4] (The Analects of Confucius · Yang Goods) vividly summarizes the cultural and ethical value, life value and cognitive value of Chinese education with the teaching of the Book of Songs as the core. Although these three values have been recognized by people in the Warring States Period, from Dong Zhongshu of the Western Han Dynasty to the long historical period before the "May 4 th" New Culture Movement, the cultural and ethical value of Chinese education with "preaching" as the first time is far better than its life value and cognitive value. In the whole feudal society, on the one hand, it pursues moral value; on the other hand, it takes literature, pays attention to the needs of "people", and pursues the practical value and aesthetic value of language. The content of ancient Chinese education is mainly Confucian classics, supplemented by poetry works, poetry teaching in the process of inheriting the classics, while teaching language application techniques, centering on the social moral subject, it pays attention to peoples real life and peoples attitude towards life both physically, thus shaping the specific national character of Chinese people.

People and culture are the two dimensions of contemporary Chinese education. Mr.Cao Minghai discussed his process view of Chinese education that "Chinese education is not only a simple process of Chinese skills training, but also a cultural process of cultivating temperament, constructing spirit and promoting the growth of life"[5]. Ancient poetry is the crystallization of the excellent traditional Chinese culture, Mr.Zhao Zhiwei once said, "without poetry, is the precious memory of our Chinese civilization; neglected poetry, is to neglect a nations fresh enthusiasm and stirring blood; deprived poetry, is to deprive our nation of the right to go into a new civilization process. Without poetry, we blocked our ears, we could not hear the great echo of civilization

jointing, and we became a reed that we cannot think about.”[6] The teaching of contemporary ancient poetry is one of the educational activities based on the fine traditional culture of the nation, by the common national emotion of people as the bridge, with the help of the carrier of ancient poetry, with the ways and ways with the national characteristics, and under the promotion and promotion of the national spirit. Ancient poetry is moving with emotion, concise language, rich in music, relatively short length, concise and comprehensive, easy to recite, which is especially suitable for vocational students to study as humanistic literacy courses in professional courses. In addition, the teaching of ancient poetry began in the stage of enlightenment education, and was strengthened in the stage of basic education. It is easy to connect with higher education in terms of knowledge structure and cognitive structure. Because of its "love", it is easy to have emotional resonance with adolescent students, and it is easier to play the edification function of Chinese education. Therefore, under the background of the new era, higher vocational colleges integrating traditional culture education into the teaching of ancient poetry can enable students to learn classical Chinese literature works, deep study of traditional Chinese traditional culture, and improve college students cognition and cultivation of traditional culture. Therefore, by carrying out poetry teaching with the integration of the excellent traditional Chinese culture education, higher vocational colleges can help to cultivate students national cultural pride, strengthen their cultural confidence and cultivate them to the excellent traditional Chinese cultureCreative transformation and innovative development ability.

3. The Cultural Inheritance Function of Higher Vocational Ancient Poetry Teaching in the New Era

Cultural inheritance, is one of the most basic functions of education, its basic meaning is the society through education to the predecessors of production and life experience, moral concept and behavior, science and technology and humanistic knowledge, etc., planned to the next generation, thus affect the next generation of world outlook, values, outlook on life, affect peoples way of thinking, behavior, way of life. For the inheritance of traditional culture, Chinese education mainly inherits from two aspects: one is the inheritance of cultural knowledge, and the other is the inheritance of cultural essence, namely, the inheritance of values and value principles. Poetry teaching of teaching content, teaching methods and teaching practice carrier has strong traditional culture characteristics, the traditional culture education into higher vocational poetry teaching is to awaken students cultural consciousness, promote students cognitive development, cultivate students aesthetic emotion, stimulate students cultural creativity, therefore, the inheritance is a kind of cultural essence, cultural vitality, it from the classic text, poetry writing skills, thoughts, emotion, aesthetic concept embodies the function of inheriting traditional culture.

