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1. Artificially Intelligent Communication in China

Virtual Communication Between Machines with the Human as Their Object

A new stage of multimodal communication after oral, written, printed, electronic and machine-human communication

Abstract

Luhmann and Baecker described the development of communication from orality (media epoch 1.0) to script (2.0), through print (3.0) and finally to digital communication (4.0). In all these stages, technology played only an assisting role.

This chapter argues, that there is a fundamentally new media epoch of “virtual communication” (communication 5.0), in which artificial intelligence (initialized by humans) has taken over and humans have become the object of analysis and manipulation (as customers, voters etc.). Algorithms do not only listen to oral or read written human communication (between humans or between humans and bots), but they analyze multimodal communication (including likes, behaviour, surfing habits, mobility profile, values, dreams, aims, beliefs etc.), compare them with Big Data (e.g. cloud data) and base decisions of manipulation on a prediction of behavior according to a personality profile and correlations.

These algorithms target not only the explicit communications, but the emotions and thoughts of humans too and predict future behavior, therefore allowing simulations of reality. Mightier algorithms have also taken over decision-making roles in societies where they: replace human court decisions, fine tune just-in-time and on-demand production, censor chatrooms etc. Sets of algorithms help to manage smart cities and a whole society. Although the human is still part of the communication, especially as the analyzed object and the target of the manipulation, the human is often unaware of the virtual communication and a passive receiver of the machine’s decisions, while the main actors in the virtual communication are machines.

Research describes these forms of virtual communication, finds evidence in social management systems and credit systems (in Germany, we have the “Schufa”, in the USA there are big players in credit history, which leads to credit-orientation and gamification of human life) or customized (fake) news filter bubbles and in customized consumption offers (Amazon, Facebook, Google, Netflix) and analyzes benefits, including security enhancements through such virtual communication.

But research also has the duty to warn of abuse or harmful developments

and to raise ethical questions. Exoskeletal ethics, imposed by gamifications like credit systems, especially need to be valued against intrinsic ethics.

Introduction

In this paper dealing with machine to machine communication, I skip the machines assisting humans to make their life more convenient (ranging from “The milk is out, please add the usual amount of milk to the delivery list,” to “The old lady has not left her bed this morning, I’ll better call the doctor”).

Instead, I deal with communication like: “Let’s create a user personality profile and compare it with Big Data to learn how I can best catch this user’s attention and make him/her vote for presidential candidate A or B.”; “Let’s check this users’ mouse movements and compare it with Big Data to get a correlation to estimate if (and if “yes” when) he will get Parkinson, to decide whether or not to deny him the loan or health insurance.”; “Let’s check this users sexual orientation, religious beliefs, fears, secrets like adultery etc. to blackmail him to get ransom money for my programmer.”; or even “Let’s use this user’s location to aim the killer drone.”

The current neoliberal system with Amazon, Facebook, WhatsApp, Instagram, Google, Netflix etc. provides incentives to collect as much user data as possible and to abuse user data for manipulation, which creates huge profits. Very much like the financial crisis, which was caused by the unregulated use of derivatives, this is a systemic development, which currently follows a path to enslave the human race under the control of algorithms for the benefit of tech companies. The enslavement has already begun, as we can see from the world wide addiction to social media, from the growing mass of conspiracy theorists and from the polarization of the USA over Trump or the polarization of Great Britain over the Brexit.

1 History of Media Epochs

Luhmann and Baecker described the development of communication from orality (media epoch 1.0) to script (2.0), through print (3.0) and finally to digital communication (4.0). In all these stages, technology played only an assisting role.

This paper argues, that there is a fundamentally new stage of “virtual communication” (media epoch 5.0), in which artificial intelligence (initialized by humans) has taken over and humans have become the object of analysis and manipulation (as customers, voters etc.).

While Luhmann would still summarize this under digital communication, I see a full new quality here, and have therefore coined the term “communication 5.0” or “virtual communication” for it. In Luhmann’s view, the computer consists out of the “surface” of the machine (the visible

interfaces like screen, keyboard, mouse) and the “depth” of the machine (the invisible, often incomprehensible inside). However, we are almost constantly producing data, with our chats and geotracked movements, with our addiction to social media, our carrying of cell phones and more and more smart devices at all times, and we are therefore an object of analysis by algorithms.

The traditional setting of a communicative act blurs: The machine can directly communicate with the human (there the Turing test marks a threshold), and, after a certain complexity, it can hide its machine nature. The machine can also indirectly communicate with the human by simply analyzing humans’ verbal communication, non-verbal multimodal communication, behavior, personality etc. and interacting with the human with, or without, revealing its existence. A human, growing up in a filter bubble and believing in conspiracy theories is one such example: The human has been manipulated by social media and news which prefer lies over truth. Without even noticing that there was an interaction taking place between the human and the machine, the human has lost his/her independence to the machine.

2 Types of communicative acts

1. Texts (oral and written comments/chat texts/blogs/emails)
2. Surf behavior (websites visited)
3. Consumer behavior (purchases)
4. Likes (see OCEAN, UEBA)
5. Duration/Attention (see UEBA)
6. habits/repetitiveness/occurrences (is an element of analysis in different AI apps/tools)
7. Unconscious, often unique data allowing identification (way of writing, mouse movements pattern, see Raj Kannan 2020)
8. social interaction incl. friendships, sexual relationships
9. mobility behavior/pattern (e.g. immediate environment – e.g. unconsciously recording the inside of houses while playing “Pokemon Go”), travel: Travel Behavior (Yu Cui et al. 2018)

3 Types of analysis

1. General (User and Entity Behavior Analytics UEBA: AI-assisted cybersecurity tools like by Gartner, Inc.)
2. True identity (e.g.: mouse movements, face recognition, find real name) (Verschuere 2016)
3. Personality profile: Big Five Personality Inventory: Openness to Experience, Conscientiousness, Extroversion, Agreeableness, Neuroticism “OCEAN” (Golbeck 2011), by only analyzing the

users' likes, Facebook can generate personality profiles (AI-Demand 2020)

4. Mobility profile/pattern
5. Health situation (health apps, ai supported disease research, see Daley 2020)
6. Job situation/job market (Talent Search People 2020 analyzes the job market, and classifies 4 different AI systems: 1. systems that think like humans, 2. systems that act like humans, 3. systems that think rationally, and 4.) systems that act rationally.)
7. Financial credit-worthiness: E.g. German Schufa company uses AI in addition to human expertise for evaluations, see Banken-Technologie 2020. Banken-Technologie 2020. Schufa's attempt to gain access to customers' bank account transfer information was discussed in the news.
8. Consumer Behavior: e.g. the "clickworker" company analyses and optimizes customers' searches in respect to a client company's goals/products with the help of AI (clickworker 2019)
9. Secrets (like adultery)

4 Unique quality of media epoch 5.0¹

1. the human switches from active to passive
2. the human switches from subject to object
3. the human becomes addicted to social media, which enhances depression (Van Den Eijnden et al. 2016, Jasso-Medrano et al. 2018, Shensa et al. 2017)
4. the human switches from puppeteer, or entity with seemingly free will, to puppet
5. nature of the internet turns from freedom to surveillance
6. direct communication turns into indirect communication (humans may not be aware of this communication/analysis)
7. explicit communication (voice, words) turns into implicit communication (preferences/thoughts/dreams/wishes/ values (first experiments with brain scanners in worker hats have started in Shanghai and Peking))
8. man-man communication turns to man-machine communication (phone bot) to machine-machine
9. 4.0 was from centralization to decentralization, 5.0 is partial centralization and partial decentralization, but also concentration

¹ I have coined the terms "media epoch 5.0" and "virtual communication" I have developed it from concepts like „Industry 4.0“ in Germany and the four media epochs Luhmann and Baecker developed (by Baecker called 1.0 ... 4.0). There are several authors speculating about the media epoch 4.0, like Ray Kurzweil. *The Age of Intelligent Machines*. 1990.

So far, mass media has been considered one-way. The interaction and processing of data of millions of individual users seemed simply too much work. In the age of virtual communication, the media epoch 5.0, mass media is individualized and interactive and therefore even more influential.

5 Types of manipulation (consciously or unconsciously, sometimes half-consciously)

1. Priming by unconscious advertisements: Influencing consumer decisions
2. Filter bubbles => supports conspiracy theories, influences judgments
3. Nature of social media: lies spread 6 times faster than truth. (Vosoughi et al. 2018).
4. Change of political attitude: Case Cambridge Analytica: Helped minority to win election by manipulating young people of majority not to vote (Do so: Don't vote campaign, Oddleifson 2020); Trump election and Brexit were won by manipulation
5. Use of private information/dependencies to obtain advantages (blackmailing for money or for conducting crimes etc.)
6. Identity theft

6 Consequences

1. Virtual Communication is mostly "hidden", the human is mostly unaware of it, but may endure the consequences (policeman may detain suspect simply because the face recognition glass recognizes a pedestrian passing by and assesses him/her as "dangerous"; loan is declined; insurance company declines to accept new customer)
2. User becomes transparent (government can fight terrorism, any user can be blackmailed, jealous spouse can check on adultery)
3. Less will to communicate and discuss (since positions are too far apart)
4. Populists and populist views gain supporters
5. Polarization of Society
6. There is an incentive not to reveal how much one knows about the object, because the object then could question the legality, the system etc.
7. Last resort, the thinking, is tackled: Machine interprets "real" attitudes, not lip-service words
8. The knowing ones (algorithms, hackers, controllers of algorithms) have power over the unknowing ones (victims)
9. Exoskeleton ethics (like points/awards for measurable performances) reduce incentives to build inner ethics

7 Simulation of the imminent future

1. The imminent future behavior of a human can be predicted
2. With many analyzed humans, the imminent future of reality can be predicted => simulation

Is this an Orwellian dystopia or reality? Some cases of the above listed phenomena have been documented. However, we are still at the beginning of “little” AI development (optimizing existing processes) and on the brink of a much more powerful development, that of “big” AI (rethinking whole industries, being able to reproduce and enhance itself). (cf. Euchner 2019).

8 Conclusion and Outlook

Data has succeeded oil as the most valuable resource for today’s economy. Big Tech companies already use users’ data and make big profits with it while legislation is delayed and national boundaries (which do not exist for the Tech companies) are struggled over.

Although input-legitimized liberal democracies and market economies, like that of the European Union, still protect privacy and data security, US- and China-based technology companies are already penetrating the European market.

We need to raise awareness and guide the youth to be careful with screen time and what they share online. We need to avoid addiction to social media.

The algorithms do not just check which film to suggest viewing next, they have started to invade the innermost sanctum of personality, our thoughts, dreams, wishes, visions, hopes, fears and secrets.

The listed consequences document a fundamental change of paradigms: The cause-based decision-making by humans with established institutions like politicians, judges etc. is being replaced with correlation-based decision-making by algorithms which often serve the profit interests of tech companies or the political interests of election-manipulators.

AI took the wrong development path, when it changed from serving humans to trying to manipulate humans for economic or political profit. When AI is used to educate citizens – like helping German customers to keep a clean credit history and a good credit score – then it changes the behavior of citizens to an exoskeletal ethic. However, animals with an exoskeleton reduce their inside muscles and develop a soft inside, making them totally incapable of living without the exoskeleton. An exoskeletal ethic, giving reward points, for example, for behavior which is deemed positive and subtracting points for behavior which is deemed negative,

deprives the human of the natural learning and developing process, in a social environment, of his responsibility and inner ethical judgment. If you were to meet a human with exoskeletal ethics and one who has inner ethics, whom would you trust more?

If we want to avoid the consequences listed in point 6, the public needs to become aware of this and nations and supranational organizations need to define legislation to a) protect privacy and data security, and b) give the user the control over his/her data including the commercial use of it where they earn a share from the profit made with the usage of his/her data.

9 Outlook

We need to accept, that the development is irreversible. Every new technology has created fears. Important is, that we become aware of the developments and adjust where the development heads into the wrong direction. We need set the right framework and incentives that the new technology stays on track to serve humanity.

New developments open new possibilities. We need to make sure that not only a few tech companies and terrorists use this powerful new technology to achieve their goals, but that the mass of smart device users emancipate themselves from addiction to and manipulation by technology and gain back their dignity, privacy and free will.

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2. Chinese Writing: Ancient Writing and Painting Tool, Writing Brush

A. Writing Brush

Public Domain license by Wikimedia. Click [https://en.wikipedia.org/wiki/Writing_Brush#/media/File:Writing] for original source.

Writing brush, a writing and painting tool originated from China, is one of the four treasures of the study, writing brushes, ink sticks, paper and inkstones. Its history dates back to the Neolithic Age, which has been 5000 or 6000 years up to now. However, the physical object of writing brush was found in a Chu tomb in the Warring States periods. (Du Xiaofeng 2019, 31)

In the Qin dynasty, writing brush had its own basic model. It is said that the General Meng Tian in the Qin dynasty who was a supervisor of the construction of the Great Wall invented the writing brush. Therefore, in the hometown of writing brush - Hengshui of Hubei province and Huzhou of Zhejiang province, people commemorate and celebrate the invention of writing brush by making dumplings and drinking on the 3rd of the 3rd lunar month. (Yan Hao 2012, 14)

In the Han dynasty, as the calligraphy grew vigorously, the making technique of writing brush has become more mature. The development of calligraphy promoted the shape of writing brush with excellent workmanship and started to pursue the decoration except for its function. The diameter of the pen-holder was from thick above to thinner below. It was no longer just a writing and painting tool, but an object worthy of appreciating and collecting. What's more, writing brush-making industry came into being and grew gradually which made writing brush-making as a professional technology. Compared with the Qin dynasty, the writing brush in the Han dynasty was made more exquisite as people paid more attention to the comfort and feeling when they used it to write or paint. (Hu Liuyang 2019, 33)

In the Wei and Jin dynasties, the process of making writing brush was fundamentally similar to that in the previous dynasties. It only had little difference in the length and diameter of pen-holder for the user's convenience. (Du Xiaofeng 2019, 35)

The Sui and Tang dynasties were the flourishing period when the writing brush-making industry developed rapidly in Xuanzhou. In the Tang

dynasty, the first professional producing place of writing brush came into being in the history, which made Xuanzhou of Anhui province play a role as the center of writing brush manufacturing all over the country. There were two masters of making writing brush. One was Mr. Chen and the other was Mr. Zhuge. The brushes produced in this place were called Xuan Chinese writing brushes and were much loved by writers, calligraphers, emperors and ministers. Materials for their head mainly was rabbit hair. For the selected superior material and exquisite workmanship, the writing brushes became tributes to the imperial household. (Du Xiaofeng 2019, 36)

By the Song dynasty, writing brush manufacturing technology reached its peak. Xuanzhou was still the center of manufacturing and many new types of brushes were produced and the classification of brushes was more specialized. However, Xuan writing brush gradually lost its former level in workmanship because every place across the country had its own way to make writing brushes. The best choice of materials for the pen heads was not only the rabbit hair any more. (Zhang Xianyun 2008, 130)

A batch of masters of making brushes appeared in the Huzhou of Zhejiang province in the Yuan and Ming dynasties, such as Wu Yunhui, Feng Yingke and Lu Wenbao. Writing brush made in this place, known as Hu writing brush, was characterized by pointed tip, even brush hair, round brush belly and flexible hair. Since the Qing dynasty, Huzhou has been the center of writing brush manufacturing. At the same time, several well-known writing brushes emerged in succession, among which writing brushes respectively made by Li Dinghe in Shanghai and made by Wu Yunhui in Jiangxi have won prizes in the international fairs. (Xu Qing 2013, 89)

In the late Qing dynasty, with the introduction of western paintings into China, traditional Chinese realistic paintings went downhill and the writing brush was renovated. There were three centers of writing brush manufacturing in the history, Hengshui, Xuanzhou and Huzhou. At present, painting brushes produced in Shanghai, Suzhou and Peking also enjoy high reputation. (Xu Qing 2013, 91)

Writing brush can be classified according to the usage, shape, material of its head and so on. Brushes can be used to write or paint. Based on its shape, there are brushes with round hair and brushes with pointed hair. What's more, materials for the head part of writing brushes includes goat hair, yellow weasel hair, black rabbit hair, pig hair, mouse mustache, and hair of buffalo's tail. According to the hairs texture, Chinese brushes can

be divided into the one with soft hair, mixed hair and hard hair. Considering the length of the tip, writing brush can be categorized as three types: small one, middle one and large one. (Wang Xiaojuan 2013, 45)

Different types of brushes may possess different functions and usages. Writers prior to the Song dynasty used brushes with hard hair to write. By the Ming and Qing dynasties, as writers wrote larger Chinese characters, brushes used by them were changed from brushes with hard hair to brushes made of goat hair, namely goat-hair brushes, because the length of goat hair was apt to write big characters. Generally, people often use brushes with hard hair to write cursive script and semi-cursive script and always use hard-hair brushes to write regular script, official script and seal script. As for choosing the tip of a writing brush, we should choose appropriate length. If the tip of a brush is long, the tip will not be easy to master, but the brush can contain a lot of ink, suitable for writing cursive script. (百度百科——毛笔)

As a tool and carrier for inheriting and promoting Chinese culture and art, writing brush has forged a unique art of Chinese calligraphy and the distinctive artistic style of Chinese painting. Each dynasty in Chinese history has witnessed famous craftsmen appearing and fine works produced, which helped form a profound cultural accumulation.

B. Terms and Expressions

笔锋 the tip of a writing brush

笔杆 pen-holder

宣笔 Xuan Chinese writing brush

羊毫笔 goat-hair brush

鼠须笔 mouse-mustache brush

C. Questions

1. What are the four treasures of the study?
2. How long is the history of writing brush?
3. When was the physical object of writing brush found?
4. How many centers of writing brush manufacturing in the history? What are they?

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3. Chinese Writing: Calligraphy

Calligraphy is regarded in China as either the art of writing or beautiful hand-writing with the brush or the study of the rules and techniques of this art. As a school of traditional art, calligraphy occupies the same position as painting in the history of Chinese art and constitutes an indispensable part of the heritage of national culture. In China many people can write a good hand, but only a few of them could become calligraphers. It takes painstaking efforts and years of assiduous practice to qualify oneself as an artist in this field. Like script, Chinese calligraphy began with the hieroglyphs and, over the long ages of evolution, has developed various styles and schools. Chinese scripts are classified into 5 categories: the seal script (*zhuan*), the official or clerical script (*li*), the regular script (*kai*), the running hand (*xing*) and the cursive hand (*cao*).

The *zhuan* script was the earliest form of writing after the oracle inscription. However, it lacked uniformity and many characters were written in variant forms, so it must have caused great inconvenience. The first effort for the unification of writing, it is said, was made during the reign of King Xuan (827-782 B. C.) of the Western Zhou Dynasty. The grand historian Shi Zhou compiled a lexicon of 15 characters to standardize Chinese writing under the script called *zhuan*. This script, often used in seals, is translated into English as the seal character, or as the “curly script” after the shape of its strokes. When the first emperor of Qin unified the whole of China under one central government in 221 BC. , he ordered his Prime Minister Li Si to collect and sort out all the different systems of writing used in the former ducal states in an effort to unify the written language under one system. What Li did, in effect, was to simplify the ancient *zhuan* (small seal) script. Today the most valuable relic of this ancient writing in the creator Li Si’s own hand was engraved on a stele standing in the Temple to God of the Taishan Mountain in Shandong Province.

The *lishu* (official script) also came into existence in the Qin Dynasty (221-207 BC.), in the wake of the *xiaozhuan* script. Although *xiaozhuan* was a simplified form of script, it was still too complicated for the scribes in the various government offices, because they had to copy an increasing amount of documents. Further simplification of *xiaozhuan* was made by changing the curly strokes into straight and angular ones. A further step away from the pictographs, it was named *lishu* because *li* in classical Chinese meant “clerk” or “scribe”.

Lishu was very close to and led to the appearance of *kaishu* - regular script. The oldest existing example of this dates back to the Wei Dynasty (220-265). The standard writing today is square in form, non-cursive and architectural in style. The characters consist of a number of strokes based on a total of eight kinds - the dot, the horizontal, the vertical, the hook, the rising, the left-falling, the right-falling and the bending strokes. Any aspirant for the status of calligrapher must start by learning to write a good hand in *kaishu*.

On the basis of *lishu* evolved *caoshu* (grass writing or cursive hand), which is rapid and used for making quick but rough copies. This style is subdivided into two schools: *zhangcao* (章草) and *jincao* (今草). It is the essence of *caoshu*, especially *jincao*, that the characters are executed swiftly with the strokes running together. The characters are often joined up, with the last stroke of the first merging into the initial stroke of the next. They also vary in size in the same piece of writing, all seemingly dictated by the whims of the writer.

The *xinshu* script or the running hand is something between the regular and the cursive scripts. When carefully written with distinguishable strokes, the *xingshu* characters will be very close to those done in the regular style; when swiftly executed, they will approximate to *caoshu* characters. Chinese masters have always compared with vivid aptness the three styles of writing - *kaishu*, *xingshu* and *caoshu* - to people standing, walking and running respectively.

One of the great masters of Chinese calligraphy is Wang Xizhi (321-379). He has exerted a profound influence on Chinese calligraphers and scholars. The story about him says that when he was young he blackened all the water of the pond in front of his family by washing his writing implements every day after practice.

Terms and Expressions

Calligraphy	n. 书法	Heritage	n. 遗产
Hieroglyph	n. 象形文字	Seal script	篆书
Clerical script	隶书	Regular script	楷书
Running hand	行书	Cursive hand	草书
Grand historian	太史	Shi Zhou	史籀
Li Si	李斯	Stele\stela	n. 石碑
Dot	n. 点	Horizontal stroke	横

Vertical stroke	竖	Hook	n. 勾
Rising stroke	挑	Left-falling stroke	撇
Right-falling stroke	捺	Bending stroke	折

Wang 王

Xizhi 羲

之

Questions

1. What is calligraphy?
2. What 5 categories are Chinese scripts classified into?
3. How did the *zhuan* script come into being? What else may it be called? What did Li Si do about it?
4. Why was *xiaozhuan* further simplified? What is *lishu*?
5. What is the regular script? How long is its history?
6. What are the characteristics of the cursive hand?
7. What is the running hand? To what do Chinese artists often compare *kaishu*, *xingshu* and *caoshu*?
8. What do you know about Wang Xizhi?

D. 《兰亭集序》（王羲之）

永和九年，岁在癸丑，暮春之初，会于会稽山阴之兰亭，修禊事也。群贤毕至，少长咸集。此地有崇山峻岭，茂林修竹；又有清流激湍，映带左右，引以为流觞曲水，列坐其次。虽无丝竹管弦之盛，一觴一咏，亦足以畅叙幽情。是日也，天朗气清，惠风和畅，仰观宇宙之大，俯察品类之盛，所以游目骋怀，足以极视听之娱，信可乐也。

夫人之相与，俯仰一世，或取诸怀抱，晤言一室之内；或因寄所托，放浪形骸之外。虽取舍万殊，静躁不同，当其欣于所遇，暂得于己，快然自足，不知老之将至。及其所之既倦，情随事迁，感慨系之矣。向之所欣，俯仰之间，已为陈迹，犹不能不以之兴怀。况修短随化，终期于尽。古人云：“死生亦大矣。”岂不痛哉！

每览昔人兴感之由，若合一契，未尝不临文嗟悼，不能喻之于

怀。固知一死生为虚诞，齐彭殇为妄作。后之视今，亦犹今之视昔。悲夫！故列叙时人，录其所述，虽世殊事异，所以兴怀，其致一也。后之览者，亦将有感于斯文。

4. Chinese Writing: The Evolution of Calligraphy

Chinese characters are semantic and phonetic symbols that form the unique art of calligraphy. The art of Chinese calligraphy has a long history. In ancient times, people kept records using pictography. Some graphical figures, such as animals or objects, slowly evolved into pictography, containing a certain abstract element. These were the initial hieroglyphs, and led to the art of calligraphy. Calligraphy and drawing are therefore considered to share the same origin.

In the autumn of 1899, the Qing scholar Wang Yirong discovered *Jiagu Wen*, or oracle-bone inscriptions. Since then, many oracle bone inscriptions and bronze inscriptions from the Shang and Zhou Dynasties, such as inscriptions on Sanshi Plate and Maogong Cauldron, were unearthed at the Yin Relic Site in Anyang, Henan Province. They have received great attention and some of them have been identified. Those thinly scattered, regular and beautiful characters are primitive works of Chinese calligraphy.

However, it was probably not until the late Spring and Autumn Period that people began to regard character writing as artistic work. The inscriptions on the bronze utensils and musical instruments excavated from the Tomb of Yi, Duke of Zeng, date back to the early Warring States Period and show that people then were aware that character writing was developing into a form of art.

The *Shigu Wen* inscriptions discovered during the Tang Dynasty were stone carvings from the Qin state in the Warring States era. They are calligraphic works of great significance. Zhang Huaijin, a calligraphic critic, extolls such stone inscriptions in *The Appreciation of Calligraphy*. After unifying the country, the first emperor of Qin ordered Prime Minister Li Si to promote the seal script used in the Qin State during the Warring States era as the standard national script. Li then invented a new type of script: *Xiao Zhuan* (small seal script), and produced Stone Inscriptions at Mt. Tai and Stone Inscriptions at Langya.

The Western Han and Eastern Han Dynasties are the climax of calligraphy. *Lishu*, or the clerical script, widely used then, followed some rules of the seal script, set the style of calligraphy for the later Wei, Jin, Southern, Northern, Sui and Tan Dynasties, and led to other scripts. Since the Sui and Tang Dynasties, this official script has never been abolished although the regular script and the cursive script have prevailed, justifying its charm as art. The most important calligraphers

of *Han Li* were Cai Yong and Zhang Zhi.

Cai Yong (133–192) was a literati and calligrapher from Chenliu (now south of Qi County of Henan Province). He served as Yilang (advisor), yet was unfortunately killed by Wang Yun because he allied himself with Dong Zhuo. Cai was good at Confucian classics, music and astronomy. He was skilled in the seal script and excelled in the clerical script. In 175, Emperor Ling of Han allowed Cai Yong and Tang Xidian to engrave *The Six Classics*. Some parts of the classics were inscribed on stone tablets and were kept in front of the gates of *Tai Xue* (imperial academy), and were known as *Xiping Stone Classics*.

Zhang Zhi (?–192), born in Jiuquan, Gansu Province, excelled in the old cursive script. Later, by simplifying the strokes of the script, he developed a new form called the modern cursive script. For this reason, he was considered the “Sage of the Cursive Script” by Wei Dan, a calligrapher of the Wei State in the Three Kingdoms Era. When the great calligrapher Wang Xizhi, commented on the calligraphy of the Wei and Jin Periods, he held the greatest esteem for works by Zhang Zhi and Zhong Yao. Indeed the cursive script of Wang Xizhi and his son Wang Xianzhi was greatly influenced by Zhang’s modern cursive script.

In the Three Kingdoms era, there were great calligraphers. For example, Huang Xiang, born in Jiangdu, Guangling (present-day Jiangsu Province), was a well-known calligrapher of the Wu state. He excelled in the old cursive script. The strokes in his “Ba Fen” (eigh-tenths) calligraphy were especially forceful. His calligraphy in such a script was praised as one of the “Eight Unique Skills” in the Wu State. In this period, two other prominent calligraphers rose to recognition: Zhong Yao and Wang Xizhi. Their calligraphic arts were highly valued by later generations.

Zhong Yao (151–230), born in present-day Xuchang, Henan, was a politician of Cao Wei. As Grand Tutor, he was good at the clerical, regular, running, and cursive scripts, and was particularly skilled in the regular script. The style of his calligraphy was simple but well organized and natural. His masterpiece was “On the Reception of Sun Quan’s Loyalty”, and what we can see of it is the duplicate of Wang Xizhi.

Wang Xizhi (303–361, or 321–379) created his style of calligraphy by absorbing the best of various calligraphers and inheriting the traditions of the Han and Wei Dynasties, which appeared grand and forceful. A versatile artist, Wang was skilled at writing in the seal, clerical, running, cursive, and regular scripts, and was superb at the cursive script. Since the era of the Six Dynasties, his calligraphy has

been imitated by later calligraphers so that he was recognized as “the Sage of Calligraphy”. His masterpieces written in the regular script include *The Huangting Classics* and “On Le Yi”. “Seventeen” (*Twenty-Eight Letters*) is known as his best work displaying the cursive style. “Preface to the Orchid Pavilion” is his most famous work incorporating the running style, which is dignified, lucid and vigorous.

Wang Xianzhi (344—386), the seventh son of Wang Xizhi, made significant innovations in the field of calligraphy. He learned calligraphy from his father in his childhood. To improve the art, he incorporated the best elements of Zhang Zhi’s works. He excelled in the regular, running, clerical, and cursive scripts, and had his distinctive style in the cursive and running scripts. His use of the writing brush was innovative and turned the previously unsophisticated, old style into a new style known for its boldness. His masterpiece in the running hand is “On Duck Head Pill”, while his best-known work in the regular script is “Nymph of the Luo River”. In addition, his “On the Mid-Autumn Festival” is also well known.

In the Northern Dynasty, tablet inscription began to grow. Tablet inscriptions from the north were as famous as handwritten books from the south. The tablet inscriptions of the Wei Dynasty, which incorporated the official script of the Han Dynasty, were unique in style, firm in composition, flowing, powerful and graceful in stroke. A large number of memorial texts and inscribed stone tablets of the Longmen Grottoes, such as *The Twenty Gems of Longmen Calligraphy*, feature vigorous strokes, latent energy and immense possibilities for change. All these achievements enabled the growth of calligraphy during the Tang Dynasty.