3.1 Inheritance of classic and ancient poems

Classical poetry text has transcendence. It has the depth and breadth different from the general text in content, language and thought, and has the charm of touching peoples hearts. In essence, it focuses on some eternal values and themes involved in the process of existence and development of human beings and society. At the same time, the text of poetry is good at lyric and has a strong emotional expression. However, because it not only focuses on the human wisdom of a place, but also reflects the content related to the whole human society and the nature of human nature. Therefore, poetry has a role in the transmission and preservation of the national cultural tradition.

Inheriting the excellent traditional Chinese culture through the teaching of ancient poetry is not only the inheritance of the text, but also the inheritance of the value contained in it.

3.2 Inheritance of the knowledge and writing skills of ancient poetry

The teaching of ancient poetry in higher vocational colleges is different from the teaching of basic education. The teaching of ancient poetry enriches students knowledge of ancient poetry and cultivates students ability of language construction and application. Teaching students to understand the authors life and life time, familiar with different poetry themes, level and oblique rules, rhyme characteristics. In the transformation of ancient Chinese and modern Chinese, students language organization and application ability can be cultivated. Through the deliberation of words and words, students language application ability can be improved. In addition, classical poetry works embody the creative experience, artistic skills and innovation of poets or poets. Through poetry learning, students can not only cultivate the ability of knowledge transfer and language use, but also acquire the methods and skills of classical poetry creation.

3.3 Inheritance of ideas

Literature is the flower of civilization in the human spiritual home. The tradition of "poetry education" in China has a long history, and the focus of "poetry education" lies in the transmission of national values and values. Through ancient poetry teaching inheriting Chinese excellent traditional culture, is the poems related to socialist core values in China formed in the long history of contemporary values, political ideas, moral values passed to future generations, in the previous inheritance accumulation, so that the social civilization to preserve and continue. Through poetry teaching contains the national will and predecessors create cultural wealth to students, students in the education at the same time also subtly accept culture, gradually internalized into personal psychological identity and psychological acceptance, curing for personal psychological cognition, so as to realize the effective cultural inheritance, avoid the loss and loss of Chinese excellent traditional culture and fracture. In a sense, the process of cultural inheritance of ancient poetry teaching education integrated into traditional culture education is the process of shaping the individual, the process of the transformation of individual values and value behaviors, and an important embodiment of the function of cultural inheritance.

3.4 Inheritance of aesthetic consciousness

Classical poetry is the text carrying the aesthetics concept of traditional culture. In the teaching of ancient poetry, the responsibility of teachers is to guide students to grasp the cultural information carried by the text, experience the charm of traditional culture, understand the true meaning of traditional aesthetics, and construct individual cultural psychology under the action of individual factors. As Liu Xie said in "Wen Xin Diao Long · Shen Si": " Wen Si also, its god is far away. Silence, thinking about the dry load; quietly moved, see the sound of chanting; before the imminent, the color of the wind"[7] Speaking, ancient poetry has unique imagination and expression, and has cultural charm with Chinese characteristics. Integrating the traditional culture education into the poetry teaching and explaining the traditional aesthetic image system and the traditional aesthetic ideal are not only conducive to the improvement of the students individual humanistic quality, but also can counter the effect of the spread of modern culture in resolving the traditional aesthetic consciousness and the traditional aesthetic ideal.

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A journal archived in Dječija biblioteka Istočno Sarajevo, BiH

A journal indexed in BiH (The National Bibliography)

A leading journal in social science research

Intercultural Communication

Social Science Edition

Founded in 2020, Quarterly

Division in Charge: East Europe-China Audiovisual Translation and Cultural Communication Association (ECATCCA)

Editing and Publishing: Journal of Intercultural Communication (Social science edition) Editorial Department

Address: Dječija biblioteka Istočno Sarajevo, Spasovdanska 19

Zip: 71123

Telephone: 066039179 (BiH) 15264386539 (China)

E-mail: journal2020@163.com

Website: <http://yingshixiehui.sdut1.com/>

Scope of Issuance: Public issuance at home and abroad

ISSN: 2744-2551

ISO: 3297