Terms and Expressions

Wang Yirong	王懿荣	Sanshi Plate	散氏盘
Maogong Cauldron	毛公鼎	Yi, Duke of Zeng	曾侯乙
<i>Shigu Wen</i>	石鼓文	Zhang Huaijin	张怀瓘
<i>The Appreciation of Calligraphy</i>	《书断》	Li Si	李斯
Stone Inscriptions at Mt. Tai	泰山刻石	Stone Inscriptions at Langya	琅琊刻石
Cai Yong	蔡邕	Zhang Zhi	张芝

Chenliu	陈留	Yilang	议郎
Wang Yun	王允	Dong Zhuo	董卓
Tang Xidian	堂溪典	Emperor Ling of Han	汉灵帝
<i>The Six Classics</i>	《六经》	<i>Xiping Stone Classics</i>	《熹平石经》
modern cursive script	章草	Sage of the Cursive Script	“草圣”
Wei Dan	卫瓘	Zhong Yao	钟繇
Huang Xiang	皇象	Jiangdu, Guangling	广陵江都
Yan Wu	严武	Cao Buxing	曹不兴
“Eight Unique Skills”	“八绝”	Xuchang	许昌
Grand Tutor	太傅	“On the Reception of Sun Quan’s Loyalty”	《宣示表》
Wang Xizhi	王羲之	“the Sage of Calligraphy”	“书圣”
<i>The Huangting Classics</i>	《黄庭经》	“On Le Yi”	《乐毅论》
“Seventeen”	《十七帖》	“On Duck Head Pill”	《鸭头丸帖》

“Nymph 《洛“On the 《中
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Luo 赋》 Autumn 帖》
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Festival”

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Questions:

1. Why are calligraphy and drawing considered to share the same origin?
2. What do you know about inscribed tortoise shells and animal bones unearthed at Yinxu?
3. When did character writing begin to be considered art?
4. What is *Shigu Wen*?
5. What contribution did Li Si make to Chinese calligraphy?
6. How important is *Lishu* in the evolution of Chinese calligraphy?
7. What achievements did Cai Yong and Zhang Zhi make in calligraphy?
8. Who were the greatest calligraphers during the Three Kingdoms era?
9. What achievements did Wang Xizhi and Wang Xianzhi make in calligraphy?
10. What do you know about tablet inscriptions?

Topics for Discussion

1. How did the Chinese script evolve? Could you give historical examples to show the characteristics of each category?
2. How important is Chinese calligraphy as cultural heritage? Could you cite important calligraphers of different styles?
3. With the further development of IT industry and typewriting, will Chinese calligraphy go on to degenerate?

5. Chinese Writing: Chinese Characters

Origin

hanzi, image from Baike. Click [<https://wiki.ruhr-uni-bochum.de/uvu/index.php/File:Hanzi.jpg>] for original source.

Chinese characters, also known as Hanzi (漢字) are one of the earliest forms of written language in the world, dating back approximately five thousand years. According to legend, Chinese characters were invented earlier by Cangjie (c. 2650 B. C. E.), a bureaucrat under the legendary emperor, Fu Hsi. The legend tells that Cangjie was hunting on Mount Yangxu (today Shanxi) when he saw a tortoise whose veins caught his curiosity. Inspired by the possibility of a logical relation of those veins, he studied the animals of the world, the landscape of the earth, and the stars in the sky, and invented a symbolic system called zì—Chinese characters. It was said that on the day the characters were born, Chinese heard the devil mourning, and saw crops falling like rain, as it marked the beginning of civilization, for good and for bad. (Boltz, William G. 2003)

Evolution of Chinese characters

Chinese characters from the earliest Chinese hieroglyphs to today's simple characters have undergone through a very long process of development which can be divided into two periods: ancient writing and modern writing. Associated with these two periods, Chinese characters had experienced several times of evolution into many different script forms. Oracle bone script of the Shang Dynasty (1711–1066 BC) is the earliest systematic form of Chinese characters inscribed on animal bones and tortoise shells. Then Chinese characters evolved through the bronze script of the Zhou Dynasty (1066–256 century BC), seal scrip in the late Zhou Dynasty and Qin Dynasty (221–206 BC), official script in the Qin Dynasty and the Han Dynasty (206 BC-220 AD) and regular script. Based on pictographs, Chinese characters gradually developed from the form of drawings to strokes and from complex to simple ones. (Wang Xianchun 2002)

Ancient Chinese characters

Oracle bone script

Oracle bone script (Chinese: 甲骨文, Pinyin: jiǎgǔwén) is the inscription on animal bones and tortoise shells of the Shang Dynasty (1711–1066 BC). It was first excavated by the local farmers in Xiaotun Village, Anyang, Henan Province and was sold as a kind of traditional Chinese medicine called “long” (dragon bones).

Bronze script

In the “Age of Bronze Ware” of China during the period of Shang and Zhou Dynasties, bronze ware was cast as a container, and most often as the sacrificial vessels to inscribe great events such as sacrifice, battle results, trade of slaves, etc. in a style just like the oracle bone script. In the Shang Dynasty, the inscriptions on bronze ware had very few characters, the form of which is extremely close to that of the oracle bone script. The size, complexity, formation of the Chinese characters are inconsistent. However, in the Zhou Dynasty, the characters in bronze inscriptions were simpler, and the size and formation were more fixed. The bronze inscriptions looked like drawings but had made significant progress from pictographic forms to block-shaped linear words we use today. (Yu Xinjia and Xue Ruijia, 2005)

Seal script

Toward the end of the Zhou Dynasty, a new script called the “seal script” (Chinese: 篆书, Pinyin: zhuànshū) begun to be used in Qin State. This script was usually written on bamboo slips and pieces of silk or inscribed on rocks and stones. Owing to the regular and symmetric structure, rounded and graceful lines, it is deemed to be the most beautiful style of characters in ancient China by calligraphers. It is still used for inscribing names on a seal today. There are two kinds of seal script: large or great seal script and lesser or small seal script. The large seal script (Chinese: 大篆, Pinyin: dàzhuàn) is a traditional reference to all types of Chinese writing systems used before the Qin Dynasty. However, due to the lack of research achievements and precision, scholars often avoid the large seal script, instead of using more specified terms to the examples of writing. The large seal script was widely used in many vassal states in the Spring and Autumn Period (770–476 BC). After the Qin State conquered the other six states and established the Qin Dynasty (221–206 BC), Emperor Qinshihuang unified characters in order to strengthen his control. Based on the Large Seal script and rearranging the variant forms

of characters in each state, the unified characters were decreed, called lesser or small seal script (Chinese: 小篆, Pinyin: xiǎozhuàn) which was the official style of characters in Qin Dynasty used for all the documents of the government. It was the result of the first extensive simplification and standardization of Chinese characters. Compared with the oracle bone script and bronze script, in the lesser seal script, the forms of characters were simpler, the writing method was consistent, and the character pattern was more orderly. The Ancient Writing Period, from the earliest known oracle bone script to the development of the seal script, lasted about 1, 160 years. And the lesser seal script marked the end of the ancient Chinese characters. (Wang Enquan 2006)

Modern characters

Clerical script

After the unification of China, the seal script was still popular, but could not satisfy the needs of people because of its lengthened and curved lines being written were quite time-consuming, so another faster and convenient style of writing called “clerical script” (Chinese: 隶书, Pinyin: lìshū) appeared during the late of the Qin Dynasty and the Han Dynasty (206 BC — 220 AD). In order to save time, they changed the rounded lines into straight ones which became the officially approved formal way of writing. There is also a historical legend which attributed the creation of a clerical script to Cheng Miao, who was said to have invented it on the orders of Qinshihuang. From the clerical change to the present, it has been more than 2, 200 years. This the period in the historical development of Chinese characters is still called modern because the structures of Chinese characters have remained the same until today. Although there has not been any change about the structures of Chinese characters since the clerical change, the strokes of Chinese characters have undergone two main stages: regularization and normalization. (After the unification of China, the seal script was still popular, but could not satisfy the needs of people because of its lengthened and curved lines being written were quite time-consuming, so another faster and convenient style of writing called “clerical script” (Chinese: 隶书, Pinyin: lìshū) appeared during the late of the Qin Dynasty and the Han Dynasty (206 BC — 220 AD). In order to save time, they changed the rounded lines into straight ones which became the officially approved formal way of writing. There is also a historical legend which attributed the creation of a clerical script to Cheng Miao, who was said to have invented it on the orders of Qinshihuang. From the

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Regular script

Toward the end of the Han Dynasty, the strokes with the wavy endings and some thick curvy lines seen in the clerical script became smooth and straight. This change is known as “regularization” after which the characters called the regular script (Chinese: 楷书, Pinyin: kǎishū) appeared at the end of the Eastern Han Dynasty (25–220) and replaced the clerical script to be the major font of daily writing. The regular script could serve as an example of learning by the people for generations even up to the present days because it is much simpler and easier to be written than the clerical script. So many calligraphers like Zhong Yao in the Three Kingdoms Period (220–280 AD), Wang Xizhi in the Eastern Jin Dynasty (317–420 AD), Ouyang Xun, Yan Zhenqing, and Liu Gongquan in the Tang Dynasty (618–907), Su Shi in the Song Dynasty (960–1279) contributed to the regular script as the standard for students to admire, imitate and learn. It has been the standard and formal writing style for more than 1, 800 years with the widest and longest usage.

Formation of Chinese characters

Pictograms

Contrary to popular belief, pictograms make up only a small portion of Chinese characters. While characters in this class derive from pictures, they have been standardized, simplified, and stylized to make them easier to write, and their derivation is therefore not always obvious. Examples include 日 (rì) for "sun, " 月 (yuè) for "moon, " and 木 (mù) for "tree. " (Nie Yan 2005)

Pictophonetic compounds

Also called semantic-phonetic compounds, or phono-semantic compounds, this category represents the largest group of characters in modern Chinese. Characters of this sort are composed of two parts: a pictograph, which suggests the general meaning of the character, and a

phonetic part, which is derived from a character pronounced in the same way as the word the new character represents. Examples are 河 (hé) river, 湖 (hú) lake, 流 (liú) stream, 冲 (chōng) riptide, 滑 (huá) slippery. All these characters have on the left a radical of three dots, which is a simplified pictograph for a water drop, indicating that the character has a semantic connection with water; the right-hand side in each case is a phonetic indicator. (Yu Xinjia and Xue Ruijia, 2005)

Ideograph

Also called a simple indicative, simple ideograph, or ideogram, characters of this sort either add indicators to pictographs to make new meanings, or illustrate abstract concepts directly. For instance, while 刀 (dāo) is a pictogram for "knife, " placing an indicator in the knife makes 刃 (rèn), an ideogram for "blade. " Other common examples are 上 (shàng) for "up" and 下 (xià) for "down. " This category is small, as most concepts can be represented by characters in other categories. (Yu Xinjia and Xue Ruijia, 2005)

Logical aggregates

Also translated as associative compounds, characters of this sort combine pictograms to symbolize an abstract concept. For instance, 木 (mu) is a pictogram of a tree, and putting two 木 together makes 林 , meaning forest. Combining 日 (rì) sun and 月 (yuè) moon makes 明 (míng) bright, which is traditionally interpreted as symbolizing the combination of sun and moon as the natural sources of light.

Associate transformation

Characters in this category originally didn't represent the same meaning but have bifurcated through orthographic and often semantic drift. For instance, 考 (kǎo) to verify and 老 (lǎo) old were once the same character, meaning "elderly person, " but detached into two separate words. Characters of this category are rare, so in modern systems this group is often omitted or combined with others. (Yu Xinjia and Xue Ruijia, 2005)

Also called phonetic loan characters, this category covers cases where an existing character is used to represent an unrelated word with similar pronunciation; sometimes the old meaning is then lost completely, as with characters such as 自 (zì), which has lost its original meaning

of nose completely and exclusively means oneself, or 萬 (wan), which originally meant scorpion but is now used only in the sense of ten thousand. (Liu Youxin 1998)

Chinese Characters and the Information Age

Nowadays, with the continuous development of digitization, Chinese characters have been effectively imported into various electronic media. In a sense, Chinese characters in the electronic age are also facing reform, and there will be more advanced means to promote the role of Chinese characters in the electronic information age, so that they can better serve the public. Chinese characters are undoubtedly China's most beautiful and valuable asset, representing not only a national spirit, but also the roots of the Chinese nation, the soul of China. As Mr. Yu Guangzhong once said, as long as the soul of Cangjie remains intact, the image, the magnet-like centripetal force, is bound to exist, and the memories and hopes of our ancestors will have a new anchor. (Yi Lixin 2004)

Terms and expressions

1. Oracle Bone Inscriptions 甲骨文
2. Bronze Inscriptions 金文
3. Small seal characters 小篆
4. Official script 隶书
5. Regular script 楷书
6. Cursive writing 草书
7. Cang Jie 仓颉
8. Clerical script 楷书
9. Su Shi 苏轼
10. Wang Xizhi 王羲之
11. Ou Yangxun 欧阳询
12. Yan Zhenqing 颜真卿
13. Pictograms 象形
14. Pictophonetic compounds 指事
15. Ideograph 会意
16. Logical aggregates 形声
17. Associate transformation 转注

18. Borrowing 假借

Questions

1. How many Chinese characters are there?
2. How many letters are in the Chinese pinyin?
3. How many formations of Chinese characters? What are they?

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6. Chinese Writing: Chinese Characters and Scripts

It may be Cangjie, the legendary historian under the Yellow Emperor, who collected, compiled, categorized and taught the earliest Chinese characters. According to philologists, there are six categories of characters: pictography, self-explanatory characters, associative compounds, picto-phonetic characters, mutually explanatory or synonymous characters, and phonetic loan characters. Many Neolithic pots excavated at Banpo in Shaanxi Province, Jiangzhai in Lintong, and Lü County in Shandong Province were marked with such symbols. Some of them were pictographs and had the primitive shapes of Chinese characters, proving that the characters evolved and developed as symbols and marks for our ancestors to keep records.

The oldest Chinese characters discovered so far are called *Jiagu Wen* (ancient Chinese characters carved on tortoise shells or animal bones), which were already well-developed characters at that time. Those characters were discovered in Anyang, Henan Province, which was the capital of the Shang Dynasty. Around 150, 000 shell and bone pieces were excavated. Of the more than 4, 600 distinct characters in these pieces, over 1, 000 have been identified. They all followed the six categories of Chinese characters.

Besides *Jiagu Wen*, there were also characters inscribed on bronzeware during the late Shang and early Zhou dynasties, which are known as *Jin Wen* or *Zhongding Wen*. *Jin Wen* inscriptions on bronzeware recorded important events and activities and reflected the social life of the time. Therefore they are valuable materials for studying the history of the Shang and Zhou dynasties.

Although *Jiagu Wen* and *Jin Wen* developed into a set of fairly comprehensive symbols for keeping records, there still existed many pictographic characters with strong elements of pictures. These characters were difficult to write because of their loose structures and complicated strokes, and tended to be simplified with unbending strokes and rough-and-ready structures. Up to the late Western Zhou period, *Jiagu Wen* had been made uniform to conform to one type called *Da Zhuan* (great seal script). In the Spring and Autumn Period, written languages were more widely and frequently used than ever. Due to different practices in character writing in different states, the same characters could sometimes be written in quite different ways, such as in a simplified form or in variant forms.

After unifying China and establishing the feudal centralized system, the first emperor of Qin pushed forward the development of Chinese characters by having Li Si unify the various calligraphic styles that were thriving in other states and create the standardized *Xiao Zhuan*, or small seal script, on the basis of the script of the Qin state. The newly developed script brought to an end the confusion of different forms of character writing since the Warring States Period and laid the foundation for the present regular script.

Soon after *Xiao Zhuan* became the official standard script, there arose one style called *Suti Zi* (the commoner style), which was simplified from the script of the Qin state and used among the common people. Although *Xiao Zhuan* was neater than the earlier scripts, it was still troublesome for the common people. Even though it was not of the highest standard, many people preferred using *Suti Zi*, because it could be written more quickly and conveniently. Eventually some official documents came to be written in *Suti Zi*. This script came to be called *Lishu* (clerical script). A prisoner called Cheng Miao collected and organized *Suti Zi* characters. As prisoners then were called *Tu Li*, this *Suti Zi* was named *Lishu*. The new script received the support of the first emperor of Qin, and was widely used as the supplement for the small seal script. The *Lishu* of the Qin Dynasty is called *Qin Li* (Qin clerical script) or *Gu Li* (Archaic clerical script), while that of the Han Dynasty is called *Han Li* (Han clerical script) or *Jin Li* (Modern clerical script).

In the script of *Lishu*, previously fat and curved strokes were revised and modified to be flat, upright and horizontal. It completely changed the numerous original pictographic features and made the Chinese script more symbolic. *Lishu* was the main style during the Han Dynasty. Based on the clerical script, an early form of cursive script called *Zhangcao* or old cursive script appeared in the late Qin and early Han periods. Its strokes were linked together. Its horizontal strokes still ran upward, while the ends of its left-falling stroke and right-falling stroke retained the clerical style.

After the Eastern Han Dynasty and the Cao Wei State, a new style of script known as *Kaishu* came into being, evolving from the clerical and clerical cursive scripts. The regular script, or standard script, further developed during the Sui and Tang dynasties and became a widely recognized style. As the name suggests, it is “regular,” with each of the strokes placed slowly and carefully, the brush tip lifted from the paper, and all the strokes distinct from one another.

The running hand appeared after the regular script. Its style was

between the regular script and the cursive script. Different from other scripts, it did not have a specific style of its own. The strokes were rather flexible and natural. When carefully written with distinguishable strokes, the *Xingshu* characters will be very close to the regular style; when swiftly executed, they approach the *Caoshu* or cursive hand. Since the Jin Dynasty, most master calligraphers excelled at the running hand.

After the invention of printing technology, the regular fonts were normally used in printing books. Between the late Ming and early Qing dynasties, there appeared a new style of characters: square-shaped characters featuring light horizontal strokes and heavy falling strokes. It is a variant of the regular script. Since the square-shaped script developed from the printing fonts of the Song Dynasty, the type of script is therefore called the Song typeface, as is widely used in printing newspapers and books nowadays.

Terms and Expressions

Ca 仓 Pi 象
ng 颀 cto 形
jie gr 字
ap
hy
&
sel
f-
ex
pla
nat
or
y
ch
ara
cte
r

ass 会 m 指
oci 意 ut 事
ati 字 ual 字
ve ly
co ex
m pla

po nat
un or
d y
ch
ara
cte
r

pic形 ph假
to-声 on借
ph字 eti字
on c
eti loa
c n
ch ch
ara ara
cte cte
r r

sy转 Ba半
no注 np坡
ny字 o
m
ou
s
ch
ara
cte
r

Jia姜 Lü莒
ng寨 Co县
zh un
ai ty

Jia甲 An安
gu骨 ya阳
W文 ng
en

Jin 金 Zh 钟
W 文 on 鼎
en gd 文
in
g
W
en

Da 大 Xi 小
Zh 篆 ao 篆
ua Zh
n ua
n

Su 俗 Li 隶
ti 体 sh 书
Zi 字 u

Ch 程 Tu 徒
en 邈 Li 隶
g
Mi
ao

Gu 古 Jin 今
Li 隶 Li 隶

Zh 章 Xi 行
an 草 ng 书
gc sh
ao u

re 楷 So 宋
gu 书 ng 体
lar ty
scr pe
ipt fac
e

Questions:

1. Who is the legendary inventor of Chinese characters?
2. What are the six major categories of Chinese characters? Could you give examples of each category?
3. What do you know about *Jiagu Wen*?
4. What is *Jin Wen*? Why are *Jin Wen* inscriptions historically important?
5. Why did the Qin court standardize character writing under *Xiao Zhuan*?
6. Why did many Qin people prefer *Suti Zi* to *Xiao Zhuan*?
7. What is *Lishu*? What categories may it fall into?
8. What is Kaishu characterized by?
9. What is *Xingshu*?
10. What is the Song typeface?
11. What other scripts do you know?

7. Globalization: The Eastward Spread of Western Learning

In the second half of the 16th century, foreign missionaries from the Society of Jesus came to China. They spread religious doctrines on the one hand and introduced on the other hand works on astronomy, mathematics, physics, geography, paintings, and music to China. Meanwhile, they brought to the West Chinese Confucian and Daoist doctrines, and made contributions to cultural exchanges between China and the West. The following are introductions to some of them.

Matteo Ricci (1552-1610), an Italian, came to Guangzhou by sea in the 9th year of Emperor Wanli (1583). He worked as a missionary for 15 years in Guangdong, where he became fluent in the Chinese language and immersed himself in the study of Confucian classics. He was not only an expert in theology but also knew a great deal about astronomy, mathematics, geography and philosophy. He brought with him advanced scientific and cultural knowledge of Europe at the height of the Renaissance so that there was a high tide of “the eastward spreading of western learning” a few years after his arrival in Peking. **Xu Guangqi** (1562-1633), a Chinese scholar, had frequent discourses with Matteo Ricci and studied hard in western learning. He translated 6 volumes of *The Elements* together with Matteo Ricci and introduced the fundamental theories of Euclid’s *Geometry*. The book was reprinted again and again and became a classic. This translation created for the first time technical terms for the geometric nouns of point, straight line, plane, curve, quadrilateral, polygon, parallel lines, diagonal line, right angle, and obtuse angle, which are still in use today.

Matteo Ricci also drew many world maps, the most popular of which, “Great Universal Geographic Map”, was printed and published by **Li Zhizao** (1565-1630) in the 13th year of Emperor Wanli’s reign (1602). That world map shocked all Chinese officials and scholars who saw it, because it broke free from the traditional Chinese thinking that the sky was round while the land was square. It was presented to the Ming emperor and greatly broadened the vision of the Chinese people.

In the 2nd year of Emperor Chongzhen’s reign (1628), Xu Guangqi was asked to supervise the writing of the almanac. Xu and Li Zhizao invited scholars of western calendars to take part in this project. With the help of these western scholars, 137 volumes of 46 categories were compiled and translated under the title *The Chongzhen Almanac*. These books made a detailed introduction to such European astronomical

works as *Concerning the New Phenomena in the Ethereal World* by Tycho Brahe, *De Revolutionibus Orbium Coelestium* by Copernicus, and *Laws of Planetary Motion* by Johannes Kepler. Unfortunately, the Ming Dynasty collapsed before these books were published. In the early Qing Dynasty, J. A. Schall Von Bell revised the books and had them published under the title *The New Western Calendar*.

Of all the Qing emperors, Kangxi (1654-1722) was the most interested in western learning. **Ferdinand Verbiest** (1623-1688) won His Majesty's trust and was appointed Vice Minister of Engineering. From him, Kangxi learned that western people had more precise and practical knowledge. Thus he asked Verbiest to make new instruments for astronomical observation, and decided that westerners should be responsible for the compilation of astronomical yearbooks. Under the influence of Verbiest, he not only promoted the learning of western mathematics, but also learnt it himself. Meanwhile priests **Joachim Bouvet** (1656-1730) and **Jean-François Gerbillon** (1654-1707) explained western scientific knowledge and medicine to Kangxi, who carefully read the teaching materials of western medical science they had compiled and translated. At His Majesty's request, western priests proficient in medical skills came to China one after another. That was the start of the spread of western medicine in China. During his inspection tour to the southern part of China, Kangxi even asked Joachim to accompany him and teach him knowledge of western medicine along the way.

Kangxi attached great importance to western science and technology, but he also kept a close watch on these foreign priests. He allowed them to preach in China, but prevented them from setting up churches in various provinces. During the reign of Emperor Yongzheng, the Qing government stipulated that apart from the priests working in Peking, all those in various provinces should settle down in Macau or return to their home countries. Yet during the reign of Emperor Qianlong (1711-1799), western priests preached all over China, collecting confidential information, and even ganged up on local officials to exploit the masses. In the 50th year of Qianlong's reign and the 6th year of Jiaqing's reign, the Qing government worked out regulations to punish those priests who had committed such crimes. Western priests met with severe restrictions before the Opium War (1840) and cultural exchanges between China and the west were also cut off.

Terms and Expressions

M 利 E 万
att 玛 m 历
eo 寔 pe 皇
Ri ror 帝
cci W
anl
i

Xu 徐 Th 《
Gu 光 e 几
an 启 El 何
gq em 原
i ent 本
s 》

Eu 欧 Ku 《
cli 几 ny 坤
d 里 u 與
得 Wa 万
ng 国
uo 图
Qu 》
an 》
tu

Li 李 Th 《
Zh 之 e 崇
iza 藻 Ch 禎
o on 历
gz 书
he 》
n 》
Al
ma
na
c

Ty 第 De 《
ch Re

o 谷 *vol* 天
Br. *uti* 体
ah 布 *on* 运
e 拉 *ib* 行
赫 *us* 论
Or
bi 《
um
Co
ele
sti
um

Co 哥 *La* 《
pe 白 *ws* 行
rni 尼 *of* 星
cu *Pl* 运
s *an* 动
eta 定
ry 律
M
oti 《
on

Ke 开 J. 汤
ple 普 A. 若
r 勒 Sc 望
hal
l
Vo
n
Be
ll

Mi 羅 *Th* 《
ch 明 *e* 西
ele 堅 *Ne* 洋
Ru *w* 新
gg *We* 历
ler *ste*

i rn »
Ca
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Fe 南 Vi 工
rdi 怀 ce 部
na 仁 Mi 侍
nd nis 郎
Ve ter
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Jo 白 Je 张
ac 晋 an 诚
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Questions:

1. When did the first group of Western missionaries come to China? What role did they play in Sino-European exchanges?
2. What contribution did Matteo Ricci make to Sino-European exchanges? How important was the translation of *The Elements*?
3. How important to China was Matteo Ricci's "Great Universal Geographic Map"?
4. What Western works did Xu Guangqi and Li Zhizao help to translate into Chinese?

5. Why did Kangxi appoint Ferdinand Verbiest Vice Minister of Engineering?

6. How did Western medicine spread to China?

7. How did the cultural exchanges between China and the West come to be cut off?

8. What do you know about George McCartney's visit to the Qing court?

8. Globalization: The Westernization Movement

After the Second Opium War (1856-1860), Yi Xin (Prince Gong) and local officials realized that China had lagged far behind the West in weaponry and military technology, and advocated learning advanced production technology and troop training methods from the West so as to build a modern national defense. Known as the School of Westernization, these people launched a movement to learn from Western powers. Under the signboard of “self-improvement”, they at first bought foreign machines, studied western technology, and set up war industry enterprises. Representatives of this school included Zeng Guofan, Li Hongzhang, Zuo Zongtang, Zhang Zhidong and others.

Zeng Guofan (1811–1872) made great contributions to the defeat of the Taiping Heavenly Kingdom and enjoyed the trust of Dowager Empress Cixi. While putting down THK, he set up small-sized munitions factories to make rifles and guns. Later in Anqing, Anhui, he founded an ordnance institute to develop firearms effectively. Later, **Li Hongzhang** (1823–1901) became one of the major decision-makers in military and foreign affairs in the Qing government. While suppressing THK, he also set up some small-scale munitions factories to manufacture firearms. After that, he moved part of the equipment to Shanghai and purchased more foreign machinery and steel. With over 2,000 workers, Jiangnan Manufacturing Bureau was well appointed and had a careful division of labor, including the sub-bureaus of machinery, carpentry, casting, wrought iron, firearms, gunpowder, cartridges, shells, submarine mines, steelmaking, and so on. There were also a Translation Bureau, a Machinery Academy and an Arsenal Academy, all of which were new at that time.

Yet, run with funds allocated by the Qing government, it was like a government department manipulated by feudal bureaucrats who gave no consideration to cost, technological renovation or the quality of products. The shell copper hoop it produced was of such poor quality that the firing speed was slowed down, bringing heavy losses to the Beiyang Fleet during the 1894 Sino-Japanese War. Besides, the Qing court feared that the court would have less power than outsider officials, since the modern war industry was under the control of Han people. So in 1867, a Manchu official was sent to prepare for the establishment of Tianjin Tianjin Manufacturing Bureau. Without any specialized knowledge, he entrusted a British man, J. A. T. Meadows, to take care of the preparation work, which lasted as long as 4 years and cost a great deal of money.

When taking it over, Li Hongzhang dismissed Meadows and reorganized it so that it became a center of westernization in North China in the early 1880s.

Holding high the banner of “seeking wealth”, the School of Westernization also developed some civilian industries to support the war industry. Shanghai Merchants Steamship Bureau and Tianjin Kaiping Coal Mining Company were large in scale. In the former, there were more than 30 steamships, forming a strong fleet of merchant ships. For a long time, it underwent rapid development. From 1873 to 1893, it made a profit of over 6 million dollars, most of which became the private property of Li Hongzhang. Besides providing coal to relevant departments at home, the latter also sold coal in the market. Good in quality but low in price, it soon replaced foreign coal in the market of Tianjin. In 1900, it was taken over by the British.

Zhang Zhidong (1837–1909) founded Weaving Bureau to supervise the textile industry in Guangzhou. It made raw cloth, twill and cotton print, and sold its products to other provinces. In 1889, when appointed Governor-General of Huguang, he moved the equipment he had bought from foreign countries to Wuhan, bought new machines and created a steelworks plant there. In 1893, Hanyang Iron Works was set up, with two blast furnaces, two converters, one open hearth, and equipment to roll on iron tracks. It employed more than 3, 000 workers and had a daily output of over 50 tons of iron. It was the first modernized iron and steel industry in China. Later on, Zhang also ran Daye Iron Mine and Pingxiang Coal Mine to provide raw materials and fuel for production.

Zuo Zongtang (1812–1885) founded Fuzhou Shipping Bureau in 1866 and recruited foreigners who were arrogant and profiteering because of their expertise. In 1873, however, all foreign employees were dismissed. Later, when new technology was developed, a few foreign employees were temporarily employed. In 1888, the armored ship Pingyuan was manufactured by the Chinese workers themselves, and it performed as well as the warships that the Beiyang Fleet had bought from abroad. During the naval war of 1894–1895, the Pingyuan shocked the enemy by hitting the submarine Matsushima, the Japanese flagship, with its cannons. By the way, **Ding Ruchang** (1825–1882) helped Zeng Guofan and Li Hongzhang a lot with their westernization movement.

Unfortunately, the Westernization Movement failed to save China.

Terms and Expressions

Yi (the 洋
Xi 恭 Sc 务
n 亲 ho 派
王 ol
) of
奕 est
沂 er
niz
ati
on

An 安 Jia 江
qi 庆 ng 南
ng na 制
n 造
M 局
an
uf
act
ur
e
Bu
rea
u

Tr 翻 M 机
an 译 ac 械
sla 馆 hi 学
tio ne 馆
n ry
Bu Ac
rea ad
u em
y

Ar 擦 Sh 上
se 炮 an 海
nal 学 gh 招
Ac 堂 ai 商
ad M

em erc 轮
y ha 船
 nts 局
 St
 ea
 ms
 hi
 p
 Bu
 rea
 u

Ti 天 Bu 轮
anj 津 rea 船
in 开 u 招
Ka 平 for 商
ipi 平 In 局
ng 煤 vit
Co 矿 in
al 公 g
Mi 司 M
ni erc
ng ha
Co nts
m to
pa Op
ny era
 te
 St
 ea
 ms
 hi
 ps

W 织 Ha 汉
ea 布 ny 阳
vi 官 an 铁
ng 局 g 厂
Bu Iro
rea n

u W
or
ks

Da 大 Pi 萍
ye 冶 ng 乡
Iro 铁 xia 煤
n 矿 ng 矿
Mi Co
ne al
Mi
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Fu 福 Pi 平
zh 州 ng 远
ou 船 yu 号
Sh an
ip 政
pi 局
ng
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M 松 Di 丁
ats 岛 ng 汝
us 号 Ru 昌
hi ch
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g

Questions:

1. What do you know about the historical background of the Westernization Movement?
2. What banners did the School of Westernization hold up?
3. What did Zeng Guofan do for the Westernization Movement?
4. What war industries did Li Hongzhang establish?
5. Why were most of the modern industries of Qing ineffective?

6. What civilian industries were established during the Movement?
7. What contributions did Zhang Zhidong make to China's industries?
8. What did Zuo Zongtang do for the Movement? What do you know about the warship Pingyuan?
9. What other Qing generals and courtier contributed to the Movement?
10. What lessons can we learn from the Westernization Movement?

Topics for Discussion

1. What do you think of Zhang Qian and his western expeditions?
2. What do you think of Zheng He's western voyages? What would happen if his fleet was bound for America?
3. How did modern Western learning spread into China? How important was it for China's modernization?
4. Why couldn't the Westernization Movement save China ultimately?

9. Global Impact of Chinese Language

an analysis of the International influence of Chinese

To enhance the International influence of Mandarin and Chinese,we should allow and encourage the use of the global universal platform to increase the links between Chinese and other languages,so as to enhance the pivotal position of Chinese. Mandarin is the most widely spoken language in the world, but English is undoubtedly the world's most common channel of communication. We usually associate the importance and influence of a language with how many people use it or with National Strength,especially economic ability. But a group of researchers, including MIT and Harvard,found that beyond these factors,whether a language can connect across regional borders and act as an information hub can dominate its international influence. Having this pivotal position has far-reaching implications. If the same physics genius was born in an English-speaking country or spread innovative concepts in English,his reputation would be easier to rise and his ideas would be more widely recognized. If China wants to enhance its international position and influence, it needs to translate more international information and knowledge into Chinese and integrate into the global communication platform. How do you define the influence of a language? In terms of the number of people who speak the language,Putonghua is definitely the first.

table 1: the most commonly spoken languages in the world (by percentage of the mother tongue of the global population)

table 2: the world's most common languages (by total number of mother tongue and second language of the global population)

There is no doubt that English is far more popular with foreign

language learners than Mandarin. One might believe that the strength of the economy is far more important than the number of people who speak a language as a mother tongue or a foreign language. While this makes some sense, it does not fully explain the status of a language.

Table 3: gross domestic product

If we look at the gross national product alone and integrate the economies of all English-speaking countries, it is obvious why English is among the top. However, although the gross national product of Italy and India is similar, and the number of people who speak Hindi is far higher than that of Italian, those who intend to learn a foreign language have a far higher chance of choosing Italian than Indian. It may be necessary to reflect on how to define the importance and influence of a language. Language, like money, is a currency and a tool. Money simplifies economic transactions, while language facilitates the flow of information and communication. A currency in global circulation, widely used by many countries for international pricing and collection, and supported by the central bank of the issuing country. A language widely used in the world, widely used by many people to contact and Exchange messages, and has a large number of data messages to support. For example, if a Finland scholar wants to discuss finance or computers with a Malaysia scholar, they will mostly choose English over French or Chinese, because English has a far broader literature on the subject. If a language can provide a large amount of data and literature, it can also help to enhance its international hub position and influence. Scholars at MIT and Harvard measure the influence of a language based on international information hubs. They use three channels to collect data to measure the frequency of language use worldwide. These three channels include translated books, Wikipedia and Twitter, an online

social platform that covers both traditional and electronic information. Not surprisingly, English has left other languages far away, and has far more traffic with other languages in the world than other languages. English has the largest number of books and books translated into English, and Wikipedia data, or messages sent by Twitter or forwarded in other languages, also wins. In addition to English, there are secondary hubs in German, French, Russian and Spanish. This group of languages is also widely used as a communication tool by other non-native speakers. At the same time, the languages of Arabic, India and Mandarin, which have large populations as their mother tongue or major languages, are not widely used as communication tools. To spread a message or concept widely, using English is far more effective than using Chinese. The study also found a positive relationship between the influence of a language and the number of celebrities who speak it as their mother tongue. In other words, the more influential a language is, the more prominent people use it as their mother tongue. The researchers used two methods to define what is known: The first is whether the person's profile appears on Wikipedia in more than 26 languages, and the second is whether the person has been included in the authoritative book "Human achievement." The book, published in 2003 by Charles Murray, an United States political scholar, details people who contributed to mankind from 800 B.C. To 1950. It covers Chinese literature and physics.

Table 4: number of eminent persons by country

Table 5: number of prominent figures (by language)

Statistics show that the influence of a language has a great relationship with the number of celebrities who rely on the language. All other things being equal, a native speaker of English has a better chance of success and fame than a speaker of other languages. Steve Jobs, the

founder of Apple Computer, might not have been as successful and well known as he is today if he spoke Japanese, Russian or Chinese, and Apple might not have been known globally. The "information base" accumulated and possessed by a language can be used as an independent and important factor in determining its influence. Similar to a country's economic situation, an information base can have complementary positive effects and promote the cultural and political influence of the economic system or country. Each language contains a unique framework of thinking, and the more influential a language is, the more dominant the International agenda is for countries that rely on it as their mother tongue or primary tool. From Roman times until the eighteenth century, Latin was the most authoritative common language in Europe, although it was not common among the people. At that time, the powerful and knowledgeable people relied on them as tools for communication. At that time, all kinds of knowledge in Europe were recorded and conveyed in Latin, and over the years, Latin materials were stored in extensive and profound databases.

A virtuous circle has consolidated its position. Even now, many scholars still study this article. Some may think that the MIT and Harvard studies are biased, because Wikipedia and Twitter are both English-language platforms. But these platforms are the data and communication conduits that are now widely used in all languages. If China wants to enhance the International influence of Mandarin and Chinese, and hopes that Chinese can provide complementary and benign interaction with economic development, the simplest answer is to translate a large number of foreign documents into Chinese, translate more Chinese documents into multiple languages, and allow and encourage the use of global common platforms to increase the links

between Chinese and other languages, thus enhancing the pivotal position of Chinese. If you want a horse to be good, you must feed it grass. The grass that Mandarin and Chinese need is all kinds of literature information and international network connection around the world.

To create conditions for Chinese as the main language of international scientific exchanges to discuss whether Chinese can become an innovative scientific language and whether using Chinese is unfavorable to scientific exchanges. The language, grammar and expression differences caused by history, customs, culture, geographical environment and other reasons in various ethnic groups and countries in the world are exactly the same as the language function as a tool for ideological and emotional communication. However, if a national language wants to become a common language in the world, it will be restricted by many conditions. In the 19th century, a Poland ophthalmologist spent ten years creating "Esperanto" in 1887, based on the Indo-European language family, with the aim of removing language barriers to international communication. He hoped that with the help of this "international Mandarin," mankind will achieve mutual communication and understanding among all ethnic groups in the world, eliminate hatred and war, and realize a society of great harmony with equality, fraternity and friendship. However, this good wish is still difficult to realize. Today, fewer than 1000 people speak Esperanto as their mother tongue, and only 100000 to 2 million people are estimated to be fluent in Esperanto. The use of language has its National, regional, habitual and traditional characteristics; It is difficult to achieve by artificial push alone.

Scientific and technological knowledge and vocabulary is the result of the accumulation of research and practice of all mankind. It requires

cross-border cooperation, exchange and learning. Although the written languages used by various countries and nationalities are different, their meanings and definitions are common.

At present, many scientific vocabulary, rules and definitions have historically changed from Latin. Newton's scientific articles are all written in Latin, and the influence of ancient Greek civilization on human civilization is also expressed in Latin. In the early practice of human social science, Latin was the dominant language, and most of the scientific enlightenment thoughts developed on the basis of Latin. Later, some countries emphasized the use of their own languages. By the 19th century France had a great influence. For a period of time, social activities and exchanges in French became a symbol of identity, status and upbringing. After the 20th century, especially after the Second World War, due to the rise of the National Strength of the United States and its increasing influence on science, English has gradually become the main language for publishing and communicating scientific papers in the field of natural science, which is of course a gradual process of evolution.

Early Germany's Humboldt Foundation also required funded foreign scholars to understand German, but gradually gave up. Therefore, which kind of written language becomes the main language of scientific exchange is more the result of the accumulation of scientific and technological, economic and military strength. At present, the United States is still the one that has won the most Nobel Prize and published the most papers and patents. If you want to accept the influence of American science, you can not learn English. This is not transferred by human will.

I think the most terrible thing in this process is the enslavement of

a nation's language. India is typical. Even the official language is English. Of course, this is related to the history of the Indian nation and the disunity of its national language (Hindi is only a part of the language used by Indians). As for which written language is more conducive to scientific communication and innovation, this is not a question. Any language can be used as a tool for scientific communication and recording. Any language is a communicative tool formed by the accumulation of history and culture for a long time.

China is the only country in the world where the ancient civilization has never stopped, which is related to the unification of Chinese characters as early as 2200 years ago. Although there are many local dialects in China, the use of characters is exactly the same, so we basically maintain the unified state of our country and nation. However, China's written language is not static, from ancient times to now has a great development. Despite the great changes, the Chinese language has never been abandoned or stagnated, mainly due to the self-esteem and self-confidence of the nation. Judging from the current historical development trend, Chinese is likely to become the common written language for scientific and technological exchanges. The background is that China's National Strength is continuously improving, the total economic volume has occupied the second place in the world, the investment in Science and Technology, the number of patent applications and the publication of scientific and technological papers have also occupied the second place in the world, and more and more people in the world are learning Chinese. All these are conducive to Chinese as the main language for international scientific and technological exchanges. At present, we have to admit that there is still a certain gap between our overall level of Science and Technology and

the international level, and the status of English as the main language of International Science and Technology exchanges will be difficult to change for a long time.

However, while clearly aware of this, we should also take into account the National self-esteem and self-confidence. To this end, we can take some appropriate measures, such as holding international scientific and technological academic conferences in China to encourage bilingualism, at least not to use English as a single language. In addition, it is necessary to encourage the publication of scientific and technological papers in Chinese (with English abstracts), pay enough attention to Chinese scientific and technological journals, change the tendency of only funding English scientific and technological journals, at the same time, the evaluation of scientific and technological papers should not rely too much on SCI factors, the teaching of scientific and technological subjects in universities should not emphasize too much on English teaching, and encourage the recruitment of foreign students.

As long as these policies are adhered to for a long time, with China's economic strength, scientific and technological strength, and teaching ability reaching the world's first-class, Chinese characters and languages will naturally become one of the main written languages for international scientific and technological exchanges. China is estimated that about 50000 students in grades 7 to 12 in public and private schools in the United States are learning Chinese. In 2000, the number was only 5000.

Learning Chinese has become a popular trend in the United States. United States from the Council on the teaching of foreign languages estimate that about 50000 students in grades 7 to 12 are learning Chinese in public and private schools in the United States. In 2000, the number

was only 5000. In just six years, the number of American students studying Chinese has been ten times that of the original. United States learn Chinese a teacher stands on a podium to teach Chinese at Brookline High School in Massachusetts.

"Chinese is a language that pays attention to tone. You can't just write down the words, you must also know what each word means in its context. Otherwise, the word 'rabbit' becomes 'bald'. What a mess!"

Under the podium were 20 teenage students. They want to learn Chinese for different reasons. Student Dori Samet, 15, is from Israel. "If I were to start my own business China would obviously be the ideal place," he said. "Alex Kozakov, 14, already speaks Russian fluently and hopes to become a diplomat. "If you want to be a diplomat, Chinese is very useful," Kozakov said."

There are also six Asian students here. Among them, Matt Lin and Andrew Young said they learned Chinese to communicate with their families. "China culture does not just belong to the Chinese. It is important for China to go to the World. "Said the teacher.

There are reasons for the "Chinese fever"

Reuters reported on the 23rd that the "Chinese fever" continues to heat up in the United States, which is a sign of China's rising international influence. More and more Americans are taking the initiative to learn Chinese, which is closely related to China's rapid economic development. In addition, as the world's most widely used language, Chinese itself has its own charm. Americans are also interested in how such an ancient language can survive, still spoken by more than 1.4 billion people.

Marty Abbott, head of the United States Council on foreign

language teaching, concluded that Chinese's greatest appeal to Americans is: There are too few people in the United States who master Chinese. In China's growing rise as a world power, mastering Chinese means increasing competitiveness, and learning Chinese can give yourself a significant advantage over others in job hunting.

In the Greater Boston area alone, the number of middle schools teaching Chinese has increased from one in 1983 to eight, said Yulan Lin, director of the Boston world language program. This year alone, four schools in Boston have added Chinese courses. Not only that, starting in May 2007, the United States College Council will also include Chinese as a subject in the higher employment examination. The committee's 2004 survey found that 2400 of United States's 14000 colleges and universities were interested in teaching Chinese.

Scarcity of Chinese talents

There are so many schools interested in Chinese, but the United States Asia Society says many lack teachers who are proficient in Chinese and the necessary teaching materials for classes. The "Chinese fever" in the United States has made the supply of Chinese teachers and textbooks in short supply. Marty Abbott, head of the United States Council on foreign language teaching, also acknowledges that no one expected the number of people hoping to learn Chinese to grow so fast. Thomas Martz, director of the higher employment Examination Program, said: "So many schools have expressed interest in offering Chinese courses that we have no time to prepare."

In addition to schools, Chinese-speaking officials within the U.S. Government are also scarce. "In government posts, we don't have enough Chinese talents. This is very important." Abbott said with

concern. The U.S. Government has also seen the importance of the problem and has planned to allocate \$1.3 billion over six years to support the Chinese language teaching program.

10. Global Impact of Chinese Culture

For thousands of years, the ancient Chinese culture has been a mysterious treasure to the world, especially to the West. In the 21st century, with the rapid improvement of China's national status and economic strength, the global impact of Chinese culture is becoming more noticeable.

Culture could relate to all aspects of a country's social life, which is embodied in literature, values, arts, lifestyle, history, local customs, religious beliefs and so on. Due to the limited space, this essay will focus on several aspects.

A. Chinese Literature

To evaluate the global impact of Chinese Literature, a core criterion is to analyze the spread of Chinese literature abroad. In order to learn about such impact, we should concentrate on the data about collections of Chinese literary works around the world.

OCLC (Online Computer Library Center), as one of the non-profit organizations with large coverage, can provide the collection data of all library systems worldwide. Although the data of OCLC cannot fully cover all libraries across the world, it can basically measure the scope of

influence of Chinese literature in today's world. Based on the data of OCLC, the following chart summarized the top 30 of Chinese literary works collected by more than thirty libraries around the world.

**Top 30 Chinese works most collected worldwide
between 2000 to 2011**

排名	书名	作者	出版社	出版时间	收藏图书馆数量
1	狼图腾	姜戎	长江文艺出版社	2004	150
2	兄弟	余华	上海文艺出版社	2005 /2006	143
3	秦腔	贾平凹	作家出版社	2005	129
4	高兴	贾平凹	作家出版社	2007	120
5	中国式离婚	王海鸰	北京出版社	2004	119
6	藏葵	杨志军	人民文学出版社	2005	116
7	鲁迅小说选	鲁迅、 杨宪益 (编)	外文出版社	2000	114

8	山楂树之恋	艾米	江苏文艺出版社	2007	112
9	借我一生： 记忆文学	余秋雨	作家出版社	2004	108
10	1988：我想 和这个世界 谈谈	韩寒	国际文化出版公司	2010	106
11	小姨多鹤	严歌苓	作家出版社	2008	102
12	遍地枭雄	王安忆	文汇出版社 上海文艺出版社	2005	100
13	雷雨	曹禺 王佐良 (编)	外文出版社	2001	98
	笨花	铁凝	人民文学出版社	2006	98
14	三国演义	罗贯中	湖南人民出版社 外文出版社	2000	97
15	和我们的女 儿谈话	王朔	人民文学出版社	2008	96
	莲花	安妮宝	作家出版社	2006	96

		贝			
16	启蒙时代	王安忆	人民文学出版社	2007	94
	如焉	胡发云	中国国际广播出版社	2006	94
17	空山：机村传说	阿来	人民文学出版社	2005	92
18	我叫刘跃进	刘震云	长江文艺出版社	2007	91
19	蛙	莫言	上海文艺出版社	2009	89
20	刺猬歌	张炜	人民文学出版社	2007	87
	金婚	王宛平	作家出版社	2007	87
21	憩园	巴金	外文出版社	2001	86
	手机	刘震云	长江文艺出版社	2003	86
22	新闻界	朱华祥	中国广播电视出版社	2003	86
23	乐府	杨宪益 (编)	外文出版社	2001	81
24	林家铺子、 春蚕	茅盾、 杨宪益	外文出版社	2001	80

	茶馆	老舍、 霍华	外文出版社	2001	80
	楚辞选	屈原、 杨宪益	外文出版社	2001	80
25	伊人，伊人	梁晓声	湖南文艺出版社	2006	77
	大浴女	铁凝	春风文艺出版社	2000	77
26	女神	郭沫若	外文出版社	2001	76
	一句顶一万 句	刘震云	长江文艺出版社	2009	76
27	宋明平话选	冯梦 龙、凌 濛初 杨宪益 (编)	外文出版社	2001	75
	深牢大狱	海岩	作家出版社	2003	75
	舞者(冰 卷)	海岩	作家出版社	2007	75
28	誓鸟	张悦然	光明日报出版社	2006	74
29	病相报告	贾平凹	上海文艺出版社	2002	73

30	诗经	野莽、 杨宪 益、戴 乃迭 (编)	外文出版社	2001	71
	杜拉拉 3: 我在这战斗 的一年里	李可	江苏文艺出版社	2010	71

The above 42 books are the most widely spread Chinese literary works between 2000 to 2011, which can be seen as the basic appearance of Chinese literature in the world. Among them, we can notice that there are Chinese ancient classics like *the Romance of the Three Kingdoms*、*The Songs of Chu*, Chinese modern literary works like *Thunderstorm*、*Teahouse*, and some works welcomed by the youth like novels of Han han and Zhang Yueran.

The way that Chinese Literature got its global impact can be divided into three points: First, with going abroad, the Chinese classics have accumulated its popularity. Chinese ancient classics, represented by *the Romance of the Three Kingdoms*、*The Songs of Chu* and *the Book of Songs*, have begun to go abroad through various channels 400 years ago.

Moreover, the works of some famous modern writers like Lu Xun, Cao Yu and Mao Dun, have been the main objects for external communication since the founding of people's Republic of China to 1979. Second, the influence of media. The reason why Yu Hua's work *Brothers* has won the favor of 143 libraries in the world, except its high quality, is that Yu's former work *To Live* has got lots of international awards when adapted into a film by Zhang Yimou. And this kind of situation is very common. Third is that the domestic popularity of some writers' works has spread abroad. Some writers like Jia Pingwa, Wang Anyi and Tie Ning have won Mao Dun Literature Prize in China. Therefore, the overseas popularity of their works might be relevant to their award-winning experience in China.

B. Chinese Philosophy

During the Ming and Qing Dynasties, the Jesuits in Europe experienced thousands of hardships and brought back the philosophy of China at that time - Confucianism and Neo Confucianism to Europe in the 17th-18th century. In Europe at that time, there was a 100-year zeal of Chinese culture. The combination of Confucianism and the new European thought has become an important ideological source of enlightenment, also the leading spirit of modern European history.

Kommentiert [夏1]: 程朱理学

Voltaire, the leader of the French Enlightenment, is the most powerful advocate of Chinese Confucianism in Europe. He and his “Encyclopedia School” regard Chinese Confucianism as an ideological weapon against European monarchy under theocracy; Neo Confucianism became the basis for the German philosopher Leibniz to establish classical philosophy and used it to oppose the Revealed Theology of the Holy See; Quesnay, known as “European Confucius”, based on Confucianism, created a new era of modern European political economy and laid a theoretical foundation for the formation and development of classical political economy in England.

C. Chinese Food Culture

As early as the pre-Qin period, China has begun to carry out food cultural exchanges with the surrounding ethnic groups. Chinese grains, fish, salt, etc. were often supplied to the northern nomads. In the Han Dynasty, Zhang Qian's mission to the Western Regions promoted food and cultural exchanges between the mainland and the Western Regions. The special products from the Western Regions alfalfa, such as grapes, pomegranates, onions, garlic, carrots, as well as the wines, have been introduced to the mainland one after another, greatly enriching the dietary life of the inland peoples.

From a global perspective, Japan is greatly influenced by Chinese food culture. After the Tang Dynasty, many Chinese dishes became popular in Japan, which exerted some influence on Japanese cooking methods and dining methods. With Chinese dishes going to Japan, Chinese food and seasonal customs were also introduced to Japan, such as **Tusu wine** on New Year's Day on the first lunar month, and chrysanthemum wine on September 9, all of which are very popular in Japan.

With the opening of the Silk Road, China's economic exchanges with Central Asia, West Asia and even Europe have become increasingly close. Chinese food culture has been continuously introduced to the West. In addition, the eating methods related to the content of diet, which originated in China, and has been continuously spread overseas through Chinese at home and abroad. Chopsticks spread to Asian countries as early as before the Tang Dynasty, especially in Southeast Asia and Northeast Asia.

Now Chinese restaurants are distributed in almost all countries in the world, and the number of those restaurants is increasing. The Chinese restaurant industry in the United States began in 2009, and the first Chinese restaurant appeared in San Francisco. Later, there were more and more Chinese restaurants in San Francisco, New York, Los Angeles and other places. By 2015, there have been over 50,000 Chinese

restaurants in the United States.

D. Chinese Martial Arts

As a part of traditional Chinese culture, Martial arts are very distinctive and rich in variety. The ancient Chinese martial arts once affected Korea, Japan and other regions. The official global spread should start from the Republic of China era, at that time the way of promoting martial arts changed from passive to active. The Central Guoshu institute was established on March 24, 1928. It has carried out activities such as martial arts teaching, reporting on martial arts national examinations, editing and publishing martial arts monographs and publications, which are of great significance to international dissemination. Regrettably, in 1948, the Central Guoshu institute was forced to close due to financial difficulties. At the same time, another organization, Chin Woo Athletic Association, also played a pivotal role in promoting martial arts. It was founded in Shanghai in 1909, with martial arts teaching as its main activity. Between 1910 and 1920, Martial Arts were promoted nationwide, and "Chin Woo Athletic Association Branches" were successively established. After 1920, the Chin Woo Athletic Association began to establish overseas branches and expanded its scope, and soon spread to countries and regions with a large number of Chinese people

in Southeast Asia.

From 1949 to the present is the stage of international dissemination of modern Chinese martial arts.

In 1960, the first international Wushu team of New China visited Czechoslovakia, opening the prelude to the international spread of Chinese Wushu. At the end of the same year, under the leadership of Premier Zhou Enlai, they went to Myanmar to take a performance.

In 1974, the delegation was invited to Mexico and then to the United States, Japan and other countries to show their outstanding skills.

In 1975, the group went to many cities in the UK, Zambique and other countries for more than 70 shows.

Martial arts have good visual effects and can bring strong visual impact to people, and that is why martial arts can become a film and television theme and appear on the screen. It is no exaggeration to say that the golden age of the globalization of Chinese martial arts began in the era of Bruce Lee. In the 1960s, Bruce Lee borrowed films such as "The Big Boss", "Fist of Fury", "Way of the Dragon", "Enter the Dragon", "Game of Death" and other works. The wave of "Kung Fu" has brought martial arts into the sight of more foreigners, making them understand martial arts, know martial arts, and even learn martial arts. Since then, a large number of action actors and kung fu movies have emerged in Hong

Kong, China. In the 1980s, the movie "The Shaolin Temple" starring Jet Li was released overseas, which once again attracted the attention of the world. Subsequently, a large number of martial arts film and television works, such as "A Better Tomorrow", "Fearless", Donnie Yen's "Ip Man", "Ip Man 2", "The Fist", entered the overseas film circle and once again spread to the world Chinese martial arts. At the same time, these excellent martial arts films not only show martial arts techniques, but also begin to pay attention to the promotion of martial arts culture and traditional Chinese culture, which will help the world to understand Chinese martial arts and Chinese culture more comprehensively and deeply.

Now, with the popularity of Chinese martial arts and the promotion of the government, various international organizations about martial arts have been established one after another. In 1990, the International Wushu Federation (referred to as IWUF) was established in Beijing, China. Today, the member states of the IWUF have grown from 38 countries and regions at the beginning to 143 across five continents. organization. In the international dissemination of martial arts, not only the organization of dissemination has been established, but also martial arts competitions have been held. Up to now, the World Wushu Championships, which represent the highest level of Chinese Wushu, have been successfully held for 12 sessions. The World Youth Wushu

Championships for the purpose of cultivating reserve martial arts talents has been successfully held for 5 sessions. At present, martial arts competitions have been set up in seven international multi-sport events, namely the Asian Games, the Southeast Asian Games, the East Asian Games, the South Asian Games, the World Games, the World Traditional Games, and the World Combat Games. This is an important symbol of the internationalization of martial arts.

The foreign exchange of Chinese culture has a long history and rich content. We use Chinese literature, philosophy, food culture and Chinese martial arts as a window to get a glimpse of the external influence of Chinese culture in the new era. However, from a macro perspective, the external influence of Chinese culture is still very limited. This is related to the national standard of living, the government's literary and artistic policy and so on. China is currently the second largest country in the world in terms of GDP, but the export of Chinese culture to the outside world does not match the total economic output. Now the Chinese government is also actively promoting Chinese culture to go out, and various art groups are also becoming active, but it still takes time for China to become a real cultural exporting country.

Terms and Expressions

OCLC 联机计算机图书馆中心

the Romance of the Three Kingdoms 《三国演义》

The Songs of Chu 《楚辞》

Thunderstorm 《雷雨》

Teahouse 《茶馆》

The Book of Songs 《诗经》

Brothers 《兄弟》

Neo Confucianism 新儒学

Voltaire 伏尔泰

Encyclopedia School 百科全书派

Leibniz 莱布尼茨

Quesnay 魁奈

Revealed Theology 启示神学

Tusu wine 屠苏酒

chrysanthemum wine 菊花酒

Central Gushu institute 中央国术馆

Chin Woo Athleticiciation 精武体育会

The Big Boss 《唐山大兄》

Fist of Fury 《精武门》

Way of the Dragon 《猛龙过江》

Enter the Dragon 《龙争虎斗》

Game of Death 《死亡游戏》

The Shaolin Temple 《少林寺》

A Better Tomorrow 《英雄本色》

Fearless 《霍元甲》

Ip Man 《叶问》

Ip Man 2 《叶问 2》

The Fist 《陈真》

International Wushu Federation 国际武术联盟

Questions

1. Why is Yu Hua's work *Brothers* favored by 143 libraries?
2. What influence did Neo Confucianism have in Germany?
3. What aspects does the external influence of Chinese food culture include?
4. When was the golden age for Chinese martial arts to spread abroad, and why?

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11. Language: Chinese Language

Introduction

China is a very big country with a large population, multi-ethnic, and multi-lingual. Each ethnic groups may have its own lingo, or dialects and there are great differences between the dialects because of the speech impediment. For example, if people in different places use their dialects to talk, they may not be able to understand each other, and the situation may lead to embarrassment and understanding. Therefore, the Chinese people communicate with each other in a common language, called Putonghua and also known as Mandarin in Western countries. Government also has implemented a strategy to promote Putonghua and to facilitate it learning with Pinyin . Cheng Aimin (2019, 124)

Putonghua and Dialects

Putonghua is the national language of China, and Chinese is the most widely spoken language in the world. More than one billion of the world's populations are Chinese speakers. The Chinese population is already one fifth of the population of the world and is rapidly expanding its presence everywhere and influence many people around the world. Cheng Aimin (2019, 25)

It is the modern standard Chinese language with the Peking pronunciation as its standard pronunciation, the northern dialect (also known as Mandarin, the official language in the past) as its basic dialect, and the modern vernacular as its grammatical norm. Therefore, the northern dialect sounds more like Putonghua than other dialects. Putonghua is a standardized language, which is legally used all over the country. In 2000, the law of the People's Republic of China on common languages and characters established the legal status of Putonghua and standardized Chinese Characters as the national language and writing system. Putonghua is also one of the six working language of the United Nation and an important means of communication between China and foreign countries. According to statistics from ethnologist, in 2015, 70 percent of China's population had the ability to speak Putonghua, but there were still about 400 million people who spoke dialects or minority languages. Article 19 of the constitution of the People's Republic of China stipulates that "Putonghua is widely used by the state", and the third week of September is the national Putonghua Publicity week. We often hear some sayings like this: "Learn Putonghua well and you will have friend all over the world." Chinese dialects are usually divided into seven groups: northern dialect Wu dialect, Hunan dialect, Jiangxi

dialect, Hakka dialect, and Cantonese dialect and Fujian dialect. Most northern are close to Putonghua and easy to understand a non-native speaker. Cheng Aimin (2019, 126)

The dialects in China differ greatly. Speaking Putonghua allows the Chinese people to communicate better with each other and promote the development of economy and culture everywhere. However, the promotion of Putonghua cannot be achieved in a short time. The Chinese government plans to enable more than 80% of Chinese people to speak Putonghua by 2020. (C. Gov art 10. 2017)

Only by learning Putonghua can you communicate with people from all parts of China and event with Chinese –speaking people all over the world. While striving to promote Putonghua among the people of the whole country, China also pays special attention to the protection of dialects, which should not be lost after learning Putonghua. . Cheng Aimin (2019, 126)

Ancient Chinese and Modern Chinese

Over the past three thousand years, Chinese has undergone a long period of development and changes, and has been constantly interacting with the languages of other nations. Ancient Chinese and written Chinese characters are not exactly the same as they are now. When we visit Chinese historical sites, we often see couplets, poems, and inscriptions. Most of them are written in classical Chinese and traditional Chinese characters. Classical Chinese is a written language formed on the basis of the spoken language in the pre-Qin period. Cheng Aimin (2019, 127)

By the time of the Tang Dynasty and the Five Dynasties (the 7th century to the 10th century), the spoken Chinese had changed greatly and had significant differences with the classical style of written Chinese. The pronunciation, vocabulary and grammar had changed greatly. But all the time, some people still insisted on writing in classical Chinese, while others wrote in the commonly used vernacular (spoken Chinese). The Four Classical Novels created in the Ming and Qing dynasties, *The Dreams of the red Chambers*, *The Romance of the Three Kingdoms*, *The Outlaws of the Marsh* and *the journey to the west*, are all representative works of the ancient vernacular. After the May 4th movement in 1919, China launched a vernacular movement advocating ‘‘my hand writes my speech’’. Since then, the vernacular has gradually been more widely used in the whole society, and modern Chinese has gradually developed and formed. Compared with ancient Chinese, modern Chinese absorbs a lot Western grammar and has added many disyllabic words. Cheng Aimin (2019 , 128)

Idiomatic Phrases- Idioms, Proverbs, Common Sayings, and Allegorical Sayings

Many phrases with fixed meanings in Chinese have been handed down from the ancient times. Mastering these phrases will make your language more authentic and vivid. For example, ‘Lofty mountains and flowing rivers’, ‘Playing the lute to the cow’, ‘prescribing medicine according to symptoms’, and ‘pleading guilty by carrying a rod on one’s back’ these phrases, often contain four Chinese characters each, are called idioms. They are quite formal and often originate from ancient historical stories, fables, myths and legends, or literary works. Sometimes we cannot guess the meaning of an idiom simply according to the meaning of the words. For example, 崇山峻岭, 流淌的河流 ‘lofty mountains and flowing rivers’ means meeting someone who can really understand and appreciate them, while 吹牛的长笛 ‘Playing the lute to the cow’ means the casting pearls before swine. Wendy Abraham: (2018, 115) There are also proverbs, common sayings, and allegorical sayings created and passed down by the common people in spoken language, which are quite colloquial and emotional, reflecting the unique culture of China.

Proverbs are common and easy -to understand fixed phrases used orally, often explaining a truth. For example, ‘if you are not in charge of a home, you don’t know how expensive the firewood and rice, if you don’t have children, you don’t know kinds your parents are.’ ‘Seeing is better than hearing 100 times, and doing is better than seeing 100 times’ Cheng Aimin (2019, 129)

Common sayings mostly come in a three –character format, but there are also other formats. In addition to the literal meaning, there are deep metaphorical extensions. For example, 吹牛皮 ‘blow cow skin’ (meaning bragging or boating) ‘给某人. 穿紧身鞋 ‘give SB . Tight shoes to wear’ (meaning making things hard for SB), ‘为外国人工作时的消磨时间’ ‘kill time when working for foreigners’ (loafing on the job), 提一个黑锅 ‘carry a black pot’ (taking the blame for the fault of others), 钉在眼睛里 ‘ nail in the eyes’ (thorn in the flesh), 狗腿 ‘ dog leg’ (hired thug), 不管 $3 \times 7 = 21$ ‘regardless of $3 \times 7 = 21$ ’ (regardless of consequences, in the spite of anything), 打不了八极 ‘ can’t hit with eight poles’ (extremely distant or unrelated). (Contemporary Chinese Dictionary Chinese -English Edition 2002, 232) An allegorical saying is divided into two parts. It is like a riddle: The first part is a metaphor, and the second part is an explanation. There are

two types of allegorical sayings: homophonic and figurative. Example of the homophonic type “the nephew carries a lantern – to light up the uncle” (pronounced the same “as before” in Chinese); “the monk opens an umbrella – no hair and no sky” (“no hair” is pronounced similar to “lawless” in Chinese). Examples of the figurative type: “A mute person takes a dose of bitter medicine- they can’t say it is bitter”; “Mice go to the street – everybody shouts and beats them.” Cheng Aimin (2019. 130)

Language policy

While vigorously promoting Putonghua, the Chinese government has also promulgated many policies to protect dialect and minority languages. In order to promote Putonghua, China promulgated the Chinese Pinyin Program in 1958. Pinyin (the standard Chinese sound-spelling system) is widely used in Putonghua promotion, international Chinese teaching, foreign exchange and other fields. It has become an important tool for reading Chinese characters, learning Putonghua, training and improving reading and writing ability. With the popularization of modern information technology, pinyin is widely used to input the Chinese characters on computers and mobile phones. Pinyin affects all aspects of social life. In translation, Chinese names of people, places, food, and even some cultural concept with Chinese characteristics (Such as Beijing, pingpang, Shaoling, Gongful) are directly spelled with Pinyin, which is therefore an important standard for translation and a bridge for international exchange. Minglang Zhou: (pp. 71-95).

Conclusion

Today, an increasing number of people from other countries now want to learn Chinese language and culture and also many universities from different countries throughout the world offer Chinese language courses because Putonghua is also an open door to a huge job market in all of the countries where Putonghua is the language of commerce like Mainland China, Taiwan and Singapore. Learning Chinese can help to make a better future for everyone. Abundant opportunities for governments and business careers as well as scientific and cultural exchanges await the student of Chinese. The China market is blossoming after decades of global isolation. As China is rapidly becoming a world economic power as it opens its doors to foreign investment expands its infrastructure, those who know Chinese will be valuable to business.

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Terms and expressions

Lingo: 林戈

Lingo: 行话, 语言

Putonghua: 普通话

Await student: 等待学生

Pinyin: 等待学生

Pinyin: 拼音

Lofty: 崇高

Vernacular: 白话

Swine: 猪

Questions

1. Why Putonghua is spoken in United Nations Organization?
2. How many people speak Putonghua in China and around the world?
- 3 . Why Chinese government is promoted Putonghua among many others languages?

12. Language: Chinese Dialects

A. Brief introduction of Chinese dialects

The words topolect and hibernation, all comes from Yangxiong (53-18), "Interpretation of Foreign Dialects: Light Xuan" in the Han dynasty. "Dialect" refers to different meanings in different groups, according to the Chinese, "dialect" is both a political concept and a linguistic one, and it is also known as "Vernacular". "Accent", refers to the difference in the language standard of a certain region, such as relationship between relatives regardless of the language. "Dialect", however, is a linguistic concept in Europe, subordinating under the concept of "language" at the beginning of the eighteenth century. Based on the relationship between the language (pronunciation, vocabulary and grammar), it is divided into family, group, branch and language. Considering the special national situation of China, The translation of "Chinese dialects" into English is "Varieties of Chinese". According to the European definition, dialect is a language that differs from the standard language and is spoken in only one certain region. (Julie M. Groves 2008, 1)

China enjoys a vast field and a long history. In the process of historical development, different divisions and unification inevitably occurred in the society, which led to the gradual emergence of diverse and complex dialects system in Chinese. There are many factors contributing to the evolution of dialect, including social, historical and geographical factors, as well as the language itself. According to the dialects, Chinese is divided into two categories: the official dialects and the nine local dialects. Official dialects, namely modern Chinese, are not independent dialects, because they are very similar in pronunciation, vocabulary and grammar to the common language. Other regional dialects differ greatly in pronunciation, vocabulary and grammar, thus forming their own dialect systems. The official dialects include northeast Mandarin, Peking mandarin, Ji Lu mandarin, Jiao-Liao mandarin, Central Plains mandarin, Lan-Yin mandarin, Southwest Mandarin and Jianghuai mandarin. The nine local dialects include Wu dialect, Cantonese, Fujian dialect, Hunan dialect, Hakka, Gan dialect, Hui dialect, Jin dialect and Pinghua. (Li Rong 1989, 241)

B. Hunan dialect

Xiangyu, also known as xiang dialect or Hunan dialect, belongs to the sino-tibetan language, and is the main language used by the Hunan people who live in xiangjiang river basin and its branches. Xiangyu is divided into two categories: new Xiangyu and The old Xiangyu. The

new Xiangyu is represented by Changsha dialect while the old one is represented by Shuangfeng dialect. The core area of ancient Chu language is located in the middle reaches of Yangtze River, and Chu language is the ancestor language of Xiang language. Modern Xiangyu speakers are mainly distributed in a considerable part of Hunan province in Mainland China, including Changsha, Zhuzhou, Xiangtan, Yueyang, Yiyang, Loudi, Hengyang, Shaoyang, Yongzhou and so on. In 2010, the number of Xiangyu-speaker was estimated to be about 45 million. The regional dialects of Hunan province include Hunan, Southwest Official, Gan, Hakka, and Xiangxiang, southern Hunan dialect, which have not yet been classified as belonging to the dialect. Xiangyu is the main dialect of Hunan Province. Hunan province is a region that has diverse dialects. (Peng Jianguo 2006, 25)

The Chu dialect, namely Chu Yan (ancient Chu language), is popular in Chu in the pre-Qin period, and it is the most ancient origin of Xiang language. The specific appearance of ancient Chu language cannot be verified today, but it is the earliest language used by the Han people in Hunan and along the Xiangjiang River. The word "Chu Yan" first appeared in Zuo Zhuan, indicating that the Chu Yan had been formed at least in the late Spring and Autumn Period, and was a branch of Chinese language, and was different from the Central Plains Yayin XiaYan at that time. There are 20-35 initials of Xiangyu, 30 to 40 finals, 5-7tones, commonly with 6. (Peng Jianguo 2006, 26)

C. Cantonese

Yueyu, or Cantonese, Guangdong dialect and Tang dialect, is commonly known as "baihua". It is a Chinese dialect in the Chinese-Tibetan Chinese language family. Cantonese is the mother tongue of the Guangfu nationality, an important carrier of the Guangfu culture of the Han nationality, and one of the basic symbolic cultural identities of the Guangfu nationality. Cantonese has a complete language system consisting of nine tones and six volumes of tones, retaining many characteristics of Middle Ancient Chinese. Besides Putonghua, it is the only Chinese language that has been studied independently by foreign universities. (Julie M. Groves 2008, 2)

As for the origin of Cantonese, there are different opinions. Some says that it originated from the Northern Mid-plain dialect and others the Chu language from the State of Chu. Cantonese is one of the southern dialects that retains more middle Ancient Chinese elements than other dialects, among which the most prominent feature is that it relatively retains the universal middle Ancient Chinese "Ru Sheng", and its initials, finals and

tones have a good correspondence with the ancient Chinese standard rhymes in "Qu Yun" and "Guang Yun". (Julie M. Groves 2008, 25)

Mandarin is a dominant language in Guangdong province, and the most dominant dialect is Cantonese. Hakka dialect and Fujian dialect are the other two major Chinese dialects with great influence in the province. Hakka dialect is mainly concentrated in the northeast and north of Guangdong province, and hakka dialect is also distributed in parts of western Guangdong province. Hakka villages are scattered in most parts of the province, and the number of people using this dialect is about 20 million. (Julie M. Groves 2008, 60)

Fujian dialect is mainly distributed in the coastal area of the southwest and southeast of Guangdong province, including 6 municipalities: Chaozhou, Shantou, Jieyang, Shanwei, Zhanjiang, Maoming, and it can be divided into two language-speaking areas: they are, Chaoshan and Leizhou. The former shares some similarities with the south Fujian dialect, while the later is close to Hainan dialect. In addition, there are 18.95 million people living in some islets in Zhongshan, Huizhou, Qingyuan, Shaoguan taking Fujian dialect as their official language. (Julie M. Groves 2008, 60)

Question

1. How many local dialects are there in China?
2. Which ones are there?
3. What is the origin of the Xiang dialect?

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13. Language: Chinese Folk Argot

In the feudal society of China, argot was created by various groups or groups in the civil society, especially the secret societies, out of various cultural customs and communication needs. It was characterized by evasion and metaphor. At present, due to the development of the network, some network terms are also known as "network argot". (Sogou Encyclopedia 2017)

Ancient Local Argots

The language used by ancient Chinese people to sacrifice or perform witchcraft. Its shape is pattern, not character. Its pronunciation depends on the pronunciation of local dialects. (Guo Zhengyi, 2012)

However, its vowels, consonants, initials and finals are very strict and complete, which are all formed according to the dialect and Putonghua mastered by the local people. (Zhao Pingan, 2012)

Wild Cards/Argots

The argots in the wild is also called incision, spring point, inch point and lip point. Many gangs have created a complex system of incisions, some in dialects. Some of them are spread and extended from the ancient local argots. (Sogou Encyclopedia 2017; Qu Yanbin. 2012)

The first is the argots formed by taboos , such as speaking on board, taboo saying "live" and "turn" and so on, and substituting other words. (Sogou Encyclopedia 2017)

The other is the jargon formed for the purpose of avoiding being known by outsiders. For example, in the old days, Xiangma in Northeast China was called "Yang" as "rhinoceros horn lingman", called "he" as "Jiujiang Baman", and called "Leng" as "Northwest Fengman"; In Contemporary Hong Kong underworld, "489" is called "marshal of the main road", and "438" is called "marshal of the second road", that is, "deputy hall leader". (Sogou Encyclopedia 2017)

The third is language game. What is more, Na Zheng is an important step when the boy sends betrothal presents to the girl and for courtesy the girl will send back part of the presents such as food and some clothes. (Sogou Encyclopedia 2017)

Normal Argots

The argots used in normal or daily life. More equivalent to a spoken language. (Sogou Encyclopedia 2017; Qu Yanbin. 2012)

Such as:

Xiahai, originally means going to be a dancer prostitute, but now it means going into business.

Hao, shift room, prison detention center and so on.

Chicken, means prostitute. (Sogou Encyclopedia 2017)

Rock And Roll Argots

These argot began to spread in the rock circle, and then spread to the society, which had an impact on the evolution of language.

Rock and roll argot is an important social derivative of Chinese rock music. It began in the rock circle, and later spread to the society. Some rock and roll argot can even become the folk language samples of Chinese Society for a certain period of time(Jian Cui , 2006)

Such as:

"Head shaking point"

This is the term for metal party, which means the rhythm in metal music that can make the audience shake their hair, which is, of course, the stressed beat. However, the "head shaking point" is not the key to evaluate a music band's quality. Some core grinding style bands will have 100 remakes per minute, and your neck will not be able to stand it. (Jian Cui , 2006)

"Open a piece"

It's also called unpacking. There is an unwritten rule in the circle of buying rap records in Peking, that is "open a piece". First of all, "piece" is a quantifier, each piece is made up of nine words; Each one can hold 25 standard size records. Since about 2001, there have been a large number of circles in Peking to buy knock on records, and there has been a situation of "more monks than porridge", so the boss of knock on records has updated his products by opening a piece. In other words, at a fixed time, release a few records, and then let the customers rush to buy them in a half fight way. (Jian Cui , 2006)

"Missing"

Bad words. In the rock circle, the musicians who don't look up to each other or the audience will laugh at the "lack" of other people's favorite

music style. It can also be used for minor personal attacks. (Jian Cui , 2006)

Modern Argots

The Modern Argots is not limited to the region, popular in all walks of life across the country.

“Real estate Argots”

When a poor person comes to see a house, the security guard at the door asks the manager, "can this pair of customers be received?", Hearing the word "reception", the manager knows that the poor who can't afford to buy a house will refuse on the ground that they have no house supply;

When a rich man visits a house, the security guard at the door asks the manager, "can you introduce this to the customer?", After hearing the Word introduction, the manager knows that he is a rich man who can afford to buy a house, so he will be treated as having a house supply.

“Club Argots”

Kuo Lie, which means expand the friend list.

Tian Cai, which means you are his/her tape, he/she wants to date with you.

Would you like to go out for a snack?, which means he/she wants to have a one night stand with you.

“Blind date Argots”

I want to have a staid home, which means ‘Do you have your own house?’

I haven’t find a suitable job, which means ‘I need you to support me. ’

I don’t like kids, which means ‘I won’t give a birth with you after marriage. ’

Terms and Expressions

1. Ancient Local Argots: 古代地方黑话
2. Wild Cards/Argots: 江湖黑话
3. Normal Argots: 普通黑化
4. Xiahai: 下海
5. Hao: 号
6. Rock And Roll Argots: 摇滚黑话
7. Head shaking point: 甩头点

8. Open a piece: 开件儿
9. Missing: 缺的
10. Modern Argots: 现代黑话
11. Real estate Argots: 地产黑话
12. Club Argots: 酒吧黑话
13. Kuo Lie: 扩列
14. Tian Cai: 天菜
15. Would you like to go out for a snack?: 想一起去吃宵夜吗?
16. Blind date Argots: 相亲黑话

Questions

1. How many kinds of Argots are there?
2. Did the ancient local argots depend on the local language?
3. What are Modern Argots?

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14. Language: Chinese Culture of Discussing and Debating

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15. Language: Rhetorics and Propaganda in China

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16. Language Styles

[This chapter is intentionally left free for you. Please come up with own ideas, write them down here as key words, conduct research in books and journals and note them here. Please do not forget to indicate the sources of all quoted material including page numbers.]

17. Language: Ambiguity of Chinese Language (e.g. Tang poetry)

[This chapter is intentionally left free for you. Please come up with own ideas, write them down here as key words, conduct research in books and journals and note them here. Please do not forget to indicate the sources of all quoted material including page numbers.]

18. Language: How the language shapes the mind (comparison with other languages)

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19. Literature: Ancient literature – Chinese Classical Fairy Tales

Jingwei Tries to Fill the Sea

Jingwei is a bird in Chinese mythology, who was transformed from Yandi's daughter Nüwa. She is also a goddess in Chinese mythology.

The story is recorded in the Shanhaijing: Three thousand ninety li farther southeast, then northeast, stands Departing-Doves Mountain. On its heights are many mulberry trees. There is a bird dwelling here whose form resembles a crow with a patterned head, white beak, and red feet. It is called Jingwei and makes a sound like its name. She is the younger daughter of Yandi named Nüwa. Nüwa was swimming in the Eastern Sea when she was unable to return to shore and drowned. She then transformed into the bird Spirit-Guardian and regularly carries twigs and stones from the Western Mountains to fill up the Eastern Sea. The Zhang River emanates from here and flows eastward into the Yellow River. [1](Strassberg(2002), 132.)

The story means dogged determination and perseverance in the face of seemingly impossible odds. Based on different research perspectives, people classify the myth into different types of myths. Obviously, the myth is a typical metamorphosis myth, and belongs to the myth of "life after death", that is, the soul is entrusted to a real substance. The woman drowned in the sea and became a bird to carry out the revenge business of reclamation.

The myth of “Jingwei Tries to Fill the Sea” expresses the most essential and eternal thing about human beings: the fear of survival, and above all, the eternal and unique spirituality of human beings. These archetypal themes express the cultural consciousness of the ancestors arising from their most basic survival. Survival here is simply a cherishing of life. As a result of this initial instinct to preserve life, the sense of crisis gradually spread to a deeper and broader level in later generations.

The Great Flood of Gun-Yu

The Great Flood of Gun-Yu, also known as the Gun-Yu myth, was a major flood event in ancient China that allegedly continued for at least two generations, which resulted in great population displacements among other disasters, such as storms and famine. People left their homes to live on the high hills and mounts, or nest on the trees. [2](Strassberg(2002)) According to mythological and historical sources, it is traditionally dated to the third millennium BCE, or about 2300-2200

BC, during the reign of Emperor Yao.

Yu tried a different approach to the project of flood control; which in the end having achieved success, earned Yu renown throughout Chinese history, in which the Gun-Yu Great Flood is commonly referred to as "Great Yu Controls the Waters". Yu's approach seems to have involved an approach more oriented toward drainage and less towards containment with dams and dikes. According to the more fancily embellished versions of the story it was also necessary for him to subdue various supernatural beings as well as recruit the assistance of others, for instance a channel-digging dragon and a giant mud-hauling tortoise (or turtle). [3]

In the history of Chinese civilization, the story "the Great Flood of Gun-Yu" played an important role in healing water. In the process of curing water, Yu relied on the concepts of hard work, making the best use of the situation, scientific treatment of water and putting people first, and overcame many difficulties to achieve success. This led to the formation of the spirit of Da Yu's water management, which is based on the concepts of selflessness, national supremacy, people as the foundation of the nation, and scientific innovation. The spirit of the Great Yu is the source and symbol of the Chinese national spirit.

The Legendary of Nian

According to Chinese mythology, a Nian is a beast that lives under the sea or in the mountains. The character nian more usually means "year" or "new year". The earliest written sources that refer to the nian as a creature date to early 20th century. As a result, it is unclear whether the Nian creature is an authentic part of traditional folk mythology or a part of a local oral tradition which was recorded in the early 20th century. Nian is one of the key characters in the Chinese New Year with scholars citing it as the reason behind several practices during the celebration such as wearing red clothing and creating noise from drums and fireworks. [4](Laban (2016-02-08)).

Various aspects of cultural practices relating to Chinese New Year are now included as part of the nian legend. Once every year at the beginning of Chinese New Year, the nian comes out of its hiding place to feed, mostly on men and animals. During winter, since food is sparse, he would go to the village. He would eat the crops and sometimes the villagers, mostly children. There are several accounts as to how it looked, such as the way some sources cited that it resembles a flat-face lion with a dog's body and prominent incisor. [5](Flake, Ben (2014-01-31)).

Other authors described it as larger than an elephant with two long horns

and many sharp teeth. [6](Yuan, Haiwang (2006)). The weaknesses of the nian are purported to be a sensitivity to loud noises, fire, and a fear of the color red. The reason why people consider the year as a monster is because the earth and sky bring food and clothing, as well as disasters. Therefore, it is important to start the year with a respect for nature and to pray for blessings through rituals.

Terms and Expressions

Jingwei Tries to Fill the Sea 精卫填海

Yandi 炎帝

Shanhaijing 山海经

Departing-Doves Mountain 发鸠山

Nüwa 女娃

Eastern Sea 东海

the bird Spirit-Guardian 精卫鸟

Zhang River 漳水

The Great Flood of Gun-Yu 鲧禹治水

Emperor Yao 尧帝

Nian 年

new year 新年

Questions

1. Who is Nüwa?

She is the younger daughter of Yandi, then transformed into a bird called Jingwei.

2. What can we learn from the Great Flood of Gun-Yu?

The spirit of Da Yu's water management, which is based on the concepts of selflessness, national supremacy, people as the foundation of the nation, and scientific innovation.

3. What are the customs of Chinese New Year?

Wearing red clothing and creating noise from drums and fireworks.

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20. Literature: Ancient Literature - Chinese Mythology

Panku [https://wiki.ruhr-uni-bochum.de/uvu/index.php/File:Chinese_Mythology.jpg]

Introduction

The Chinese's life is full of mythological traditions such as, the creation of universe, science, literature, philosophy, dragons, tortoises, phoenixes, unicorns, birds, and flowering fruit trees etc. This myth is characterized by the interaction of the pros and cons, yin and yang, good and evil, light and dark, male and female, heaven and earth, strong and weak and so forth. Panku was an important figure in Chinese mythology, the first living being and the creator of universe in some versions of Chinese mythology (Su Shuyang 2010, 2). In world mythology; every peoples have it own myths, different fairy tales, but there is some similarities in common.

A. Panku Created the World

In the beginning, the world didn't exist; there wasn't sky, earth, water, animals, birds, plants, human, in other word, the universe was empty. The force of universe was concentrated inside a mysterious egg. This egg, after growing many years, it became a big form of ball and finally gave birth to Panku. Panku, who was deeply sleeping in peace in his eggshell for eighteen thousand years, finally awoken by the chaos of the exterior movement and tried to calm down the chaos. Therefore, the sky and the earth were created. His body was well-formed with giant muscular and the size of his body was about ninety thousand li (about thirty thousand miles), (Su Shuyang 2010, 4).

At that moment the sky and the earth was very close and Panku couldn't fully stand on his limbs, then Panku pushed the sky with his two hands to farther away from the sky. As time was passing, the sky and earth become farther from each other and the size of Panku was increasing within. The size of Panku became enormous, 90, 000 "li" (45, 000 kilometer) was the high distance between the sky and the earth, that is why today we talk about "Nine- Layer Sky. " For many centuries Panku pushed the sky with all the forces of his body to avoid the chaos, hence, he cried for help but no one helped him because he was alone in the universe. He struggled for ten thousand years until the sky and earth

were completely separated into the forces of yin (dark) and yang (light). Slowly, he became weaker and older, and then he fell down on the ground and his body became a mighty crash. Thus, his right eye became the moon and his left eye became the sun; his head and limbs became mountains; his blood vessels became seas and rivers, his flesh became fertile lands; his hair became trees, grass, flowers; his teeth and bones became treasures (gold, metals, silver, copper. . .); his sweat and tear became rain; his voice became thunder and lightning and his breath became winds and clouds. Finally; he finished his work, Panku, the creator of the world was dead and left behind him a beautiful landscape (Su Shuyang 2010, 4).

B. NuWa Created Human Beings

Fushi and Nuwa

Nuwa, was created out of earth from Panku flesh, was a goddess in Chinese mythology or viewed as old grandmother with a body of snake and human face. She was the creator and ancestor of human beings who appeared in the world after Pangu's death (Su Shuyang 2010, 5).

As she was the only human living beings in the world, by the passing time, she felt lonely and decided to create human to her image in order to feel more comfortable to her world. Thus, she was seated down thinking about her new project of creating human beings and finally she got an idea. Then she created human beings by kneading mud with human forms and then these "mud figures" became alive. They started walking, speaking, singing, dancing, laughing and endowed with a human beings capacity. Nuwa was very happy with her news creatures who surrounding him by crying our Mum. Then, she continued to create days and nights during a long period until she got tired. Hence, they were spread out everywhere; on the mountains, on the hills, near the rivers, on the straight spaces etc. During a long period of years, Nuwa and her creatures were living together without any particular distinction about man and woman and any marriage. As time was passing; people were getting old and dying one after other, so, Nuwa started to worry about her offspring, what the world will be after all the men would have died. Nuwa then divided men and women and taught them marriage and how to reproduce themselves between couples in order the lineage of mankind will never end. She gave her best wishes and advises to human beings, and since then, people continue to marry and give birth. (Su Shuyang 2010, 5, 6).

C. Fushi Taught the People

In Chinese mythology, it is generally said that the rulers were half-gods and half humans and they could change their shapes of state, either in animal or in human being. According to Chinese myths; the rulers didn't die, when their time on the earth expired they ascended to the heavens to have a rest. Fushi was the first who taught to people how to survival on the earth such as: hunting, using fire, writing etc. In some stories Fushi was the husband of Nuwa, whereas in some other it wasn't. Anyway they are an important figures of Chinese civilization (Irene Dea Collier, 2001, 33).

Fushi noticed that the new world (people) couldn't support to the difficulties of the life and decided to help them thanks to his supernatural powers. He taught them how to make a fish net by twisting plants fibers and form ropes. With these ropes, he wove a fish net to fish fishes in water and feed people, and with these ropes also people could across mountain peaks to search food. Then, before people were eating raw meat or fish but Fushi showed them how to use fire by twirling two willow sticks together. Moreover, Fushi taught them many things including agriculture, breeding, security, music, healing and many else. As time was passing; Fushi getting old, and he knew that he could not live for ever , then he decided to create a system of writing "trigrams", in order people can learn and remember about his teachings for better life. He designed some kind of marks onto turtle shells, bamboo sticks and animal bones which became later words and numbers. This "trigrams" was also a mean to interpret future and consult oracle about the right ways to follow (Irene Dea Collier 2001, 35, 36).

Finally, Fushi gave his last gift (music) in order people can live in harmony and peace after him. So, Fushi taught them how to make musical instrument and use it, a "pipa" (lute). That is why, music has a great importance in Chinese history. Each time we play music, it reminds us to Fushi great teachings. Fushi's time took end on the earth and finally he ascended to heavens hoping that his disciples (humans) live in peace (Irene Dea Collier 2001, 39).

D. Water War

Territorial conquest or extension of a territory was a preoccupation of each ruler since the beginning of the world and still now is one of the sources of conflicts in the world. So, Gong, god of water fought against Zurong, god of fire to extend his territory. Historically, both have terrible tempers and described as a very big giants with different shapes, Gong shown with a snake's body and a human face with red hair. Meanwhile

Zurong shown with a massive human body with broad shoulders, red skin, and a red beard (Irene Dea Collier 2001, 44).

Gong poked the earth with bouts of rain and floods which caused damages included on people, houses, animals, trees and many others living beings. People and others gods asked him to stop destroying but Gong remained pitiless and severe to their inquiries. Zurong, god of fire who ruled the earth in peace before Gong, finally intervened to stop him. So Zurong challenged Gong to regain the control of the earth. Firstly, they started to wrestle on the sky for many days, as both of them were using their supernatural powers, the sky shook with thunder, and lightning flashed across the sky. Then, they got down in the earth to continue fighting but fortunately Gong and his army were defeated and all the people and gods rejoiced Gong's defeat. Since then, the world is full of conflicts and insecurities (Irene Dea Collier 2001, 48, 49).

In summary, like many mythologies, Chinese mythology has been recorded in oral form in literature from various regional and cultural traditions. China is the home of many mythological traditions which involves the creation of world, gods, deities, supernatural powers, culture, people, houses, cooking writing, ancestors etc.

E. Terms and Expressions

Chinese Mythology 中国神话

Panku 盘古

Yin/Yang 陰陽 / 阴阳

Nuwa 女媧

Fushi 伏羲

Water War 水战

F. Questions

1. Why an egg a good symbol for the beginning of the world?
2. Why Nuwa decided to create human beings?
3. What did Fushi taught to people?
4. What was the cause of Gong and Zurong's war and who won?

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21. Literature: Ancient Literature - Classical Literature

Classical literature refers to the Chinese literature of a period of around 3,000 years between the beginning of Chinese history and the Opium War of 1840. A large number of masterpieces were created during this period, and marvelously enriched the treasure house of Chinese literature.

Classical literature began during the transitional period of Chinese history from slavery society to feudal society. Literature produced before the Qin Dynasty (221-207 BC), or pre-Qin literature, includes masterpieces such as *The Book of Songs* and “Li Sao” or “A Lament.” *The Book of Songs*, with 305 poems composed during the Western Zhou and Spring & Autumn periods, is the earliest and fullest collection of ancient Chinese poetry. It abounds in literary devices and served as a rich source of inspiration for prose writers and poets of later generations. “Li Sao,” consisting of 373 lines, is the longest lyrical poem in ancient Chinese literature. Its author, Qu Yuan (339-278 BC), is the first great poet whose name is recorded in Chinese literary history. His “Li Sao” and *The Book of Songs* are representatives of ancient Chinese poetry.

In the Han Dynasty (206 BC-220 AD), Sima Qian (145-? BC), a well-known writer and historian, wrote *Records of the Historian*, an outstanding historical work with depictions of emperors, kings, generals, ministers of states, and peasant rebels. The book provides precious biographical records of various kinds of people who lived during the 3,000 years from the legendary Yellow Emperor to Emperor Wudi of the Han Dynasty. It is also valued as a literary work and has a great influence on the literary development of subsequent prose, fiction and drama.

Literature in the latter period of the Eastern Han Dynasty is known as Jian'an Literature (196-220), which is characterized by the descriptions of wars, rebellions and people's sufferings then. Cao Cao (155-220), a famous general and the founder of the Wei Dynasty, and his sons Cao Pi (187-226) and Cao Zhi (192-232) were outstanding poets of Jian'an Literature. Tao Yuanming (365-427), a Jin poet, is particularly renowned for his idyllic poetry. Folk songs became popular during the Southern and Northern Dynasties, and “The Ballad of Mulan” is a good example of the folk songs in the Northern Dynasty.

The Tang Dynasty (618-907) is known as the golden age of classical poetry, which resulted from the economic development and social

stability. *The Complete Tang Poetry* contains about 50,000 poems by more than 2,000 poets, including such great names as Li Bai (701-762), Du Fu (712-770) and Bai Juyi (772-846). Han Yu (768-824) and Liu Zongyuan (773-819), famous poets and essayists, led a movement for reforms in literary form and style. Consequently, a lot of great works produced in this period became the prose models for later generations of essayists.

The most prominent literary achievement in the Song Dynasty (960-1279) is the *ci* lyric, a type of poetry with lines of irregular length and set to music. It originated in the middle of the Tang Dynasty and fully developed in the Song Dynasty. Song lyrics took on two different styles. One is characterized by its grace, the other its boldness and forcefulness. The *ci* lyrics of Liu Yong, Qin Guan, Zhou Bangyan belong to the former style. They are mostly on the topics of love, friendship and grief of parting. The *ci* lyrics of Su Shi (1037-1101) and Xin Qiji belong to the latter style.

A large number of famous writers of prose and poetry appeared in the Song Dynasty as well. Among them, Su Xun, Su Shi, Su Zhe, Ouyang Xiu, Wang Anshi and Zeng Gong, together with the late Tang writers Han Yu and Liu Zongyuan, are known as the “Eight Great Writers of Tang and Song.” In addition, short lyrics written in the vernacular, or *huaben* as they were called at that time, appeared in this period.

Literature in the Yuan Dynasty (1271-1368) is known for its *zaju* or poetic drama set to music. The new dramatic form *zaju* reflects the various aspects of Yuan society. Famous playwrights include Guan Hanqing (1220-1300), Wang Shifu (late 13th and early 14th centuries) and Bai Pu (1226-1306). More than 500 *zaju* plays have been handed down. Guan Hanqing’s *Snow in Midsummer* (also known as *The Wrongs Suffered by Dou E*), Wang Shifu’s *The Western Chamber* and Ji Junxiang’s *The Orphan of Zhao* are masterpieces of this period. Yuan *zaju* is indeed an important achievement in the development of Chinese traditional opera.


Fiction and drama in the Ming (1368-1644) and Qing (1636-1911) dynasties represent the best of their genres in classical Chinese literature. Among the famous plays of the Ming Dynasty are *The Tale of the Lute* by Gao Ming and *The Peony Pavilion* by Tang Xianzu (1550-1616). Well-known Qing plays are *The Peach Blossom Fan* by Kong Shangren (1648-1718) and *The Palace of Eternal Youth* by Hong Sheng (1645-1704).

Fiction writing matured in the Ming Dynasty (1368-1644). Masterpieces include *The Romance of the 3 Kingdoms* by Luo Guanzhong (1330-1400), *Outlaws of the Marsh* (also known as *Water Margin* or *All Men Are Brothers*) by Shi Nai'an (1296-1370), *Journey to the West* (also known as *Pilgrimage to the West* and *Monkey King*) by Wu Cheng'en (1500-1582), and *Jin Ping Mei* (also known as *Golden Lotus*) by Xiaoxiao Sheng (a pen name). Monumental works of the Qing Dynasty are *A Dream of Red Mansions* (also known as *Dream of Red Chamber* and *Story of a Stone*) by Cao Xueqin (1715-1764), *Scholars* (also known as *The Informal History of the Literati*), a satirical novel by Wu Jingzi (1701-1754), and *Strange Tales of Liaozhai* (also known as *Strange Tales from the Carefree Studio*) by Pu Songling (1640-1715).


Terms and Expressions

Pr 先 Th 《
 e- 秦 e 诗
 Qi 文 Bo 经
 n 学 ok 》
 lit of
 era So
 tur ng
 e s

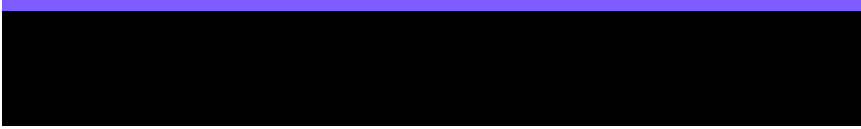
Jia 建 Th 《
 n' 安 e 木
 an 文 Ba 兰
 Lit 学 lla 辞
 era d 》
 tur of 》
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Qi 秦 Zh 周
n 观 ou 邦
Gu Ba 彦
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Ze 曾 Ba 白
ng 巩 i 朴
Go Pu
ng



Sn 《 Ji 纪
ow 六 Ju 君
in 月 nx 祥

Mi 雪 ian
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Th 《Th 《
e 赵 e 琵
Or 氏 Ta 琶
ph 孤 le 记
an 儿 of 》
of the 》
Zh 》 Lu
ao te

Th 《Th 《
e 牡 e 桃
Pe 丹 Pe 花
on 亭 ac 扇
y 》 h 》
Pa 》 Bl 》
vil os
io so
n m
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Kong Shangren	孔尚任	<i>Palace of Eternal Youth</i>	《长生殿》
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Hong 洪 *The* 《三
Sheng 升 *Romance* 国演
of *the* 义》
Three
Kingdoms

Ou 《*Jo* 《
tila 水 *ur* 西
ws 许 *ne* 游
of 《*y* 记
the to
M the》
ar W
sh est



<i>Jin Ping Mei</i>	《金瓶梅》	Xiao Xiao Sheng	笑笑生
<i>Scholars</i>	《儒林外史》	<i>A Dream of Red Mansions</i>	《红楼梦》

Questions

1. What does classical Chinese literature refer to?
2. What does pre-Qin literature refer to? What are its masterworks?
3. What is Sima Qian's greatest achievement?
4. Who are the representatives of Jian'an Literature?
5. What does the golden age of classical poetry refer to? Can you name some of the great poets then?
6. What's the greatest literary achievement in the Song Dynasty? What are its two styles? Can you name some of its masters?
7. Who are the Eight Great Writers of Tang and Song?"?
8. What is the greatest literary achievement in the Yuan Dynasty?
9. Can you name some representative Yuan writers and their masterworks ?
10. What are the greatest literary achievements in the Ming and Qing dynasties? Can you name some of the great Ming dramatists and their masterworks?
11. Can you name some of the great Qing novelists and their masterworks?

22. Literature: Ancient Literature - Four satirical novels in ancient China

At the end of the Qing Dynasty, literary scholars with reformist ideas criticized current affairs through novels and proposed to save the country, which were called novels of condemnation. The novels Li Baojia's *The Records of Officialdom Exposure*, Wu Wa-ren's *The Strange Situation of Seeing in twenty years*, Liu E's *the Travels of an Old Man* and Zeng Pu's *Nai Hai Hua* represent the highest achievement of such novels, and are known as "the four great condemnation novels of the late Qing Dynasty". They attacked corruption and made straightforward decisions about current problems, forming a strong literary trend of criticizing reality in modern times.

The Four Great Condemnation Novels of the late Qing dynasty mainly exposed the dark side of society and its various shortcomings, and dealt with various aspects of social life at that time. In spite of the shortcomings pointed out by Lu Xun, "the rhetoric is revealing, the pen has no hidden edges, and the rhetoric is even too much", they have unprecedented breadth in reflecting social reality, and their sharp and incisive strokes caused strong repercussions at that time. (<https://baike.baidu.com/item/晚清四大谴责小说/702907?fromtitle=四大谴责小说&fromid=10570148&fr=aladdin>)

Introduction

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unprecedented breadth in reflecting social reality, and their sharp and incisive strokes caused strong repercussions at that time. (wenku)

Nie Hai Hua

Nie Hai Hua was written by Zen Pu (1872-1935). A total of 35 chapters. it is a novel of condemnation, historical fiction and political fiction. In the novel, Jin Yun (Wenqing) is the main character. After winning the scholarship, he took a famous courtesan, Fu Caiyun, as his concubine in Suzhou. He was then ordered to travel to Russia, Germany, Austria, and the Netherlands. After returning to China, Jin Wenqing died of illness in Peking, and Fu Caiyun left the Jin family to resume her old profession in Shanghai, changing her name to Cao Menglan then went to Tianjin to work as a prostitute, calling herself Sai Jinhua.

The novel takes the story of Jin Wenqing and Fu Caiyun as the main line, vividly describes the historical and cultural changes as well as political and social changes from Tongzhi to Guangxu more than 30 years, exposing the decay and decline of the rulers, criticizing the feudal system of imperial examination, satirizing the officials, truly reflecting their spiritual life and cultural mentality. At the same time also enthusiastically glorifies Feng Zicai, Liu Yongfu and other war heroes and Sun Yat-sen and so on. The revolutionary activities of the Democratic Revolutionaries express the author's patriotic thoughts against the feudal dictatorship and advocate national democratic revolution. In specific writing, the author adopts the modern popular block novel structure combined with the traditional mesh novel structure to unfold the plot, with ups and downs, twists and turns, touching and orderly, always around the main line.

As a historical novel, Nie Hai Hua draws on the spirit of the ancient "good history" of China to portray its characters. At the same time, it draws on the satirical approach of "The History of Confucianism" in which "the fair-minded accuse the evils of the times", commenting on events and weighing characters in a realistic manner. In terms of art, Nie Hai Hua also has many shortcomings. However, it is a skillful structure and outstanding novel at that time. (wenku)

The Travels of an Old Man

The Travels of an Old Man was written by Liu E (1857-1909) and a total of 20 chapters. Liu E was an entrepreneur and scholar, not a professional writer, but his reputation as a literary figure was far greater than that of an entrepreneur and scholar. This novel is an unfinished work of his that

was written in his later years with an autobiographical nature. The novel takes a bell-ringing mountebank, Lao can (Tie Ying), as its main character, and narrates his experiences and activities during his travels in northern China, exposing the decadence and darkness of the Qing government, the brutality and lethargy of the officials, and the poverty and oppression of the people, especially attacking the abusive behavior of those "Qing officials" who are actually cruel officials, and expressing the author's strong views on the perilous reality of society and the country.

The artistic achievement of the novel is very high. The first is the superb descriptive skills, whether it is a description, a landscape, or a narrative, can be vividly depicted, such as the scenery of Thousand Buddha Mountain, Daming Lake etc. , which makes people have a sense of being in the real world. Secondly, its psychological description and psychological analysis, with appropriate language, can brilliantly show the inner world of the characters. Thirdly, the exquisite structural art. The novel is in the form of a Travel Journal, with travel as a clue, and organic combined of what he see, hear, think and do along the way forms a unique structural feature of the novel. (wenku)

The Records of Officialdom Exposure

The Records of Officialdom Exposure by Li Baojia (1867-1906), five editions and a total of 60 chapters. This is the first long chapter novel in China's modern era that was published serially in newspapers and magazines and achieved a social sensation, creating a culture of critical reality in modern fiction.

The novel consists of more than 30 relatively independent bureaucratic stories linked together, involving the Qing government from the emperor, down to the minor officials and so on, and these various bureaucrats of all kinds of evil behavior were exposed: They embezzled public funds, corrupt and pervert the law or the named "expedition bandits", but is harmful to the people. The work is like a scroll of the officialdom at the end of the feudal society, touching on the main contradictions of that time.

The novel's writing method is modelled on "The Scholars" and has been developed, making full use of exaggeration, comic style and satirical techniques. only a few strokes will outline the character's voice and physical appearance. And the author also good at describing the details, so that the characters are vivid and evocative, with a strong artistic impact. Therefore, the subsequent imitation of the work is quite a lot, it

become a great view. (wenku)

20 years witness strange present situation

The Strange Situation Witnessed in Twenty Years was written by Wu Woyao(1866-1910), A total of 60 chapters. This is a long novel with autobiographical flavor. it through nearly 200 short stories that the protagonist hears and witnesses from the death of his father to his failure in business. it outlines the strange realities of late Qing society during the 20 years from the Sino-French War to the beginning of the 20th century.

The scope of social life is much broader than The Records of Officialdom Exposure. In addition to describing the officialdom, there are also involving the shopping malls, foreign markets, science fields, medical and astrological practices. It exposes the political situation, moral outlook, social customs, and human conditions of the increasingly colonized Chinese feudal society, and is of high cognitive value in helping readers to see the irreparable historical destiny of the late Qing society and feudal system.

The novel adopts the first-person narrative story, structured in a way that makes the reader feel intimate and trustworthy, setting a precedent in the history of Chinese fiction. The structure is also very clever: "nine deaths and a lifetime" is not only the narrator of the book story, but also the backbone of the structure of the book, and at the same time uses flashbacks, interpolations and other methods, combining it organically together, making the whole book complex and simple appropriate, muddle together. (wenku)

Conclusion

As a result of the bourgeois reformists and democratic revolutionaries strongly advocated, the novel creation in the late Qing Dynasty got unprecedented development, and a large number of influential novels emerged, forming a prosperous situation of the novel creation in the late Qing Dynasty. The emergence of the "Four satirical novels" in the late Qing Dynasty is an important sign that The creation of Chinese novels has entered another prosperous period.

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Terms and Expressions

The Records of Officialdom Exposure 《官场现形记》

The Strange Situation of Seeing in twenty years 《二十年之目睹怪现象》

the Travels of an Old Man 《老残游记》

Nai Hai Hua 《孽海花》

The Four Great Condemnation Novels of the late Qing dynasty 晚清四大谴责小说

Questions

- 1、What are The Four Great Condemnation Novels of the late Qing dynasty ?
- 2、Which novel is modeled the "The Scholars"?
- 3、What's the common characteristic of these four novels?
- 4、What other satirical novels do you know?

23. Literature: Ancient Literature - Four Folk Stories of Ancient China

Cowherd and Weaving Girl, Meng Jiangnu Crying on the Great Wall, the Story of the White Snake and Butterfly Lovers are the four major folk love stories in ancient China. As the most charming oral traditions and national intangible cultural heritage in China, the earliest of them has been popular for more than 2000 years, having a profound impact on people's lives.

1. Cowherd and Weaving Girl
2. Meng Jiangnu Crying on the Great Wall
3. The Story of the White Snake
4. Butterfly Lovers

Cowherd and Weaving Girl

It is said that the story took place in the Western Zhou Dynasty. Cowherd was an artless and honest young man living in the Xiniu village of Nanyang city. Since his parents died early, he lived a miserable life with an old ox. One day, Weaving Girl, the daughter of the God of Heaven, came down with other fairies from heaven and took a bathe in a river near Cowherd's house. The old ox told the Cowherd to steal her clothes so that she was unable to return to the heaven and would stay here to be his wife. (Zhong Xiaoting 2020, 92)

With the help of the old ox, Weaving Girl married Cowherd and soon they had a son and a daughter. They led a happy life with husband laboring in the field and wife weaving at home. But their marriage didn't last long. It was discovered by the Queen Mother and incurred her wrath. Ignoring tearful Cowherd and two crying children, she broke up the couple and brought Weaving Girl back. It was the old ox that helped him again. It told Cowherd that it would die tonight and he needed to make three pair of shoes with its skin, which could help him go to heaven and find his wife. Cowherd followed. Just as the cowherd was about to catch up with them, however, the Queen Mother took off her golden hairpin and separate them by a large river, which is now called the Milky Way. Hopelessly, the two lovers can only look at each other across the river. (Zhong Xiaoting 2020, 92)

Fortunately, touched by their love, hundreds of thousands of magpies flied and formed a bridge over the river. Finally the Queen Mother

showed a little mercy, allowing them to meet once a year on the magpie bridge. The day was the seventh day of the seventh lunar month, which later has become the Chinese Valentine's Day. (Zhao Kuifu 1990, 61)

Meng Jiangnu Crying on the Great Wall

During the reign of the first emperor of Qin Dynasty, Fan Xilang, a young man living in the surrounding area of Mengjiang mountain in Lizhou County, Hunan Province, had just finished the hard labor and returned to his hometown to get married. But unfortunately, on the night of their wedding, Fan Xilang was sent to the north to build the Great Wall. He toiled away with hunger, cold and fatigue, and soon met a miserable death at the end of his efforts. His body was buried under the Great Wall. (Yao Kangkang 2020, 77)

Meng Jiangnu, Fan's new wife, got the bad news and went through all kinds of hardships to reach the Great Wall. She cried bitterly there for three days and three nights, and finally cried down the Great Wall and found her husband's remains. On her way to take him home, she suffered a lot and finally died of hunger and thirst in Tongguan County, Shaanxi Province. Sympathetic with the couple's miserable experience and deeply moved by Meng's spirits, the local people buried their remains and set up ancestral temples to commemorate them. (Huang Ruiqi 2003)

The Story of the White Snake

Created in the Southern Song Dynasty and prevailed in the Qing Dynasty, the Story of the White Snake is a model of Chinese folk collective creation. In the book *Stories to Warn Man* compiled by Feng Menglong, The White Snake under the Leifeng Pagoda has been acknowledged as the first version of this story.

After thousands of years of practice in Emei Mountain, two snake named Bai Suzhen and Xiaoqing translated into two beautiful girls and came to visit Hangzhou. After encountering with a young man named Xu Xian in the rain, Bai Suzhen fell in love with him and soon later they get married. But a monk called Fahai saw through Bai's disguise and thought that it was an intrigue of the white snake to marry a man. He persuaded Xu Xian to intoxicate his wife with realgar wine on the Dragon Boat Festival. After being drunk, Bai Suzhen couldn't control herself and showed the shape of a snake, which scared Xu Xian to death. Regardless of her own safety, Bai Suzhen went through many difficulties and got the magical grass, which finally brought Xu Xian back to life. (Zhou Xia 2020)

But Fahai did not give up. He then lured Xu Xian to the Jinshan Temple to separate the couple. Bai Suzhen and Xiao Qing had no choice but to

inundate the temple with flood. During the fierce battle, Bai was finally defeated and put into a small bowl under the Leifeng Pagoda. (Wang Yibing 1999)

Butterfly Lovers

During the Eastern Jin Dynasty, Zhu Yingtai, a beautiful and intelligent girl born in a rich family in Shangyu County, Zhejiang Province, wanted to go to Hangzhou to study for there was no good teacher at home. Her father, seeing her eagerness to learn and her ability to disguise herself as a man, finally agreed to her request. On the way to Hangzhou, Zhu Yingtai met Liang Shanbo, a young man who had the same destination with her. He was sincere, gentle and knowledgeable and they clicked immediately. During the school years, they often talked about poetry and articles, cared for each other, and slept in the same bed at night. Zhu had gradually fallen in love with Liang, who, though did not know she was a girl, also cherished her and saw her as his best friend. (Lin Liangliang 2020, 57)

Three years passed quickly. The moment when they had to part, Zhu constantly gave delicate indications to Liang that she was a girl and she loved him, but Liang failed to take her hint. Zhu had no choice but to lied to Liang that she had a little sister who was similar to her in appearance and learning and she wondered if Liang was willing to marry her. Liang Shanbo readily consented and promised that he would come to visit soon. A months later, Liang Shanbo went to Zhu's home and he was surprised to see Zhu Yingtai dressed up as a girl. Only then did he know the truth and figured all the things out. They then confessed their love to each other and pledged to marry without the permission of parents. (Lin Liangliang 2020, 58)

But unfortunately, Zhu's parents didn't think much of this poor young man. They wanted to marry their daughter to Ma Wencai, the son of the local governor. Zhu Yingtai was unwilling to marry him but her protest was in vain, for her family was in financial crisis and needed Ma's support. Hopelessly, the two young lovers was forced to part in tears. Since then, Liang slid into a depression. His spirit and health were soon crushed, and he died a few months later. On the wedding day, Zhu asked for a detour to pass by Liang 's tomb so that she could say goodbye to him. Wearing a bright red wedding dress, she knelt in front of his grave and cried bitterly. At that moment, lighting flashed, thunder rolled and the sky went dark. Liang's tomb suddenly cracked open and Ying-tai immediately jumped into it before it closed. Then under the shocked

eyes of the onlookers, a pair of beautiful butterflies fled out of the graves and dancing in the sunlight. It is believed that these two butterflies are Liang Shanbo and Zhu Yingtai. They finally get rid of all the shackles and bounds and can stay together forever. (Jin Huiling 2007)

Having been adapted into many films and TV plays, these four stories are well-known in China and the rest of the world. As the crystallization of folk culture, they not only represent the rich imagination of ancient Chinese people, but also show their hatred for evil forces and their pursuit for a free and happy life, which is exactly the positive part of folk literature.

Terms and Expressions

Cowherd and Weaving Girl 牛郎织女

Meng Jiangnu Crying on the Great Wall 孟姜女哭长城

Butterfly Lovers 梁山伯与祝英台

the Queen Mother 王母娘娘

Stories to Warn Man 《警世通言》

The White Snake under the Leifeng Pagoda 《白娘子永镇雷峰塔》

Questions

1. What led to the death of Meng Jiangnu's husband?
2. What did Xu Xian give Bai Suzhen to drink that made her reveal her snake form?
3. What did the Cowherd do to make Weaving Girl stay?
4. When did Liang Shanbo realize that Zhu Yingtai is actually a girl?
5. Why did Zhu Yingtai lie to Liang Shanbo that she has a little sister?

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24. Literature: Ancient Literature - Take Su Shi as an example. Relegation Literature in Ancient China

Su Shi is one of the most celebrated giants all over the world but he is also a poet who had three relegated experiences. However, he is admired by descendants because of his very optimistic attitude toward his life and the world. During his relegation, he had created abundant masterpieces of which the style was different from his other works. In other words, Su Shi has made great achievements in relegation literature in ancient Chinese literary arts.

An Introduction of Relegation Literature in Ancient China

A. Definition

Relegation is a special cultural phenomenon in ancient China. Many relegated scholars and poets also made great achievements in the relegation literature of ancient China. In his *Cultural Perplexity in Agonized Travel*, Yu Qiuyu writes that one of the most glamorous parts of Chinese history can be called "Relegation Culture". When a disgraced official loses favor and is demoted, a sense of loneliness and tragedy creeps into his heart, and he is relegated to the outside world, walking here and there, only to make out with the landscape. In this way, articles and poems are available, and they are often well written.

The concept of "relegation literature" is a multifaceted one that includes a wide range of intertwined issues such as political systems, political events, literati identities, relegated regions, and relegated groups. Professor Shang Yongliang mentions in his article *Relegation Culture and Relegation Literature: Focusing on the Deportation of the Five Great Poets and Their Writings in Yuan he period, the Middle Tang Dynasty*: The so-called relegation literature is composed of three major parts. The first part is the literary works created by the relegated poets during their relegation, which is the main part of relegation literature; the second and third part is the literary works about relegation created by the relegated poets before and after their relegation, as well as by the non-relegated poets during their farewell and reminiscence, which is the flank of relegation literature. " His definition of the concept of relegation literature takes into account both the time period as a dimension and the content as a dimension, and is more comprehensive and accurate in its conceptual definition. (Zhao Yajuan, 2016, 1)

B. Representatives and Their Relegated Works

Qu Yuan (340–278 BC) was a Chinese poet and politician who lived during the Warring States period. He is known for his patriotism and contributions to classical poetry and verses, especially through the poems of the *Chu Ci* anthology (also known as The Songs of the South or Songs of Chu): a volume of poems attributed to or considered to be inspired by his verse writing. During the early days of King Huai's reign, Qu Yuan was serving the State of Chu as its Left Minister. However, King Huai exiled Qu Yuan to the region north of the Han River, because corrupt ministers slandered him and influenced the king. During his exile, he created many masterpieces, such as *The Lament* or *Encountering Sorrow*, *The Heavenly Questions* or *Questions to Heaven*.

Liu Zongyuan (773 – 28 November 819) was a Chinese writer, politician, and poet who lived during the Tang Dynasty. Along with Han Yu, he was a founder of the Classical Prose Movement. He has been traditionally classed as one of the "Eight Great Prose Masters of the Tang and Song". In 805, he fell out of favor with the imperial government because of his association with a failed reformist movement. He was exiled first to Yongzhou, Hunan, and then to Liuzhou, Guangxi, where he eventually became the city Governor. A park and temple in Liuzhou are dedicated to his memory. His exile allowed his literary career to flourish: he produced poems, fables, reflective travelogues and essays synthesizing elements of Confucianism, Taoism and Buddhism. Liu's best-known travel pieces are the *Eight Records of Excursions in Yongzhou*. Around 180 of his poems are extant, of which five have been collected in the anthology *Three Hundred Tang Poems*. Some of his works celebrate his freedom from office, while others mourn his banishment.

C. Characters

Relegation is a common political phenomenon in ancient China. The phenomenon of relegation in China has continued throughout ancient history, but most frequently in the Tang and Song Dynasties.

The universality and multi-level nature of the target of relegation. Since ancient China entered the era of power and rule, the phenomenon of relegation and exile had been following. Then it became more and more frequent and widespread with the further development of society. "Throughout the Tang Dynasty, it was very common for officials to be

aside the emperor in the morning but to be relegated to the wilderness in the evening, and there were only a few officials who had not been relegated. Therefore, "The banishment and exile of officials departing from the capital was one of the major events in the social and political life of the Tang Dynasty." The composition of the group of people who suffered relegation in the Tang Dynasty was far more extensive than any other era before or after, ranging from the royal family and its relatives, princes and sons, to officials and bureaucrats at all levels. The number of people who suffered from relegation is innumerable.

Uncertainty of the reasons for relegation. From the perspective of the causes of the phenomenon of relegation in ancient times, there are many people whose reasons for relegation are not sufficient and are with great arbitrariness. It can be said that "As the victims of political struggles, many literati were relegated to exile for reasons that were mostly excuses". For example, Jia Yi was expelled in the Han Dynasty because he was accused of "desires to trespass on power and disorderly affairs"; Wang Changling was relegated to the post of Lieutenant named Dragon's Bench because he "did not pay attention to surrounding details in his later years"; Han Yu was relegated to Yangshan, Lianzhou in the 19th year of Zheng Yuan's reign. In the Song Dynasty, Ouyang Xiu was deported for "not repairing the curtain"; Su Shi got deported for "slandering the imperial government"; Huang Tingjian was accused of "falsely destroying the previous emperor" for his book "The True Records of Emperor Shen". ; Zhu Dunru was deported for his "exclusive dissenting views"; Xin Qiji was deported for his "gathering of wealth"; Lu You was deported in the 16th year of Chunxi for "mocking the wind and moon".

The neutral character in Chinese culture is reflected in the political punitive character of relegation. In essence, "Banishment was a form of punishment for guilty subjects, or an act of coercion against dissidents and rebels." However, this coercive act was not aimed at their total elimination, but had a corrective intention, i. e. , it was meant to be followed. The purpose was to punish those who were relegated by making them feel the great pain of survival, but more importantly, to make them learn a lesson for the future.

The inclusiveness of Chinese culture is reflected in the emotional responses of the deportees and the journey they took in their literary creations. The relegation deals a painful blow to the life of the relegated person, "On the one hand, he carries the burden of the past, and his past life accompanies him day and night; on the other hand, he must face the reality and adapt to the new environment. His survival depends on his

ability to solve his dilemma". From the emotional reactions of the deportees, some remained committed to their political ideals, such as Qu Yuan and Jia Yi; some turned to Buddhism and Taoism, such as Bai Juyi, Wang Wei and Su Shi; some turned to secularism, and some turned to Buddhism and Zen. Of course, these turns were not complete, but more often than not, they were the interpenetration of different cultural contents and mutual influences, showing a gesture of mutual integration and unification. (Liu Tiefeng, 2009, 54-56)

An Introduction of Literary Giant - Su Shi

Su Shi (8 January 1037 – 24 August 1101), courtesy name Zizhan, art name Dongpo, was a Chinese poet, writer, politician, calligrapher, painter, pharmacologist, and gastronome of the Song Dynasty. A major personality of the Song era, Su was an important figure in Song Dynasty politics, aligning himself with Sima Guang and others, against the New Policy party led by Wang Anshi.

The image of Su Shi

Su Shi is widely regarded as one of the most accomplished figures in classical Chinese literature, having produced some of the most well-known poems, lyrics, prose, and essays. Su Shi was famed as an essayist, and his prose writings lucidly contribute to the understanding of topics such as 11th-century Chinese travel literature or detailed information on the contemporary Chinese iron industry. His poetry has a long history of popularity and influence in China, Japan, and other areas in the near vicinity and is well known in the English-speaking parts of the world through the translations by Arthur Waley, among others. In terms of the arts, Su Shi has some claim to being "the pre-eminent personality of the eleventh century." Dongpo pork, a prominent dish in Hangzhou cuisine, is named in his honor.

Su Shi and His Relegated Experiences in the Southern Song Dynasty

A. Relegated to Huangzhou

In the second year of Yuanfeng (1079), Su Shi, who was forty-three years old, was transferred to the governorship of Huzhou. After he took office, he wrote a letter "Huzhou Appreciation Recommendation" to Emperor Song Shen Zong, which was a routine matter, but Su Shi was

a poet, and his pen often carried his personal emotion, and even though he wrote an official article, he could not forget to add some personal color, saying that he was "foolish and untimely, and could hardly accompany the newcomers", and that "the old man did not cause any trouble or could shepherd the small people". These words were used by the New Party to say that he was "fooling the court, presumptuous and arrogant", "harboring resentment and anger", "rebuking the public opinion", and "harboring evil intentions". "He also satirized the government, was rash and disloyal to the emperor, and deserved to die for such a great crime. They picked out lines from Su Shi's numerous poems that they thought implied sarcasm, and for a while, the court was filled with voices of anti-Su. On July 28, Su Shi, who had only been in office for three months, was arrested by the officials of the imperial court and sent to the capital, and dozens of people were implicated. This is the famous "Wutai Poetry Case" of the Northern Song Dynasty (Wutai, that is, the imperial court, is called Wutai because of the cypress trees planted on it and the crows inhabiting it all year round).

This huge blow became the turning point of Su Shi's life. The new party was determined to put Su Shi to death, and rescue activities were launched simultaneously in the court and the field. Not only many patriarchs who shared Su Shi's political views wrote to him, but also some knowledgeable people of the Legal Reform School advised Shen Zong not to kill Su Shi. Wang Anshi, who was retired from Jinling at that time, also wrote a letter saying, "How can there be a holy world and kill a talented scholar?" With everyone's efforts, the poetry case was decided by Wang Anshi's "one word", and Su Shi was sentenced to a lighter sentence and relegated to the position of deputy minister of Huangzhou (now Huanggang, Hubei), "to be resettled in this state" and monitored by local officials. Su Shi was imprisoned for 103 days and was nearly killed. Fortunately, Song Taizu Zhao Kuangyin set the state policy of not killing the scholars, he was able to escape a disaster.

Therefore, Su Shi's first remote trip of exile (1080–1086) was to Huangzhou, Hubei. This post carried a nominal title, but no stipend, leaving Su in poverty. During this period, he began Buddhist meditation. With help from a friend, Su built a small residence on a parcel of land in 1081. Su Shi lived at a farm called Dongpo ('Eastern Slope'), from which he took his literary pseudonym. While banished to Hubei province, he grew fond of the area he lived in; many of the poems considered his best were written in this period. His most famous piece of calligraphy, *Han Shi Tie*, was also written there. In 1086, Su and all other banished

statesmen were recalled to the capital due to the ascension of a new government.

During his first exile, he created several most famous pieces: *the First and Second Chibifu (The Red Cliffs)*, *Nian Nu Jiao: Chibi Huai Gu (Remembering Chibi, to the tune of Nian Nu Jiao)*.

B. Relegated to Huizhou

In the first year of Shaosheng (1094), Su Shi was again deported, but on the way, he was deported again and again. After being relegated, reappointed, and re-deported again, Su Shi was obviously more relegated to Huizhou than he was when he first arrived. The climate was hot and humid, and the weather was hot and humid. The climate of Lingnan, where epidemics are prevalent, is lovely under Su Shi's writing. He wrote about the scenery of Huizhou: "I eat 300 lychees a day, and I do not resign to be a long Southerners. " He wrote about the temporary residence: "The sea and mountains are lush and beautiful, and the two rivers merge and the vermilion building opens. " He wrote about winter: "Luofu is moving in spring, and the clouds and sun have a clear light. " On a spring day: "After the burning of the tea gun, the wheat waves are empty in front of the water. " The fields of Huizhou In Su Shi's writing, it is even more beautiful: "The east wind shakes the waves and dances the net green, the first day The green of the water is sound and delicate yellow. The spring mud is already knee-deep in water, and the autumn cereals in Heihe are firstly divided into seedlings. " While living in exile in Huizhou, Su Shi was still full of enthusiasm for life. He could not choose where to live, so he quickly adapted and accepted the reality. With a pair of eye for beauty to look around the environment, and a young heart The time that will never come back. (Yang Yang, 2021, 98-99)

During his second exile, he wrote *One Poem of Huizhou, Butterfly Lovers - Spring Scene* and so on.

C. Relegated to Danzhou

In the fourth year of Shaosheng (1097), Su Shi, who was already sixty-two years old, was sent by a lone boat to Danzhou (now Danzhou, Hainan), a desolate place on the island of Hainan. It is said that in the Song Dynasty, the banishment to Hainan was a punishment only one degree less severe than the crime of beheading the whole family. He took Danzhou as his second hometown, "I am originally from Dan'er clan and was born in West Shuzhou". He ran a school here, mediating the learning

style, so that many people traveled thousands of miles to follow to Danzhou, from Su Shi learning. In the Song dynasty more than 100 years, Hainan from no one into the scholarship. But Su Shi returned to the north soon, here Jiang Tang Zuo will raise township tribute. For this reason Su Shi inscribed a poem: "the sea has never broken the earth's pulse, the pearl cliff from now on break the sky. " People have always regarded Su Shi as the pioneer and sower of Danzhou culture and have deep reverence for him. The Dongpo village, Dongpo well, Dongpo field, Dongpo road, Dongpo bridge, Dongpo hat and so on, which have been handed down in Danzhou, express people's feelings of remembrance, and even the language has a kind of "Dongpo language".

During his third relegation, he created *Rainy Night Staying at Jokhang Temple, Entering the Temple*.

Appreciation of Su Shi's One of Relegated Masterpieces

A. English Version

Here is an English version of Su Shi's relegated masterpiece, *The Red Cliff*, translated by Kenneth Rexroth, (1905-1982, Chinese name: Wang Honggong)

Jia Zhen thanked him warmly and promised,
"When the mourning is over I shall bring my worthless son to kowtow
his thanks. " And so they parted.
Then runners could be heard clearing the way for the wife of Shi Ding,
Marquis of Zhongjing. Lady Wang, Lady Xing,
and Xifeng welcomed her into the drawing-room.
Then sacrificial gifts from the Marquises of Jinxiang and Channing as
well as the Earl of Shoushan were displayed before the coffin.
Presently these three nobles alighted from their palanquins and Jia Zhen
ushered them into the main hall.
So relatives and friends past counting came and went. Indeed, for forty-
nine days the street outside the Ning Mansion was a sea of mourners in
white interspersed by officials in their brilliant robes.
At his father's order,
Jia Rong changed into court dress the next day to collect his commission,
after which the funerary ware in front of the coffin as well as the insignia
for the cortege was made to befit an official of the fifth rank.
The obituary tablet and notice were inscribed: "Obsequies of Lady Qin,
Spouse of the House of Jia,
Granted a Rank by Imperial Decree off the Celestial Court. " The street

gate in the Garden of Concentrated Fragrance was opened,
 and on platforms erected at both sides groups of blue-
 clad musicians played at appropriate times.
 The retinue stood in pairs in perfect symmetry,
 and two large vermilion boards set up outside the gate bore the bold gil
 t inscriptions "Imperial Guard and Defender of the Palace Roads in the
 Inner Court of the Forbidden City. " Across the road, facing each other,
 towered two altars for Buddhist and Taoist priests.
 The announcement on them read Obsequies of Lady Qin of the Jia Fam
 ily, Consort of the Eldest Great-
 Grandson of the Hereditary Duke of Ningguo,
 Imperial Guard and Defender of the Palace Roads in the Inner Court of
 the Forbidden City.
 In this land of peace and empire ruled according to the will of Heaven,
 in the center of the four continents, we, Chief Buddhist Abbot Wan Xu,
 Controller of the School of the Void and Asceticism,
 and Chief Taoist Abbot Ye Sheng,
 Controller of the Primordial School of the Trinity,
 having reverently purified ourselves raise our eyes to Heaven and kowt
 ow to Buddha.
 We humbly invoke all divinities to show their divine compassion and d
 isplay their spiritual majesty afar in these forty-
 nine days of grand sacrifice,
 that the departed may be delivered from sins and absolved from retribu
 tion. There was more in the same vein.
 Now all that still troubled Jia Zhen was the fact that his wife was ill in
 bed again, unable to see to things.
 If any breach of etiquette occurred while so many nobles were calling,
 the family would be laughed at.

The Red Cliff

The River flows to the East
 Its waves have washed away all
 The heroes of history.
 To the West of the ancient
 Wall you enter the Red Gorge
 Of Chu Ko Liang of the
 Days of the Three Kingdoms. The

Jagged peaks pierce the heavens.
The furious rapids beat
At the boat, and dash up in
A thousand clouds of spray like
Snow. Mountain and river have
Often been painted, in the
Memory of the heroes
Of those days. I remember
Long ago, Kung Ch'in newly
Married to the beautiful
Chiao-siao, shining in splendor,
A young warrior, and the other
Chu Ko Liang, in his blue cap,
Waving his horsetail duster,
Smiling and chatting as he
Burned the navy of Ts 'ao Ts 'ao.
Their ashes were scattered to
The four winds. They vanished away
In smoke. I like to dream of
Those dead kingdoms. Let people
Laugh at my prematurely
Grey hair. My answer is
A wine cup, full of the
Moon drowned in the River.
(Wang Jiabin, 2021, 21-22)

B. Chinese version

念奴娇·赤壁怀古

大江东去，浪淘尽，千古风流人物。故垒西边，人道是：三国周郎赤壁。乱石穿空，惊涛拍岸，卷起千堆雪。江山如画，一时多少豪杰。遥想公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间、檣櫓灰飞烟灭。故国神游，多情应笑我，早生华发。人生如梦，一尊还酹江月。

C. Appreciation

We can see that such a creative translation can be said to produce another poem from the original. Rexroth is "bold" enough, for example He said that the original poem did not mention Zhuge Liang, but he put in "Zhuge Liang", probably because he knew that the main character of the Battle of Red Cliff in the Romance of the Three Kingdoms was none other than Zhuge Liang. In addition, for some Western readers, they may be more familiar with the mythical "Zhuge Liang" than with "Zhou Yu". Chinese poets such as Du Fu, whom Rexroth himself admires, have also remembered this sage in verse. Therefore, through the translation, he wants to bring the Western reader into the "Three Kingdoms era / Zhuge Liang's Red Cliff".

The differences between the translation and the original poem are obvious, but also intriguing. "You enter the age of the Three Kingdoms / Zhuge Liang's Red Cliff": The "you" here is obviously absent from the original poem. This is the "I" of the poem looking at himself (the translated poem returns to the "I" later), which is more important than the original. This is a more important angle than in the original. We should pay attention to this change of personification and perspective in the translation, because it makes it possible to "step out of the self" and to make a self-examination, observation and dialogue of life possible.

As for the specific translation, Su Shi's "Nian Nu Jiao - Huai Gu at the Red Cliff" is a masterpiece for the ages, which poses a challenge to any translation, how to translate. This is the challenge that Rexroth has to face in order to create a poem in English that "matches" the original poem. For example, in the original poem, famous lines such as "The rocks pierce the sky, the waves beat the shore, and roll up a thousand piles of snow" are astonishing, and the expressive power of the Chinese language has reached an extreme.

In this regard, Rexroth translates "the rocks pierce the sky" as "the jagged peaks pierce the sky", which is more successful, as it also has a strange and powerful feeling, just like "transforming a Song-Yuan ink landscape into a Gothic painting", while aptly presenting the precipitousness of the Chibi mountains.

Of course, reading the English translation and comparing it with the original poem, we are sure that there are many unsatisfactory points. For example, the phrases "The eastward flow of the river, the waves panning out, the people of the past", "The river and the mountain are like a picture, how many great men and women of the past", "The feather fan and the spandex scarf, between laughing and talking, the boom is destroyed" are all famous lines. They have been recited in Chinese for thousands of

years, and it is difficult to imagine any English translation that can convey their unique flavor and aphoristic effect. Rexroth has made the best translation he can. If what he has translated is only an "effective English poem", not yet a masterpiece of language, it may not be the translator himself. It may not be entirely the translator's own fault. (Wang Jiabin, 2021, 22-23)

Terms and Expressions

relegation literature 贬谪文学

Cultural Perplexity in Agonized Travel 《文化苦旅》

Qu Yuan 屈原

The Lament (Encountering Sorrow) 《离骚》

Heavenly Questions (Questions to Heaven) 《天问》

Liu Zongyuan 柳宗元

Eight Records of Excursions in Yongzhou 《永州八游记》

Three Hundred Tang Poems 唐诗三百首

Jia Yi 贾谊

Wang Changling 王昌龄

Han Yu 韩愈

Ouyang Xiu 欧阳修

Huang Tingjian 黄庭坚

Zhu Dunru 朱敦儒

Xin Qiji 辛弃疾

Lu You 陆游

courtesy name: It is also known as a style name, is a name bestowed upon one at adulthood in addition to one's given name. This practice is a tradition in the Sinosphere, including China, Japan, Korea, and Vietnam. 字...

Zizhan 子瞻

art name (pseudonym or pen name): It is also known by its native names hao (in Mandarin), gō (in Japanese), ho (in Korean), and hiệu (in Vietnamese), is a professional name used by East Asian artists, poets and writers. 号...

Dongpo 东坡

pharmacologist 药理学家

gastronome 美食家
Sima Guang 司马光
Wang Anshi 王安石
the New Policy 熙宁变法 (王安石变法)
Dongpo pork 东坡肉
Wutai Poetry Case 乌台诗案
the First and Second Chibifu (The Red Cliffs) 《赤壁赋》
Nian Nu Jiao: Chibi Huai Gu (Remembering Chibi, to the tune of Nian Nu Jiao) 《念奴娇·赤壁怀古》
One Poem of Huizhou 《惠州一绝》
Butterfly Lovers - Spring Scene 《蝶恋花·春景》
Rainy Night Staying at Jokhang Temple 《雨夜宿净行院》
Entering the Temple 《入寺》
Zhuge Liang 诸葛亮

Questions

1. What is the relegation literature?
2. When did the phenomenon of relegation happened most frequently?
3. Why was Liu Zongyuan exiled?
4. How many times was Su Shi exiled? And where were the relegated destinations respectively?
5. During Su Shi's first exile, what representative works did he create?

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【Definition】 When a disgraced official loses favor of the emperor and is demoted, a sense of loneliness and tragedy creeps into his heart, and he is relegated to the outside court, wandering around, only to make out with the landscape. In this way, articles and poems are available, and they are often well written.

【An Introduction of Literary Giant - Su Shi】 Su Shi is widely regarded as one of the most accomplished figures in classical Chinese literature, having produced some of the most well-known poems, lyrics, proses, and essays.

【Relegated to Huangzhou】 but Su Shi was a poet, and his words often carried his personal emotion, and even though he wrote an official article, he could not give up his personal style of expressions.

25. Literature: Ancient literature - The Classic of Mountains and Seas

1. Overview

The Ancient Chinese literature "Shan Hai Jing", also known as "The Classic of Mountains and Seas" and "The Classic of Great Wilderness", which was written by various authors in a single time, is a Chinese classic text and a compilation of mythic geography and beasts. It is largely a fabulous geographical and cultural account of pre-Qin China as well as a collection of Chinese mythology. The book is divided into eighteen sections; it describes over 550 mountains and 300 channels.

As for the content, it is not a narrative. The "plot" involves detailed descriptions of locations in the general direction of the "Mountains, Regions Beyond Seas, Regions Within Seas, and Wilderness". These descriptions are usually about medicines, animals, and geological features. Many of the creatures are ordinary and normal, while many are fantasy and strange. Each chapter in the book follows roughly the same formula, and the book is also repetitious in the same way. The different chapters of "The Classic of Mountains and Seas" progress very much like a travelogue, with each section focusing on a specific region, starting from the central lands (China) and working its way outward in each direction to the outlying lands located beyond the four seas which surround the central lands. The text has a vivid description of different races, deities, plants, and minerals unique to their own region, and records interesting information about each, including the histories and activities of many demonic or divine characters. This eclectic book also contains important information on early medicine (including treatments for impotence and infertility), ways of averting catastrophe with omens, and rites of sacrifice, and familiar and unidentified plants and animals. It provides a guided tour of the ancient known world, moving outward from the famous mountains of central China to the lands "beyond the sea". In general, it functions as a guide, through which we can know more about the ancient world. (Michael 2001:679; Srisinthon 2018: 104; Sun Yuzhen 2003: 109, 110)

2. Authorship

Who wrote the book and when it was written are controversial. It was originally thought that mythical figures such as Yu the Great or Bo Yi wrote the book. The consensus among modern Sinologists is that the

book was not written at a single time by a single author, but rather by numerous people from the period of the Warring States to the beginning of the Han dynasty. Then, based on Yang Xinghui and Luo Dahe's latest study, the book was initially dedicated by Bo Yi and transmitted orally by his descendants. Then, it was edited by Zhao Gao-lang or Heng the Father and presented to the emperor of the Zhou Dynasty by Zao the Father. Thus, it was passed on to the following generations. (Yang Xinghui / Luo Dahe 2016: 66, 73)

3. The Mythical Creatures Within the Book

The mythical creatures portrayed in the book have a romantic quality. They are a combination of ancient ancestors' awe and admiration for morality, power, life and nature, and the result of ancient ancestors' wisdom. Although these creatures are different from each other, they have certain features in common. Firstly, they all embody ancient ancestors' original concept of life. Secondly, they usually have the qualities of a spiritual leader. Lastly, instead of being average people, these mythical creatures are all transcendent deities. (Xue Zhengying 2016: 174, 180) The mythical creatures in the book can be classified into four kinds: the orcs, the aliens, the rare and exotic animals, the elves in plants. Some of them are popular and well known in Asian culture, such as Nine-tailed Fox, Phoenix, Nüwa, Houyi. These images are ancient people's contemplation towards the origin of life and their exploration of nature. This surrealism has a profound impact on the traditional Chinese culture. Some of the images express Chinese ancestors' pursuit of peace. Later, this pursuit of peace has also become a permanent pursuit in China. (Xiang Wei 2021: 25-26)

Here are some images and brief introductions to some typical mythical creatures within the book.

A nine-tailed white fox. As the legend goes, it was the matchmaker of China's greatest hydraulic engineer The Great Yu and his wife Tushan Shi.

Fish Man, a mermaid, specialized in weaving waterproof silk fabric. According to the Book of Supernatural Beings, Fish Men/Women look like humans but with a fishtail. When they weep, their tears would turn into pearls; and their body oil can keep a lamp burning for a thousand years.

A beast with a dragon head and horse body known as the deity of Mt. Zhongshan.

A five-tail creature called Zheng, specialized in preying on man-eating beasts like tigers and leopards.

A Chinese unicorn called Quanshu.

A monkey-like creature known as Jufu, specialized in long-range stone hurling which terrified other beasts.

4. Changes in the Status

The earliest reference to "the Classic of Mountains and Seas" in history was made by Sima Qian, who expressed strong doubts about its credibility, which had a great impact on the status of "the Classic of Mountains and Seas" in the traditional Chinese civilization. Hence, since Liu Xiu of the Han Dynasty compiled "the table of the Classic of Mountains and Seas" and Guo Pu of the Jin Dynasty made the first note about "the Classic", scarcely had there been someone studying the book. Then, in the early twentieth century, the concept of "mythology" from the West and modern academic theories and methods such as anthropology and mythology were introduced to China. These brought a fundamental change in the status of "the Classic". Since then, instead of being criticized by historians, it has become the cornerstone in contemporary study of "Chinese mythology". (Chen Shuai 2013: 209)

5. Influences on Chinese Literature

"The Classic of Mountains and Seas" represents the earliest systematic repository of the myths and deities from ancient and early China, and this work has served as the primary inspiration for later Chinese mythology. The systematic presentation of these myths differs in nature from other textual collections of ancient and early myths identified with

other parts of the world, which are structured by some forms of narrative continuity. "The Classic" is bereft of narrative continuity, and its material is structured in accordance with a mythic geography, in which different mythic elements, themes, and characters are located in terms of place and direction. It has no plot, but the mythological creatures and stories in the book lead to diversified imagination. The mythological creatures in the book have been extensively quoted in Chinese literature. In terms of narrative methods, the Classic is simple and concise in its descriptions but rich in imagination, which profoundly influences the narrative style and techniques of the early Chinese novels. (Xiang Wei 2021: 25-26)

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Terms and Expressions

The Classic of Mountains and Seas, The Classic of Great Wilderness
《山海经》

Mountains 《山经》

Regions Beyond Seas 《海外经》

Regions Within Seas 《海内经》

Wilderness 《大荒经》

Yu the Great 大禹

Bo Yi 伯益

modern Sinologist 现代汉学家

nine-tailed white fox 九尾白狐

Tushan Shi 涂山氏

Fish Man 鲛人

mermaid 美人鱼

waterproof silk fabric 鲛纱

Supernatural Beings 《搜神记》

Mt. Zhongshan 中山神

Zheng 狰

Quanshu 臞疏

Jufu 举父

Questions

1. How many sections is the classic divided into?
2. What does the book describe?
3. How is the book arranged?
4. How was this book created?
5. What makes a great difference on the change of the status of this book?

26. Literature: Ancient literature - Collection of Yuefu Poetry 《乐府诗集》

Introduction

1. Brief introduction

Collection of Yuefu Poetry is the essence of Han, Wei, Jin and Northern and Southern Dynasties folk songs. The content is very rich, reflecting a wide range of social life. It mainly collects more than 5000 Yuefu songs from Han, Wei to Tang and Five Dynasties, as well as from pre Qin to the end of Tang Dynasty. "Yuefu", originally the name of the institution in charge of music, was first set up in the reign of Emperor Wu of the Han Dynasty, and there were also Yuefu institutions in the northern and Southern Dynasties. Its specific task is to make music score, collect lyrics and train music talents. There are two sources of lyrics: one is specially written by literati, the other is collected from Chinese folk. Later, people called the poems collected by Yuefu organs as Yuefu, or Yuefu Poems and Yuefu songs, so Yuefu changed from official name to poetic name. (Wu Ting 2007, 20)

2. About the author

Guo Maoqian (1041-1099) was born in Xucheng, Yunzhou, Song Dynasty. He is the grandson of Guo Quan, and the son of Guo Yuanming. Song Shenzong Yuanfeng seven years (1084), Cao joined the army in Henan Province. He wrote a hundred volumes of *Collection of Yue Fu Poetry*, which was handed down from generation to generation. (Wu Ting 2007, 22)

3. Content introduction

It divides Yuefu Poems into 12 categories, including suburban Temple songs, Yan shooting songs, drum songs, horizontal blowing songs, Xianghe songs, etc. In these different kinds of music, the songs of Jiaomiao and yanshe belong to the movements used by the imperial court, and their ideological content and artistic skills are less desirable. There are also some works with poor artistic value. But generally speaking, most of the poems it collects are excellent folk songs and poems written by scholars with old Yuefu titles. In the existing poetry collection, "Yuefu Poetry Collection" is an important book with the most complete collection of all kinds of Yuefu Poetry in the past dynasties. (Wu Ting 2007, 30)

Masterpieces

1. *The Peacock Flies to Southeast*

The Peacock Flies to Southeast is the first long narrative poem in the history of Chinese literature, and it is also the peak work in the history of Yuefu Poetry. It is based on a marriage tragedy in Lujiang County during the reign of Emperor Xian of the Eastern Han Dynasty. The poem has more than 350 sentences and 1700 words. It mainly tells the story of Jiao Zhongqing and Liu Lanzhi's forced separation and suicide. It accuses the cruelty and ruthlessness of feudal ethics and praises their sincere feelings and rebellious spirit. As the longest narrative poem in ancient history, the story of Peacock Flying Southeast is complicated and simple, and its characters are vividly portrayed. It not only portrays the image of Jiaoliu and his wife, but also depicts the stubbornness of Jiao's mother and the arrogance of brother Liu. At the end of the article, the myth of Liu Lanzhi and Jiao Zhongqing turning into mandarin ducks after their death is conceived, and the people's strong desire for love freedom and happy life is placed. (Wu Ting 2007, 36)

2. *Mulan Poetry*

Mulan poetry is a folk song in the Northern Dynasty of China. This is a long narrative poem about a girl named Mulan. She disguised herself as a man, joined the army for her father, established meritorious service in the battlefield, and refused to be an official after returning to the imperial court. She only wanted to go home for reunion. She warmly praised the woman's brave and kind-hearted quality, her enthusiasm for defending her country and her brave and fearless spirit. "Mulan is a girl" is used to conceive the legend of Mulan, which is full of romantic color. The detailed arrangement is very ingenious. Although it is about war theme, it is mainly about the life scene and children's mood, which is full of life flavor. It describes the character's mood by means of character's question and answer, narration, parallelism, antithesis and intertextuality, which is vivid, detailed and full of vitality. Therefore, it has strong artistic appeal. (Wu Ting 2007, 41)

Evaluation

1. Contributions

The important contribution of it is to collect and classify the songs of past dynasties according to their tunes, so that many works can be

compiled into books. This provides great convenience for the collation and research of Yuefu Poetry. For example, some excellent Chinese folk songs of Han Dynasty, such as "Moshangsang", "dongmenxing", were collected and recorded by editors. In particular, some ancient folk songs and proverbs are scattered in various historical books and some academic works, and miscellaneous ballads and sayings are mostly ignored by the former. (Yu Yizhi 2002, 105)

Collection of Yue Fu Poetry introduces and explains in detail the origin, nature and musical instruments used in the singing of various kinds of music. So that many precious historical materials can be preserved. This is of great value to the study of literature history and music history. There are narrative poems and lyric poems in Yuefu Poems, and the achievements of narrative poems are more prominent. *The Book of Songs* and *The Songs of Chu* are basically lyric poems, and sometimes narrative is interspersed in the process of lyric, but narrative is attached to lyric. The emergence of Yuefu narrative poetry marks the maturity of Chinese ancient narrative poetry, and it is all caused by sadness and happiness. When choosing narrative objects, the creative subject is good at finding poetic scenes and absorbing pictures in time. (Yu Yizhi 2002, 105)

2. Shortcomings

There are some imperfections in *Collection of Yue Fu Poetry*. For example, Ji Yun in the Qing Dynasty pointed out that it was not appropriate to include some literati poems in the titles of Yuefu. In addition, because of its emphasis on melody, the recorded songs are often inconsistent with the description of tunes. But on the whole, as an ancient Chinese literature, this giant has made a certain contribution. (Yu Yizhi 2002, 107)

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Terms and Expressions

Collection of Yue Fu Poetry 《乐府诗集》

Jiaomiao songs 郊庙歌辞

Yanshe songs 燕射歌辞

Guchui drum songs 鼓吹曲辞

Hengchui songs 横吹曲辞

Xianghe songs 相和歌辞

The Peacock Flies to Southeast 《孔雀东南飞》

Mulan Poetry 《木兰辞》

Questions

1. When was Yuefu Poetry compiled?
2. Which institution did "Yuefu" belong to?
3. What are *The Peacock Flies to Southeast* based on?

27. Literature: Premodern Literature - China's Four Great Classical Novels

China's Four Great Classical Novels

The Four Great Works of Chinese Classical Novels, abbreviated as the Four Great Works, are *Water Margin*, *Romance of The Three Kingdoms*, *Journey to the West*, and *Dream of the Red Chamber* (in the order of their completion). The Four Great Classical Novels are some of the classics of Chinese literature and they are considered part of the cultural heritage of the world. The status of these four masterpieces in the history of Chinese literature is difficult to distinguish with their high level of literature and artistic achievements. They are time-honored and unique among Chinese literature works, so that the stories, scenes and characters in these masterpieces have deeply influenced the thoughts and values of the Chinese people. The meticulous portrayal and the profound thoughts contained in these four masterpieces have been praised by readers in history. They can be described as the four great monuments in the history of Chinese literature. (Chen Wenxin 2019, 24)

Water Margin

Water Margin, written by Shi Naian, is a novel based on an ancient peasant uprising. It vividly depicts the whole process from the occurrence, development and failure of the peasant uprising, profoundly reveals the social roots of the uprising, enthusiastically eulogues the resistance struggle of the 'heroes' of the uprising and their social ideals, and specifically reveals the internal historical reasons for the failure of the uprising. (Sun Jiancheng 2008, 167)

With the occurrence and development of peasant uprising as its main line, the book describes the whole process of development for grand peasant uprising troop. Individual awakening develops into the small-scale joint resistance with the experience of different heroes, showing an inexorable law of the feudal era, that is, peasants being forced to revolt by the officials, profoundly reflecting the Song dynasty's political condition and social contradictions. Standing on the side of the oppressed, the author praised the righteous acts of the leaders of the peasant uprising, who robbed the rich to the poor and exonerated and affirmed their revolutionary spirit of daring to rebel and struggle. (Liu Keqiang 2014, 96)

Romance of the Three Kingdoms

Romance of The Three Kingdoms is a novel written by Luo Guanzhong,

a novelist in the late Yuan and early Ming Dynasty. It is the first chapter novel, the first novel of historical romance, and also the first long literary novel in the history of Chinese literature. At the end of Yuan Dynasty and the beginning of Ming Dynasty, social contradictions were acute, peasant uprisings broke out one after another, and dynasties were divided. After years of war, Zhu Yuanzhang destroyed all the departed dynasties, overthrew the Yuan Dynasty, and established the Ming Dynasty. During the period when people were displaced, Luo Guanzhong, as a writer of *zaju* and stories, lived at the bottom of the society, understood and got familiar with the sufferings of the people, expected social stability and people to live and work in peace and contentment, thought as an intellectual at the bottom, and hoped to end the tragic situation caused by the turbulence. Therefore, he wrote the historical novel *Romance of The Three Kingdoms* on the history of the last years of the Eastern Han Dynasty. (Wang Zhiwu 2004, 12)

Romance of The Three Kingdoms describes the history of nearly a hundred years from the end of the Eastern Han Dynasty to the beginning of the Western Jin Dynasty. It mainly describes wars and tells the story of the warring states of the eastern Han Dynasty and the political and military struggles among The Three Kingdoms, namely, Wei, Shu and Wu. Finally, Sima Yan unified The Three Kingdoms and established the Jin Dynasty. Besides, it reflects the transformation of various social struggle and contradictions in The Three Kingdoms period, summarizes the historical changes of this era, and shapes a group of powerful heroes of The Three Kingdoms period. (Zhang Zhihe 2000, 32)

Journey to the West

Journey to the West is the first romanticism chapter novel in China, and its author is WuChenen in the Ming Dynasty. The book mainly tells a story, after the birth and havoc in heaven, Su Wukong met Tang Monk, White Dragon Horse, Zhu Bajie and Sand monk, started their journey to the West, went through 81 hardships and dangers, demons and monsters, finally arrived in the West to see the Buddha. (Chen Dakang 2000, 16)

The novel is based on the historical event of Tang Monk going to study scriptures, and through the author's artistic processing, it profoundly depicts the social reality of The Ming Dynasty. The uproar in heaven in the novel reflects the resistance of the Chinese people in the feudal society through the form of fairy tales. Of course, fantasy novels reflect reality with their own characteristics, different from the general direct reflection of real life literature. The rebel in heaven erected the banner of "Monkey King", and put forward the slogan, "emperor take turns, and

next is my turn" , hundreds of troops escaped, the heaven started to collapse, so that the jade emperor had to ask for external help. The plot of the fiction and fantasy based on reality of peasant uprising and peasant war. If there had not been many large-scale peasant uprisings and peasant wars that violently impacted the feudal dynasties in history, the plot of "Havoc in Heaven" could not have been so bold and the image of Sun Wukong as a rebel could not have been so brilliant. (Chen Dakang 2000, 17)

Dream of the Red Chamber

Dream of the Red Chamber was written by Cao Xueqin, a well-known writer in the Qing Dynasty. With the rise and fall of Jia, Shi, Wang as its background, with the love marriage tragedy of Jia Baoyu, Lin Daiyu, and Xue Baochai as its main line, in the perspective of rich child Jia Baoyu, the book shows the tragic beauty, and female beauty from different angles and the phase of the ancient Chinese society of epic works. (Hu Jingzhu 2019, 33)

Dream of the Red Chamber was born at the end of feudal China in the 18th century. At that time, the Qing Government was closed to the outside world and the whole country was immersed in the dream of the Kang-Qian Flourishing Age and the Middle Kingdom. On the surface, the period seemed stable and peaceful, but actually all kinds of social contradictions were intensifying and developing, and the whole dynasty had reached a turning point of prosperity and decline. (Liu Mengxi 1984, 41)

Terms and Expressions

农民起义 peasant uprising

孙悟空 Monkey King

大闹天宫 Havoc in Heaven

康乾盛世 the Kang-Qian Flourishing Age

天朝上国 the Middle Kingdom

Questions

1. What is the influence and status of Chinese Four Great Classical Novels?
2. What does *Water Margin* mainly show?
3. Is *Dream of the Red Chamber* the first romanticism chapter novel in China? Which book is the first chapter novel in China?
4. Why has the plot of "Havoc in Heaven" been so bold and the image of Sun Wukong as a rebel been so brilliant?

4. What do you know about *Dream of the Red Chamber*?

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28. Literature: Premodern Literature - Li Bai's “The River-Merchant's Wife: A Letter” and its Translations

长干行

李白

妾发初复额，折花门前剧。郎骑竹马来，绕床弄青梅。
同居长千里，两小无嫌猜。十四为君妇，羞颜未尝开。
低头向暗壁，千唤不一回。十五始展眉，愿为尘与灰。
常存抱柱信，岂上望夫台？十六君远行，瞿塘滟滪堆。
五月不可触，猿声天上哀。门前旧行迹，一一生绿苔。
苔深不能扫，落叶秋风早。八月蝴蝶黄，双飞西园草。
感此伤妾心，坐愁红颜老。早晚下三巴，预将书报家。
相迎不道远，直至长风沙。

The River-Merchant's Wife: A Letter

Trans. by E. Pound

While my hair was still cut straight across my forehead
I played about the front gate, pulling flowers.
You came by on bamboo stilts, playing horse,
You walked about my seat, playing with blue plums.
And we went on living in the village of Chokan:
Two small people, without dislike or suspicion.
At fourteen I married My Lord you.
I never laughed, being bashful.
Lowering my head, I looked at the wall.
Called to, a thousand times, I never looked back.
At fifteen I stopped scowling,
I desired my dust to be mingled with yours
Forever and forever and forever.
Why should I climb the lookout?
At sixteen you departed,
You went into far Ku-to-en, by the river of swirling eddies,
And you have been gone five months.
The monkeys make sorrowful noise overhead.
You dragged your feet when you went out.

By the gate now, the moss is grown, the different mosses,
Too deep to clear them away!
The leaves fall early this autumn, in wind.
The paired butterflies are already yellow with August
Over the grass in the West garden;
They hurt me. I grow older.
If you are coming down through the narrows of the river Kiang,
Please let me know beforehand,
And I will come out to meet you
As far as Cho-fo-Sa.

Ballad of a Merchant's Wife

Trans. by Xu Yuanchong

My forehead covered by my hair cut straight,
I played with flowers pluck'd before the gate.
On a hobby-horse you came on the scene,
Around the well we played with plums still green.
We lived, close neighbors on Riverside lane.
Carefree and innocent, we children twain.
I was fourteen when I became your bride,
I'd often turn my bashful face aside,
Hanging my head, I'd look towards the wall,
A thousand times I'd not answer your call.
I was fifteen when I composed my brows,
To mix my dust with yours were my dear vows,
Rather than break faith, you declared you'd die.
Who knew I'd live alone in a tower high?
I was sixteen when you went far away,
Passing Three Canyons studded with rocks gray,
Where ships were wrecked when spring flood ran high,
Where gibbons' wails seemed coming from the sky.
Green moss now overgrows before our door,
Your footprints, hidden, can be seen no more.
Moss can't be swept away; so thick it grows,
And leaves fall early when the west wind blows.
The yellow butterflies in autumn pass

Two by two o'er our western-garden grass.
This sight would break my heart, and I'm afraid,
Sitting alone, my rosy cheeks would fade.
Sooner or later, you'll leave the Western land.
Do not forget to let me know beforehand.
I'll walk to meet you and not call it far
To go to Long Wind Sands or where you are.

29. Literature: Premodern literature: Strange Stories from a Chinese Studio

Strange Stories from a Chinese Studio, abbreviated as "Liao Zhai", is a collection of short stories in classical Chinese created by Chinese Qing Dynasty novelist Pu Songling. The earliest copy of it can date back to the Kangxi period of the Qing Dynasty.

1. The Introduction of the Author-Pu Songling

Pu Songling was born in a scholarly family. In his early years, he wanted to take part in the imperial examinations to become an official. Unfortunately, after repeated attempts, he could only make a living by teaching. He had been interested in folk stories about ghosts and gods since he was a child. In order to collect materials, Pu Songling once opened a teahouse in front of his house. People who come to drink tea can use a story to replace tea money. Each time he was told a wonderful story, Pu Songling would polish it after he went home. In this way, Pu Songling collected a large number of bizarre stories, and after sorting and processing, he put many of them in *Strange Stories from a Chinese Studio*. (Su, 2020)

2. Contents and Themes

The whole book of *Strange Stories from a Chinese Studio* has nearly 500 chapters which can be divided into three types:

One is the love story, which occupies the largest proportion of the book. Most of the main characters in these stories are not afraid of feudal ethics and bravely pursue free love. Representative works of this type include *Lotus Fragrant*, *Xiao Xie*, *Lian Cheng*, *Huan Niang*, *Crow Head* and so on. The second is to criticize the imperial examination system for its destruction of scholars. *Ye Sheng*, *Si Wen Lang*, *Yu Qu E* and *Wang Zian* are all such works. The third is to expose the brutality of the ruling class and their oppression of the people, which is of great social significance, such as *Xi Fangping*, *Promoting Weaving*, *Dream Wolf*, and *Mei Girl*.

Pu Songling himself suffered from his repeated failure in the imperial examination. In despair, Pu Songling expressed his desire for a better future with fantasy fairies, ghosts and fox spirits. He reflected the real life and put forward many important social problems. He strongly criticized the shortcomings of the examination system, the spirit of

feudal ethics, and supported for free love. (Qing, 2020)

3. A Typical Story

Qiao Sheng, a native of Jinning(a place in Yunnan province), was a honest young man with outstanding talents. At that time, a wealthy middle-aged man wanted to choose a son-in-law for his daughter, Lian Cheng. Although Qiao Sheng was very poor, he was appreciated by Lian Cheng because of his integrity and talents, but Lian Cheng was forced to be engaged to the son of a salt merchant. Soon afterwards Lian Cheng got a strange disease and the only way to save her was to make a kind of medicine with an adult man's chest meat. Lian Cheng's father was extremely worried and promised to marry his daughter to whoever agreed to save her. Without hesitation, Qiao Sheng came to Lian Cheng and cut off the meat from his chest. But after Lian Cheng recovered from her illness, her father broke his word and refused to marry Lian Cheng to Qiao Sheng. In a few months, Lian Cheng died of sadness. Qiao went to mourn before her death, and also died of excessive grief. In the underworld, the two met again. With the help of a friend, Qiao Sheng and Lian Cheng both came back to life. However, the salt merchant bribed the judge and he sentenced Lian Cheng to marry the son of the salt merchant. Lian Cheng did not eat and drink at the salt merchant's home, and she even tried to hang herself. The salt merchant had no choice but to let Lian Cheng go home. In the end, Qiao Sheng and Lian Cheng had a happy ending. (百度百科, 连城)

4. Features of the Book

4. 1 The stories are bizarre and full of changes. The author uses fairies and ghosts to describe the human society, making the novels mysterious and bizarre. What's more, readers are captivated by the twist and turn of the plot.

4. 2 Making the plants and animals full of natural characters and the features of the human. The heroines of these novels have both human thoughts and feelings as well as the features of animal's appearance. The author perfectly unifies the two to achieve the effect of "forgetting to be alien".

4. 3 The languages are concise and comprehensive, pregnant with meaning.

4. 4 Using a lot of descriptions of environment, appearance, and mentality as well as vivid languages to create distinctive characters. For

example, Ying Ning, a female character in the book, was living in a courtyard with lively birds and the fragrance of colorful flowers, and her living room was bright and clean. The environment was in harmony with her beautiful appearance and innocent temperament. (Xu, 2020)

Terms and Expressions

teahouse 茶馆

scholarly family 书香世家

imperial examination 科举制度

underworld 阴曹地府

fox spirit 狐妖

salt merchant 盐商

forgetting to be alien 忘为异类

Questions

1. How many chapters are there in the Strange Stories from a Chinese Studio?
2. How did Pu Songling collect stories from others?
3. Do you know the types of the stories in this book?
4. Please list some representative works of love story in this book.
5. In the typical story, when Lian Cheng was ill, what was the only way to save her?
6. Could you please list one or two features of the book?

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30. Literature: Premodern Literature – Tang-Song

A. The Eight Tang-Song Prose Masters

Brief Introduction of The Eight Tang-Song Prose Masters

The Eight Tang-Song Prose Masters are Han Yu, Liu Zongyuan in Tang Dynasty and Ouyang Xiu, Su Xun, Su Shi, Su Zhe, Wang Anshi, Zeng Gong in Song Dynasty. This title was first appeared in the Banknotes of Eight Masters of Tang and Song Dynasties. Among them, Han Yu and Liu Zongyuan are the leaders of the Ancient Prose Movement in the Tang Dynasty, while Ouyang Xiu and "Three Su"(Su Xun, Su shi, Su Zhe) are the core figures of the Ancient Prose Movement in the Song Dynasty. Wang Anshi and Zeng Gong are the representative figures of Linchuan Literature. Among the "Three Su"(Su Xun, Su shi, Su Zhe), Su Xun is their father and Su Shi is the older brother. Su Shi, together with Wang Anshi and Zeng Gong, was the student of Ouyang Xiu.

(Zhou Zhenfu 2016, 25)

In a word, they all advocated prose and opposed parallel prose, which has exerted profound influence on the literary world at that time and later generations. Their successive waves of innovation of ancient prose has changed the obsolete appearance of poetry and prose. (Fang Wenben 2013, 1)

1. Han Yu

Han Yu was a litterateur, philosopher, and thinker of Tang Dynasty. He was a native in Heyang, now Jiaozuo city in Henan province. Han Yu was honored as "The Decline of Eight Generations" by Su Shi in Song Dynasty, as well as the head of Eight Masters of Prose in Tang and Song Dynasties. Han Yu was called "Han Liu" with Liu Zongyuan, and his proses were juxtaposed with Du Fu's poems as "Du poem Han pen" by Du Mu. He enjoyed the fame as "The Article Giant" and "Admired Literate of One Hundred Generations" with great works like forty volumes of Han Changli Collection, ten volumes of External collection and The Teacher's Theory. (Hou Benta 2014, 135)

Although disagreement in Liu Zongyuan's political view, he still worked with Liu Zongyuan in the Ancient Prose Movement. As the pioneers,

they were both against excessive pursuit of form of parallel prose but for the prose of Pre-Qin and Han Dynasties and both emphasized the importance of article's contents so as to expand the expressive function of writing in classical Chinese. (He Lei 2017, 159)

2. Liu Zongyuan

Liu Zongyuan was a litterateur, philosopher, proser and thinker of the Tang Dynasty. His ancestral home was Hedong, now in Yongji area of Yuncheng in Shanxi province. He was known as "Liu Hedong", " Mr. Hedong ", as well as "Liu Liuzhou" because of his official end of feudal provincial of Liuzhou. He was born in Chang'an and became a Jinshi in the 9th year of Zhenyuan, later official supervisor of imperial censor.

He was juxtaposed with Han Yu as "Han Liu", with Liu Yuxi as "Liu Liu", with Wang Wei, Meng Haoran and Wei Yingwu as "Wang Meng Wei Liu". In his lifetime of less than 50 years, he left us more than 600 poems with more achievements in writing than poetry. The "Liu He Dong Colloection" was one of his representatives. (Zhou Zhenfu 2016, 26)

He was a deep-thinking philosopher and great litterateur, who attached importance to the content of the article and advocated that writings should be practical. Therefore, he paid attention to the social function of literature and emphasized that literature should benefit the world. Moreover, he advocated the perfect combination of ideological content and artistic form with a serious attitude to writing. That means, it is important for the writer to have highly moral cultivation. (Zhangjian 2019, 1)

3. Ouyang Xiu

Ouyang Xiu was a statesman, litterateur, historian and poet in the Northern Song Dynasty. He was called the "Liu Yi scholar", which means that he had ten thousand volumes of collections, a thousand volumes of collections of inscriptions of Xia, Shang, Zhou Dynasties, a piano, a chess, a pot of wine and a drunk man alone. He was born in Mianzhou, now Mianyang city in Sichuan province, whose hometown is Jizhou Yongfeng, now Yongfeng county of Ji'an city in Jiangxi province.

Ouyang Xiu's poem, Ci and prose were all the crown of that time. His poem was smooth, lyrical and euphemistic with a similar prose style, which stresses on momentum while keeping natural smoothness. His Ci

was profound and graceful, inheriting the Yu Feng of the Southern Tang Dynasty. The Anthology of Ouyang Wenzhong Gong was one of his representatives.

Ouyang Xiu inherited and carried forward the fine tradition of Han and Liu's ancient prose, and pioneered the Northern Song Dynasty poetry innovation movement. As the leader of this movement, he not only drove away the old style of writing in the literary world, but also opened up a new style in poetry and also a new field of creation by virtue of his own unique style and high talent. He has made new achievements and pushed the creation of poetry and prose to a new height. (Hou Benta 2014, 136)

4. Su Xun

Su Xun was a native of Meishan in Sichuan. When he was young, he performed poor in learning. At the age of 19, he married Mrs. Cheng. Later he determined to study hard at the age of 27. After a decade of hard work, he made huge progress in his academic field.

Su Xun was a man full of political ambition. He said that the main purpose of his works was "to speak for the world", and to "apply to the present". He put forward a whole set of ideas of political innovation in some important argumentative papers such as Heng Lun and The Book to the Emperor. Owing to his great understanding of social reality, he was good at summing up experience and lessons from past history. Therefore, putting aside certain pedantic and biased views in his political discourse, many of them were still right on the spot.

5. Su Shi

Su Shi, with a fame as "Dongpo Jushi", was a native in Meishan in Sichuan. He was a famous litterateur, calligrapher, essayist, Ci writer, poet and the representative of the Unconstrained Ci School in Northern Song Dynasty.

Su Shi was called "the first all-round talent in ancient China". He was regarded as one of the most outstanding men in literary and artistic attainments in thousands of years of Chinese history. He was called "Han Chao Su hai" with Han Yu in the prose area, "Ou Su" with Ouyang Xiu, "Su Huang" with Huang Tingjian, and "Su Xin" with Xin Qiji in the Ci area. . (Zhou Zhenfu 2016, 28)

Su Shi's literary viewpoint was in line with Ouyang Xiu's, but he emphasized the originality, expressiveness and artistic value of literature more. His literary thought emphasized "creating for certain purposes", advocating nature and getting rid of bondage. (Zhangjian 2019, 1) Su Shi was a leading figure in the literary circle of the Northern Song Dynasty after Ouyang Xiu. Moreover, Huang Tingjian, Qin Guan, Chao

Buzhi and Zhang Lei, the four litterateurs of the Northern Song Dynasty, had been trained, rewarded and recommended by him, so they were called "Su Men Four bachelors".

6. Su Zhe

Su Zhe was born in Meishan, Meizhou, now Sichuan province. In the the second year of Jiayou(AD 1057), Su Zhe, together with his brother Su Shi, climbed jinshi branch.

Su Zhe's prose showed the deep and mellow spirit. He had his own views on ancient writing. In the Book to Han Tai Wei in Privy Council, he put forward the theory of "literary style" . He performed well in politics and history. In his political works such as The New Theory and the Six States, he mostly discussed world affairs. From these works, we can draw lessons from the past and criticize the current problems. He was also very insightful in reform. In addition, he was also quite outstanding in Ode, such as his work the "Ode to Ink bamboo". (Zhou Zhenfu 2016, 29)

7. Wang Anshi

Wang Anshi, also known as Banshan in his twilight years, was conferred the title of Duke Jingguo. He was born in Linchuan in the Northern Song Dynasty, now Fuzhou City, Jiangxi Province.

Wang Anshi was not only an outstanding politician and thinker, but also a brilliant litterateur. In order to realize his political ideal, he closely linked literary creation with political activities, emphasizing that literature should aim to serve the society first. That means, he emphasized the realistic function and social effect of articles, and advocated the unity of literature and Taoism. His prose largely carried out his literary opinions of enlightenment of political decrees for world use. (Zhou Zhenfu 2016, 30)

8. Zeng Gong

Zeng Gong was known as "Mr. Nan Feng". He was born in Nanfeng, Jianchang, now Nanfeng County, Fuzhou city, Jiangxi Province. In the second year of Jiayou(AD 1057), he became a Jinshi. As a politician and essayist of the Northern Song Dynasty and one of the "eight masters" of the Tang and Song Dynasties, he was also one of the "Seven Zengs of Nanfeng", including Zeng Gong, Zeng Zhao, Zeng Bu, Zeng Yu, Zeng Hong, Zeng Xie and Zeng Dun.

Zeng Gong was a supporter and participant of Ouyang Xiu's ancient prose movement. He advocated the doctrine before the text. (Zhangjian 2019, 1) His prose was natural and simple with little attention to literary grace. Of the eight masters, he was the less affectionate one. His articles

were rarely lyrical works, but mostly argumentation and narrative. (Zhou Zhenfu 2016, 31) His prose was good at making arguments such as the Book to Ouyang She Ren, the Book to Bachelor CAI. In those works, he argued on the treatment of disorder and expressed his deep feelings.

9. Comparison between the Ancient Prose Movement and Renaissance

Although there were seven or eight hundred years from the Ancient Prose Movement to the Italian Renaissance, they both happened in the middle ancient period of their history respectively. Similarly, they both inherited the essence of classical culture and further completed the historical mission of literary retro. So we can regard them as historical peak in their cultures. (Lu Sihong 2016, 71)

Comparison in ideology:

The Ancient Prose Movement in Tang and Song dynasties advocated the restoration of Confucianism of the Pre-Qin and Han Dynasties and the realization of the realistic goal of carrying the Tao in literature. (Lu Sihong 2016, 73) It was against the parallel prose and the floating style since the Six Dynasties but for the gentle and honest poetic concept. While the Renaissance, with classical culture as a tool, strongly criticized medieval theology and carried forward the humanism and scientific rational spirit of ancient Greece and Rome. (Wang Yaping 2001, 8) Their premise and foundation are their own classical thoughts.

Comparison in writing style:

The two retro movements were marked by the retro style to restore the creation mode of ancient prose, thus promoting the process of literary movement. The Ancient Prose Movement of in Tang and Song Dynasties studied the simple language style of the Pre-Qin and Han Dynasties, while the Renaissance restored the elegant and beautiful characteristics of the ancient Greek. (Lu Sihong 2016, 76)

Comparison in literary form:

The Ancient Prose Movement not only corrected the floating and rigid writing style of the Six Dynasties, but also laid a good foundation for the development of prose in later generations. It was in the form of scattered single sentences with less flowery and redundant allusions but more in colloquial language. (He Lei 2017, 159) Although the literary works of the Renaissance inherited the elegant style of classicism, it still changed obviously in the aspect of stylistic creation. Influenced by literary theories and works, Italian literature showed innovation in form. As Mr. Zhu Guangqian said: "Italian literature is a new type of literature

different from classical literature. (Lu Sihong 2016, 81)

B. Terms and Expressions

The Eight Tang-Song Prose Masters 唐宋八大家

Banknotes of Eight Masters of Tang and Song Dynasties 《唐宋八大家文钞》

Ancient Prose Movement 古文运动

parallel prose 骈文

The Decline of Eight Generations 文起八代之衰

The Article Giant 文章巨公

Admired Literate of One Hundred Generations 百代文宗

Han Changli Collection 《韩昌黎集》

External collection 《外集》

The Teacher's Theory 《师说》

Pre-Qin and Han Dynasties 先秦两汉时期

writing in classical Chinese 文言文

feudal provincial of Liuzhou 柳州刺史

official supervisor of imperial censor 监察御史

Liu He Dong Colloction 《柳河东集》

Northern Song Dynasty 北宋

a thousand volumes of collections of inscriptions 金石遗文一千卷

Xia, Shang, Zhou Dynasties 三代

the crown of that time 一时之冠

Southern Tang Dynasty 南唐

Yu Feng 余风

The Anthology of Ouyang Wenzhong Gong 《欧阳文忠公文集》

the Northern Song Dynasty poetry innovation movement 北宋诗文革新运动

Heng Lun 《衡论》

Duke Jingguo 荆国公

The Book to the Emperor 《上皇帝书》

Dongpo Jushi 东坡居士

Ci writer 词人

Unconstrained Ci School 豪放派

literary and artistic attainments 文学艺术造诣

the first all-round talent in ancient China 中国古代第一全才

Su Men Four bachelors 苏门四学士

the Book to Han Tai Wei in Privy Council 《上枢密韩太尉书》

The New Theory 《新论》

On the Six Kingdoms 《六国论》

Ode 赋

The Ode to Ink bamboo 《墨竹赋》

Seven Zengs of Nanfeng 南丰七曾

the doctrine before the text 先道后文

the Book to Ouyang She Ren 《上欧阳舍人书》

the Book to Bachelor Cai 《上蔡学士书》

the Six Dynasties 六朝

C. Questions

1. Who are the pioneers of the Ancient Prose Movement?
2. Which kind of prose they advocate in the Ancient Prose Movement?
3. Do you know any representative work of Liu Zongyuan?
4. Why Ouyang Xiu is called "Liu Yi Scholar"?
5. What's the relationship among Su Xun, Su Shi and Su Zhe?
6. Who are the "Seven Zengs of Nanfeng"?
7. Do you know any about the Renaissance?

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31. Literature: Premodern Literature, Tang and Song - Classical Prose Movement of late Tang Dynasty and Song Dynasty

Introduction

“The Classical Prose Movement of the late Tang Dynasty and the Song Dynasty in China, also known as the Classical Prose Movement, is a movement with the style reform as its surface and Confucianism Renaissance as its depth. ” (Li Shufang 2003, 1-3) The word “Gu Wen” was first introduced by Han Yu, it indicates the prose in the pre-Qin period and Han Dynasty. This movement took clarity and precision as priorities, and it stood against the florid pianwen or parallel prose style that had been popular starting from the Han Dynasty. Parallel prose had a rigid structure and was criticized for being overly ornate at the expense of content. Therefore, Han Yu, together with Liu Zongyuan, launched this movement to make a difference so that they can revive Confucianism and promote their political thoughts. This movement had a tendency to follow the spirit of pre-Qin prose rather than to imitate it directly. People used elements of colloquial language to make their writings more direct. (Qian Dongfu 1979, 1)

Development

The Classical Prose Movement went through three stages. The first promoters of the Classical Prose Movement were Han Yu and Liu Zongyuan who were not only writers but also theorists, forming the basis of the movement. Both were enthusiastic to promote the movement and were keen to teach young people so that the movement could achieve further development and then revive the Confucianism. (Qian Dongfu 1979, 15-18) [suggestion:(Here, "Both" can be replaced by "They both".)Both were enthusiastic to promote the movement.....]

However, after the death of Han Yu and Liu Zongyuan, the movement fell into a decline, their students writing with such ancient characters as to hinder understanding or neglecting the importance of writing good essays. Furthermore, the government only allowed people to use pianwen for official use, so those who want to be officials had to learn that style. (Qian Dongfu 1979, 59-61)

After that, Ouyang Xiu once again advocated the classical prose in the Song Dynasty. As many people were dissatisfied with the florid pianwen style, the Classical Prose Movement reached another peak

during that period. This movement is consequently also called the Classical Prose Movement of the late Tang Dynasty and the Song Dynasty. (Song Juan 2005, 62-65)

Representatives

1. Han Yu

Han Yu (768–824), courtesy name Tuizhi, is also known for his art names Han Changli or Chang Li Xian Sheng. He was born in present-day Mengzhou, Henan, he was a Chinese prose writer, poet, and philosopher who influenced the development of Neo-Confucianism. Due to his influence on the Chinese literary tradition, he is described as “Comparable in stature to Dante, Shakespeare or Goethe”. Meanwhile, he is often considered to be among China’s finest prose writers. Ming Dynasty scholar Mao Kun ranked him first in the "Eight Great Prose Masters of the Tang and Song", and Su Shi, another Chinese poet, once praised that “His prose reversed the literary decline of eight dynasties”. (Qian Dongfu 1979, 15-17)

Han Yu wrote a large volume of works, which includes over 700 poems and nearly 400 proses. He is especially famous for his *On Teachers*, which says “A teacher is one who passes on the truth, imparts knowledge and solves puzzles”. This persuasive prose is short but well structured, and it has a strong appeal to people, which also has a positive impact on youth education. (Fan Aiju, Li Wei 2014, 124-125)

2. Liu Zongyuan

Liu Zongyuan (773–819), courtesy name Zihou, is also known by his art names He Dong Xian Sheng or Liu He Dong, was a Chinese litterateur, philosopher, politician and poet who lived during the Tang Dynasty. And Liu was born in present-day Yongji, Shanxi. Along with Han Yu, they were called Han Liu. Besides that, he has been regarded as one of the “Eight Great Prose Masters of the Tang and Song”, which also includes Han Yu and Ouyang Xiu. Liu's best-known travel pieces are the *Eight Records of Excursions in Yongzhou*. And one of his most famous poems is "Jiangxue". (Yang Shengli 2020, 42-44)

3. Ouyang Xiu

Ouyang Xiu (1007–1072), courtesy name Yong Shu, is also known by his art names Zuiweng and Liu Yi Jushi. He was a Chinese essayist, historian, poet, calligrapher and even a politician of the Song Dynasty.

Being a much-celebrated writer, both among his contemporaries and in subsequent centuries. (Nie Yongqing 2007, 56)

Ouyang Xiu was in charge of the writing of the *New Book of Tang*, and he also wrote the *Historical Records of the Five Dynasties* independently, the only book in the Twenty-Four Histories to have been written in private by a single author. As a poet, he was a noted writer of both the shi and ci genres. But it was his prose writings like *Zuiweng Tingji* that won him the greatest acclaim. The poem's most well-known line is: The Old Toper cares not for the wine, his interest lies in the landscape, an idiom still used in modern Chinese to describe someone with an ulterior motive. (Nie Yongqing 2007, 56-57)

Except for Han Yu, Liu Zongyuan and Ouyang Xiu, there were many other representatives of this movement. For example, Su Xun, Su Shi, Su Zhe, Zeng Gong and Wang Anshi also made great contributions to the Classical Prose Movement. Considering their influences, they were also listed as Eight masters in Tang and Song Dynasties. (Qian Dongfu 1979, 82-83)

Masterworks

Under the influence of the Classical Prose Movement of the late Tang Dynasty and the Song Dynasty, there appeared a large volume of masterpieces, which have a far-reaching influence on later ages. Except for the works of Han Yu, Liu Zong Yuan and Ouyang Xiu, other works like *Shang Zhongyong* written by Wang Anshi, *On Jia Yi* and *First Ode to the Red Cliff* by Su Shi, were also considered the representative works of this movement. (Qian Dongfu 1979, 73-78)

Influence

The Classical Prose Movement of the late Tang Dynasty and the Song Dynasty is a milestone during the development of Chinese ancient prose, it has a profound influence on the later schools of literature like Tang-Song School in the Ming Dynasty and Tong Cheng school in the Qing Dynasty. Besides that, it also helped to lay a solid foundation of prose in China and acted as a fine example for later scholars. (Qian Dongfu 1979, 85-86)

Terms and Expressions

The Classical Prose Movement of the late Tang Dynasty and the Song Dynasty 唐宋八大家

Classical Prose Movement 古文运动

Eight Records of Excursions in Yongzhou 《永州八记》

On Teachers 《师说》

New Book of Tang 《新唐书》

Historical Records of the Five Dynasties 《新五代史》

Zuiweng Tingji 《醉翁亭记》

Shang Zhongyong 《伤仲永》

On Jia Yi 《贾谊论》

First Ode to the Red Cliff 《赤壁赋》

Questions

1. Who were the first promoters of the Classical Prose Movement?
2. What does the Classical Prose Movement mean?
3. What's political and religious purposes of the Classical Prose Movement?

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32. Literature: Modern Literature

Chinese literature from the Opium War of 1840 to the founding of the People's Republic of China in 1949 is known as modern Chinese literature. It is divided into 2 stages: the first stage, lasting from the Opium War to the May 4th Movement of 1919, features progressive literature, while the second stage, extending from 1919 to 1949, is marked by the rise of revolutionary literature.

With the invasions by foreign powers since 1840, China was gradually changed into a semi-feudal, semi-colonial society, and Chinese people rose heroically against foreign aggressions. Meanwhile, progressive literature appeared. Its works reflect the then political struggles and the extraordinary events of social life. 3 representative writers of modern progressive poetry are Gong Zizhen (1792-1841), Huang Zunxian (1848-1905) and Liu Yazi (1887-1958). Other reformers who wrote good poems too include Lin Zexu, Kang Youwei, Tang Sitong and Qiu Jin.

Fiction constitutes an important part of the literature of this period and features the condemnation of social evils. Of the more than 1, 000 novels of the time, the best are *Exposure of the Official World* by Li Boyuan, *Strange Events of the Last 20 Years* by Wu Jianren, *The Travels of Lao Can* by Liu E, and *A Flower in an Ocean of Sin* by Zeng Pu. These works are known as "the 4 great novels of exposure." As a result of the increase of contacts with foreign countries and the efforts of progressive people to learn from the West, many foreign works were translated into Chinese. The leading translators were Yan Fu (1854-1921) and Lin Shu (1852-1924). Their influential translations include *On the Origin of the Species* by Charles Darwin and *Uncle Tom's Cabin* by Harriet Beecher Stowe. During this period, about 1, 000 works of fiction from foreign countries were translated into Chinese, promoting the development of new literature in China.

Drama flourished during this period. With the decline of *kunqu*, a form of southern opera which had dominated the theater from the 17th century to the 19th century, many more popular types of local operas came into being and developed. One of them was Peking Opera. It took shape as an independent opera between 1840 and 1860. As it appealed to both the feudal rulers and ordinary people, it spread from north to south and from cities to villages, and thus became a "national opera." The most famous Peking operas include *Empty City Ruse*, *Women Generals of the Yang House*, *The Fisherman's Revenge*, *The Gathering*

of *Heroes*, *The Jade Bracelet*, and *Havoc in Heaven*.

On May 4, 1919, a massive anti-imperialist and anti-feudal patriotic movement broke out in China. It aimed at overthrowing Confucianism and promoting science, democracy, and writing in the vernacular. The movement brought about the birth and development of a new Chinese literature. A group of progressive intellectuals treated literature as weaponry in their efforts to oppose feudalism and imperialism, and to reflect the sufferings of the working people and their struggle for liberation. Among them were the leading writers of the time, Lu Xun (1881-1936) and Guo Moruo (1892-1978). The important works of the 1920's include Lu Xun's *Call to Arms* and *Wandering* (short stories) and Guo Moruo's *The Goddesses*, a collection of new poetry.

With the establishment of the Chinese Communist Party in 1921, the proletariat began to exercise its leadership in the new literary movement. Such well-known members of CCP as Deng Zhongxia, Yun Daiying and Qu Qiubai and such famous writers as Mao Dun (1896-1981), Guo Moruo and Lu Xun all advocated what they called "revolutionary literature." In 1930, in order to wage more effective struggles against the Kuomintang reactionaries, the Chinese League of Left-Wing Writers was established in Shanghai. The literary periodicals which the League writers published, such as *The Dipper*, *Literature Monthly* and *Sprouts Monthly*, played an important part in the development of Chinese revolutionary literature. Important works of this period include Mao Dun's novel *Midnight*, Ba Jin's (1904-2005) "Trilogy of Love": *Fog*, *Rain* and *Lightning* and "Trilogy of Turbulent Currents": *The Family*, *Spring* and *Autumn*, Lao She's (1899-1966) novel *Camel Xiangzi* (also known as *Richshaw Boy*), Cao Yu's (1910-2008) plays *Thunderstorms* and *Sunrise*, Tian Han's (1898- 1968) play *The Death of a Star*, and poems by Yin Fu, Ai Qing and Zang Kejia.

In May 1942, during the War of Resistance Against Japanese Invasion, the Yan'an Forum on Literature and Art was convened. In his famous "Talks at the Yan'an FLA," Mao Zedong (1893-1976) emphasized that art must serve the people, mainly workers, peasants and soldiers, and explained the relationship between art and politics and that between art and life. Inspired by the "Talks," writers and artists went in groups to the front and among the masses, living and working with them. As a result, a large number of outstanding works came out. Famous novels were Zhao Shuli's (1903-1970) *The Marriage of Young Blacky* and *Rhymes of Li Youcai*, Ding Ling's (1904-1986) *The Sun Shines Over the Sanggan River*, and Zhou Libo's (1908- 1979) *The Hurricane*. Li Ji's (1922-1980) *Wang Gui and Li Xiangxiang* was an excellent long

narrative poem. And the opera *The White-Haired Girl* by He Jingzhi (1924-) and Ding Yi was most popular among the people, and it has been translated into several foreign languages and performed in many foreign countries ever since.

Terms and Expressions

Gong Zizhen	龚自珍	Huang Zunxian	黄遵宪	Li Ya zi	柳亚子	<i>Exposure of the Official World</i>	《官场现形记》	Li Boyuan	李伯元	<i>Strange Events of the Last Twenty Years</i>	《二十年目睹之怪现状》
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Wu Jianren 吴趼人 *The Travels of Lao Can* 《老残游记》

Li u E 刘鹗 *A Flower in the Ocean* 《海花》

Ze ng 曾朴 *Kunqu* 昆曲

<i>Rhymes of Li Youcai</i>	《李有才板话》	<i>The Marriage of Young Blacky</i>	《小二黑结婚》
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The Hurricane 《暴风雨》
The Sun Shines on the Sanggan River 《太阳照在桑干河上》

Li Ji 李季
 “Talks at the Yan'an Art座谈会上的讲话”
 Lit era tur e
 an d
 Ar ts”

Questions

1. What does modern Chinese literature mean?
2. Under what circumstances was progressive literature born? Who were the representative writers of progressive poetry?
3. What are “the 4 great novels of exposure”?
4. Who were the leading translators in the late 19th century? What works did they translate?

5. How did Peking Opera become a “national opera”?
6. What movement marked the division of modern literature into 2 stages? What are the 2 stages?
7. Who are the representative writers of revolutionary literature? What are their masterworks?
8. What does the League of Left-wing Writers mean? What important works did they produce?
9. What role did Mao’s “Talks at the Yan’an FLA” play in revolutionary literature during the 1937-1945 War? Who were some of the well-known communist writers?

33. Literature: Modern Literature: Qian Zhongshu (Ch'ien Chung-shu)

Ch'ien Chung-shu (1910-1998), a well-known scholar, writer, translator and literary researcher, was born into an education family in Wuxi, Jiangsu Province. In Chinese academic circles, Qian was ranked with Rao Zongyi, a master in academic circles, and both were called "South Rao and North Qian". He was admitted to Tsinghua University in 1929 and got to know Yang Jiang in 1932. Qian became famous soon after the enrolment, not only for the 15 mark of his mathematics, but for his excellent Chinese and English, especially full marks in English. (360 Encyclopedia)

Qian had an engagement with Yang the year after their acquaintance and went to study at Oxford University in England along with her. In 1937, he obtained the bachelor's degree from Oxford with the treatise *China in the English Literature of the Seventeenth and Eighteenth Centuries*, and his daughter Qian Yuan was born the same year. He wrote a great many profound literary works in his lifetime. When it comes to Ch'ien Chung-shu, people would think of his representative work *Fortress Besieged*, which was published in 1947. (360 Encyclopedia)

As a realistic satirical novel, *Fortress Besieged* is known as "The New Scholars" in the 1940s. The novel is centralized on Fang Hongjian, who returned from studying abroad at the beginning of the War of Resistance against Japanese Aggression. It depicts the struggles in love, marriage, career and life of a group of intellectuals who were far away from the times and the people during the War of Resistance against Japanese Aggression. It reveals their inner poverty, emptiness and lowliness, criticizes the dark reality of the Kuomintang-controlled areas, and reveals the crisis of modern civilization and the dilemma of modern life. (Qian Zhongshu 1947)

In the preface of the book, Qian said that, "In this book I intended to write about a certain segment of society and a certain kind of people in modern China. In writing about these people, I didn't forget they are human beings, still human beings with the basic nature of hairless, two-legged animals. "The novel is like an X-ray mirror that reveals the deformed characters and ugly souls of those "hairless and two-legged animals" and analyzes the cultural matrix which is responsible for the deformed characters and ugly souls of these "latest style" literati. (Qian Zhongshu 1947)

Yang Jiang said, "The main connotation of *Fortress Besieged* is that those who are besieged by the city want to escape, while those outside want to rush in. This is what most people wish for in life, whether in marriage or career. "The meaning of "fortress besieged" is also stated several times in the novel. It tells people that life is a besieged city everywhere, people have marriage and divorce, divorce and marriage in endless succession, with everlasting confusion and dilemma. The questions that Qian raised in the novel refer to a question of universal significance, which is the crisis of modern civilization and the dilemma of modern life as a whole. In December 1990, the television series *Fortress Besieged* was broadcast on China Central Television(CCTV) and enjoyed great popularity.

Ch'ien Chung-shu has made significant achievements in literary research and literary creation. In particular, it is of great significance to carry forward and deny traditional Chinese culture scientifically and learn from foreign culture selectively. He has wrote the collection of essays *Written in the Margins of Life* (1941), the collection of short stories *Humans·Beasts·Ghosts* (1946), and the novel *Fortress Besieged* (1947).

Both his essays and novels are wise and meaningful. Qian has read Chinese history, philosophy and literary classics in depth and has studied western old and new literature, philosophy and psychology. Many of his works, such as *Limited Views:Essays on Ideaas and Letters* and *Patchwork:Essays on Art and Literature*, have enjoyed high reputation in academic circles both at home and abroad.

Ch'ien Chung-shu viewd China and the world with a cultural criticism spirit. Based on his profound knowledge of Chinese and world culture, Qian has always shown a clear mind and a deep insight when observing Chinese and Western culture. He didn't reject any theories or doctrines, nor did he blindly follow any authorities. He devoted his life to promoting Chinese literature and art to the world.

To this end, he not only explicated the profound meaning and unique value of Chinese culture in depth, but also pointed out its historical and regional limitations. He not only criticized the Chinese for their arrogance towards the local culture due to certain illusions, but also mercilessly eliminated the Westerners' prejudice centered on European and American culture due to ignorance. It is Ch'ien Chung-shu who has promoted cultural communication between China and other countries.

November 21st, 2020 is the 110th anniversary of the birth of Ch'ien Chung-shu. People often call him a well-informed scholar, but he is

more of a down-to-earth writer and scholar. He was indifferent to fame and wealth and always took a rigorous and serious attitude towards academic research. We feel ourselves in an entirely new world when we read the subtle metaphors in *Fortress Besieged*, while we read *Limited Views:Essays on Ideas and Letters* and *Patchwork:Essays on Art and Literature*, we are amazed at Qian's erudition. People all over the world admire his talent, but in fact, it is his meticulous and diligent reading spirit that makes him a well-informed scholar. (Wang Shuizhao 2020)

Many of his life experiences and the question of whether his scholarship was systematic or not have attracted much attention. Wang Shuizhao, professor of Chinese Department of Fudan University, who has studied and worked with Ch'ien Chung-shu for a long time, has recently published his new book *Academic Life of Qian Zhongshu*, in which he writes about Qian's life experiences and academic achievements based on the first-hand historical data, his personal experiences and his own understanding of academia, and gives answers to the questions discussed widely, such as Qian's experience of being falsely accused, whether there exists system in his scholarship and the collision of viewpoints between Qian and Chen Yinke. (Wang Shuizhao 2020)

Terms and Expressions

China in the English Literature of the Seventeenth and Eighteenth centuries 《十七十八世纪英国文学中的中国》

Fortress Besieged 《围城》

Kuomintang-controlled areas 国统区

Written in the Margins of Life 《写在人生边上》

Humans·Beasts·Ghosts 《人·兽·鬼》

Limited Views:Essays on Ideas and Letters 《管锥编》

Patchwork:Essays on Art and Literature 《谈艺录》

the 110th anniversary of the birth of Ch'ien Chung-shu 钱钟书诞辰 110 周年纪念日

Academic Life of Qian Zhongshu 《钱钟书的学术人生》

Questions

1. What is Ch'ien Chung-shu's representative work? When was it published?
2. When was the TV series *Fortress Besieged* broadcast?

3. Do you know other works about Ch'ien Chung-shu? Can you list some of them?

4. Which book did Wang Shuizhao publish in commemoration of the 110 anniversary of the birth of Ch'ien Chung-shu? What does he talk about in this book?

5. Which sentence is your favorite in *Fortress Besieged*?

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34. Literature: Modern and Contemporary Literature – Science Fiction, and Fantasy

Three Worldwide Famous Chinese Novelists of Modern Science Fiction and Fantasy

Nowadays, modern literature is one of the most interesting and gorgeous sides of worldwide cultural processes. It heals soul and heart and can change everything to its best. However, it can be difficult sometimes to talk about literature without dividing it into genres. We can guess that the modern generation in the whole world prefers to read something about the future. Something, that can help to understand what will be next. And that is why one of the most popular genres are with no doubt - Science Fiction and Fantasy. So, let's see who are the most popular Chinese sci-fi and fantasy authors who broaden our mental horizons.

1. Liu Cixin (刘慈欣)

Liu Cixin was born in 1963 in Yangquan City, Shanxi Province, 400 kilometers from Peking. Other famous natives of the area were Gaozu, the founder of the Tang Imperial Dynasty, and Jia Zhangke, the chief filmmaker of modern China. The parents of the future writer worked in a mine in Shanxi, and his first conscious years fell on the heyday of the Cultural Revolution (1966-1976). (Alexandra Alter, How Chinese Sci-Fi Conquered America 2019, 1)

Cixin Liu. ILLUSTRATION: ZACHARY BAKO FOR THE WALL STREET JOURNAL. Click [<https://wiki.ruhr-uni-bochum.de/uvu/index.php/File:21.jpg>]for original source.

Liu received his technical education from North China University of Water and Electricity. After graduation, he worked as a computer engineer at a power plant in his native Yangquan. Now Liu Qixin is combining his studies of literature with the post of chief engineer of the China Energy Investment Corporation at the Nianziguan Power Plant. Liu Cixin started writing relatively late. At 26, he wrote China in 2185, but the book never saw the light of the day. Mostly this was due to the consequences of the Cultural Revolution - in the late 80s, almost no science fiction literature was published in China. Later, when the opportunity arose to publish the novel, the writer himself re-read it,

considered it second-rate, badly written, and naive, and decided that he did not deserve publication. However, Liu Cixin did not give up and in 1999 he released another novel, written by him at a young age, but significantly modified and edited for publication. This is how Liu Cixin's first big book appeared - the novel "Supernova Era". Before that, some of his stories were published in magazines, but the writer's name became really noticeable after the publication of this book. In it, as a result of the radiation of a supernova, all people over 30 are threatened with death within a year. Since then, the life of humanity has changed dramatically, and although the doomed older generation made heroic efforts to make the existence of young people better, a year later the world is plunging into an abyss of chaos and violence. (Liu Cixin, Supernova Era 2019, 352)

Liu's first books were warmly received in China, but nevertheless, the real success came to the author only in 2006, when he published the first part of his trilogy "Memory of the Earth's Past" - the novel "The Problem of Three Bodies" in the Chinese journal Science Fiction World. This book first made the writer a real star in his homeland, and 7 years later, when the Chinese-American science fiction writer Ken Liu translated it into English, and all over the world. The novel has become so popular that the entire trilogy is often referred to as "The Three-Body Problem," although this is not formally true. In 2006, the book won the Galaxy Award, the main Chinese literary science fiction award, and after being translated into English, it was nominated for all three major world awards: Hugo, Locus, and Nebula. The novel only won the Hugo Award, but in 2017 the third part of the Eternal Life of Death trilogy took over Locus. The novel gain such a great popularity that famous people like Barack Obama and Marc Zuckerberg recommended it to every single person in order to understand the perhaps future and how to avoid the negative contact with aliens. (Kakutani, Obama's Secret to Surviving the White House Years:Books 2017, 1)

Liu Cixin is definitely a unique writer, with his own style, philosophy, and special vision of science fiction. So far, only three of his novels have been published outside of China, but he has already won such recognition that Barack Obama and Mark Zuckerberg recommend reading the Cixin trilogy. But the main thing that Liu Cixin has already managed to prove with his books is that science fiction literature is capable of giving generous shoots not only on the basis of European culture. Liu Cixin is the first person outside of the Western world to achieve resounding success in science fiction. And, perhaps, his trilogy is just the beginning of a new global phenomenon. After all, it's not for

nothing that many experts have been saying for several years that the future belongs to China. It is very likely that this phrase refers not only to politics and economics but also to science fiction literature. Also Liu Cixin is a big fan of reading books and he sometimes recommend not only to read classical sci-fi novels but also modern authors like Chen Qiufan, Derek Kunsken and so on. (Liu Cixin, *Supernova Era* 2019, 15)

2. Chen Qiufan (陈楸帆)

Chen Qiufan photographed in Peking by Gilles Sabrié. Click [<https://wiki.ruhr-uni-bochum.de/uvu/index.php/File:23.jpg>] for original source.

Today this author is called by others the “Chinese William Gibson”. He can also be called one of the leaders of Chinese science-fiction and a cyberpunk novelist. He was born in China in 1981 in a seaside province in southeastern China called Guangdong, which borders Hong Kong and Macau. To say more accurately he grew up a few miles from Guiyu, the largest waste dump. Mountains of scrap electronics are shipped there every year from all over the world. Thousands of workers sort through the garbage in search of something that is suitable for recycling. This topic became the central topic in a novel called “Waste Tide”. (Chen Qiufan, *Waste Tide*, 2019, 3)

Also, by the early 2000s, Chen Qiufan had become a big fan of virtual chats and the Internet. He saw great potential in the Internet and technologies in general, an opportunity to change the world for the better. After graduation, Chen worked with Google, Baidu, and co-founded Noitom, a virtual reality startup in Peking. As science fiction began to gain popularity in China and receive support from the government, Qiufan turned to full-fledged novels. (Chen Qiufan, *Waste Tide*, 2019, 5)

His debut book was *The Empty Wave*, "combining realism and allegory to represent the hybridity of humans and machines." Chen Qiufan's novels and stories won three Galaxy Awards and twelve Chinese Nebula Awards. His works have been translated into German, French, Finnish, Korean, Czech, Italian, Japanese, Polish, and Russian. His book *Waste Tide* became one of the most discussed books around the world and got universal acclaim from critics and usual readers. The fantastic mix of dark future with reality components made this book a guidebook for those who are worried about ecological problems and the darkest sides

of human progress. (Chen Qiufan, *Waste Tide*, 2019, 8)

Chen Qiufan is a constant consumer of entertainment and literature. He watches at least 100 new films and reads at least 50 books a year. He was recently recruited into the development of a television series called *Eros*, which will launch in 2019-2020. He compares it to Netflix's dystopian show *Black Mirror*. Chen travels frequently between Peking, Shanghai and Hong Kong for various projects and literary festivals. (Chen Qiufan, *Waste Tide*, 2019, 17)

3. Rebecca F. Kuang (匡灵秀)

Rebecca F. Kuang. Click [<https://wiki.ruhr-uni-bochum.de/uvu/index.php/File:23.jpg>] for original source.

When Rebecca was four years old, her family emigrated to the United States from Guangzhou, China. Kuang's father grew up in Leiyang, in Hunan province, and his mother in Hainan Island. Kuang grew up in Dallas, Texas, and later went to Georgetown University in large part because of the college's discussion team. Kuang began writing *The Opium War* when she worked as a debate trainer in China during a break from her studies. Rebecca always liked writing, but she was afraid that an education related to literature might not give her a profession in demand. But during the direct work on the book, she completed several literary courses. As a result, her first novel was published when she was only 22 years old. Rebecca graduated from the university in June 2018. She further attended Magdalene College, Cambridge University as a recipient of the 2018 Marshall Fellowship, where she earned her Master of Philosophy in Sinology. She is currently pursuing a Master's Degree in Contemporary Sinology from Oxford University. (Rebecca F. Kuang, *The Poppy War*, 2018, 4) Her debut novel, *The Opium War*, is a war fantasy setting inspired by the history and culture of China. *The Opium War* is a dark fantasy genre. The plot is largely based on the history of China in the middle of the 20th century. The conflict refers to the Second Sino-Japanese War, but the scenery is inspired by the Song Dynasty. The novel accurately recreates the social, mythological, and philosophical realities of China of the chosen era. (Rebecca F. Kuang, *The Poppy War*, 2018, 7)

The last news about R. F. Kuang is that she wrote a short tale for an anthology of *Star Wars* saga, which was published in November. She wrote about this news in her Twitter. (Twitter 2020)

Terms and Expressions

1. Science fiction - 科幻
2. Fantasy - 奇幻
3. Horizon - 地平线
4. Broad - 拓宽
5. Hybrid - 杂种
6. The plot - 情节
7. Garbage - 垃圾堆
8. Heyday - 壮年
9. Supernova - 超新星

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Questions

1. What is the name of the most important trilogy of books written by Liu Cixin?
2. What is the most popular trilogy of books written by Liu Cixin?
3. Who is called Chinese William Gibson?
4. What is Rebecca Kuang's Opium War plot based on?

35. Literature: Contemporary Literature

Literature from the founding of New China in 1949 to the present day is referred to as contemporary literature. Guided by the literary policy of “letting a hundred flowers blossom and a hundred schools of thought contend,” a great number of good works were produced from the early 1950’s to the mid 1960’s. Best examples are the novels *Builders of a New Life* by Liu Qing, *Keep the Red Flag Flying* by Liang Bin, *Red Crag* by Luo Guangbin and Yang Yiyan, *The Song of Youth* by Yang Mo, *Tracks in the Snow Forest* by Qu Bo, *Great Changes in a Mountain Village* by Zhou Libo, and *Sanliwan Village* by Zhao Shuli. The best plays include *Teahouse* by Lao She (1899-1966), *Guan Hanqing* by Tian Han (1898-1968) and *Cai Wenji* by Guo Moruo, the opera *The Red Guards of Honghu*, and the song and dance epic *The East Is Red*, and popular poems written by Ai Qing, Li Ji, Wen Jie, Guo Xiaochuan and He Jingzhi. All these works faithfully reflect the features of the age and people’s aspirations for a new life. They were of a great influence in inspiring people’s enthusiasm about and participation in the socialist construction.

During the 10-years Great Cultural Revolution, literature withered. But the great victory in smashing the Gang of Four in 1976 ushered in a new period. Various forms of literature began to flourish again. Take novels and short stories for example. From 1980 to 1986, more than 100 novels were published each year, while the number of short stories published each year since 1978 reached 10,000. Enormous progress was also made in reportage literature, poetry, essays, children’s literature, science fiction and minority literature. Meanwhile a large number of middle-aged and young writers emerged, such as Wang Meng, Jiang Zilong, Zhang Xianliang, Chen Rong, Zhang Jie, Gao Xiaosheng, Jia Pingwa and Wang Anyi.

Literature of the new period reflects various aspects of life of the changing society. “Wound Literature,” with “The Wound” by Lu Xinhua as its representative, exposes the persecution of people under the tyranny of the Gang of Four. Another type concentrates on the experience and Units gained during the 17 years after the founding of New China. “A Story out of Sequence” by Ru Zhijuan, “Lishunda Builds a House” by Gao Xiaosheng, “Lunar Eclipse” by Li Guowen, and *A Tale of Mt. Tianyuan* by Lu Yanzhou belong to this type. The new period literature is also featured by works about the reforms carried out in all fields. Among them are “Manager Qiao Assumes Office” by Jiang

Zilong, *Leaden Wings* by Zhang Jie, and “30 Million Yuan” by Ke Yunlu. Well-known works on life and love include *At our Middle Age* by Chen Rong, “A Corner Forsaken by Love” by Zhang Xian, and *Love Must Not Be Forgotten* by Zhang Jie.

Multi-expressionism can be regarded as one of the characteristics of the works of this period. Many writers, especially older writers, still cling to realism. However, many middle-aged and young writers have been borrowing Western modernist techniques, such as stream-of-consciousness, symbolism and black humor. They have been trying to combine realism with modernism and even post-modernism to depict social life more profoundly from personal points of view.

Terms and Expressions

<i>Builders of a New Life</i>	《创业史》	<i>Keep the Red Flag Flying</i>	《红旗谱》
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Liang 梁 *Red* 《红
Bin 斌 *Crag* 岩》

Luo Guangbin	罗广斌	Yang Yiyan	杨益言
<i>The Song of Youth</i>	《青春之歌》	<i>Tracks in the Snow Forest</i>	《林海雪原》
Qu Bo	曲波	Great Changes in a Mountain Village	《山乡巨变》

Sanliwan 《三Teahouse 《茶
Village 里 馆》
湾》

Cai Wenji	蔡文姬	<i>The Red Guards of Honghu</i>	《洪湖赤卫队》
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The 《东Wen闻
East 方 Jie 捷
is 红》
Red

Gu 郭 W 王

o 小 an 蒙
 Xi 川 g
 ao M
 ch en
 ua g
 n

Jiang Zilong	蒋子龙	Zhang Xianliang	张贤亮
Chen Rong	湛容	Zhang Jie	张洁
Gao Xiaosheng	高晓声	Jia Pingwa	贾平凹
Wang Anyi	王安忆	Wound Literature	“伤痕”文学

“The 《伤A Story 《剪
 Wound”痕》 out of辑错
 (卢 Sequence 了的
 新 故
 华) 事》
 (茹
 志
 鹃)

Lis 《“L 《
 hu 李 un 月
 nd 顺 ar 食
 a 大 Ec》
 Bu 造 lip (
 ild se 李
 s a 屋” 国
 Ho》 文
 us (文
 e 高)
 晓
 声
)

A 《M 《
 Ta 天 an 乔

le 云 *ag* 厂
of 山 *er* 长
the 传 *Qi* 上
Ti 奇 *ao* 任
an 》 *As* 记
yu (*su*)
n (*me*)
M 鲁 *s* (*ou* 彦 *Of* 蒋
nt 周 *fic* 子
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 洁)
)

<i>At Middle Age</i>	《人到中年》 (湛容)	<i>A Corner Forsaken by Love</i>	《被爱情遗忘的角落》 (张弦)
<i>Love Must Not Be Forgotten</i>	《爱，是不能忘记的》(张洁)		

Topics for Discussion

1. What do you think of the poems composed by officials banished to Hunan, such as Qu Yuan, Liu Zongyuan, Liu Yuxi, Qin Guan?
2. Who is your favourite Chinese author? How has his\her work impressed you?
3. Why was no Chinese author before Mo Yan, such as Lu Xun and

Lao She, granted the Nobel Prize for Literature?

4. What (translations of) Chinese literary works were or are popular abroad? What do you know about Western sinology?

36. Minority Languages in China

Abstract

As an important carrier and content of minority cultures, minority language is a kind of non-renewable social and ethnic cultural resources, which constitutes one of the most crucial factors for the development of the nation. China is a multi-ethnic country, and languages of different ethnic groups are highly meaningful treasures that people must spend energy to protect. However, at this stage, the development of multiple languages and cultures continues to impact on the development of some minority languages. The preservation and development of diverse ethnic cultures cannot be separated from the transmission and use of minority languages. Once minority languages are lost, the minority language itself and the ethnic culture it carries will also die out, which will cause irreparable losses to human culture. Therefore, minority languages are of great value for preservation, development and utilization.

The Introduction of Minority Languages in China



China is multi-ethnic country. After liberation, the state pursued a policy of ethnic equality and unity. In order to make ethnic work and specialized studies more scientific and provide necessary basis for ethnic identification, National Ethnic Affairs Commission of China, Chinese Academy of Sciences and Chinese Academy of Social Sciences have organized scientific research institutions and ethnic education institutions to carry out surveys on ethnic minorities' social history and languages for several times. Fifty-six ethnic groups have been identified in China.

Among the 55 ethnic minorities, most of them speak one language,

and some of them speak two or more languages. Since the 1950s, Chinese language workers have conducted a number of language surveys. According to statistics, the number of minority languages in China may be more than 80.

·Language family of minority languages in China

According to the classification of language family, Chinese minority languages generally belong to five language families: Sino-Tibetan, Altaic, Austro-Asiatic, Austronesian and Indo-European language family.

(1) Sino-Tibetan language family

It was called “Indosinian language family” in the early stage, including Chinese and three language families: Zhuang-Dong, Tibeto-Burman and Miao-Yao.

About 15.6 million people use the languages in Tibeto-Burman language family. These people are in the Tibet Autonomous Region, Qinghai, Gansu, Sichuan, Yunnan, Guizhou, Hunan and Hubei province and the Guangxi Zhuang Autonomous Region. Languages in Tibeto-Burman language family include: Tibetan, Monba language, Lhoba language, Gyalrong languages, Tujia language, Primi language, Derung language, Nu language, Yi language, Hani language and so on.

The Zhuang-Dong language is spoken by about 19 million people. These people are in Guangxi Zhuang Autonomous Region and Yunnan, Guizhou, Hunan and Guangdong province. Languages in Zhuang-Dong language family include: The Cuengh language, Bouyei language, Tai language, Dong language, Sui language, MuLao language, Maonan language, Gelao language and so on. Zhuang-Dong languages are also spoken in Thailand, Vietnam, Laos, Cambodia, Myanmar and India.

More than 6.4 million people speak the Miao-Yao language. People who speak Miao-Yao language are distributed in Guizhou, Hunan, Yunnan, Sichuan, Guangdong province and Guangxi Zhuang Autonomous Region. Languages in Miao-Yao language family include: Hmong language, Bunu language, She language and Yao language. Miao-Yao languages are also spoken in Vietnam, Laos and Thailand.

(2) Altaic language family

The Altaic language family includes Mongolian, Turkic and Manchur-Tungusic branches.

More than 3.9 million people in China speak the Mongolian language. People who speak the Mongolian language are distributed in Inner Mongolia Autonomous Region, Xinjiang Uygur Autonomous Region and Heilongjiang, Liaoning, Jilin, Qinghai and Gansu province. The Mongolian language

family includes: Mongolian language, Daur language, DongXiang language, YuGu language, Monguor language and Bonan language.

Turkic languages are spoken by more than 7 million people in China, living in the Xinjiang Uygur Autonomous Region and qinghai, Gansu and Heilongjiang province and so on. The Turkic language family in China includes: Uyghur language, Kyrgyz language, O'zbektili, Tatar language, Salarça, Tuvan language and Kazak language.

There are about 110,000 speakers of Manchu-Tungusic languages in China. People who speak Manchu-Tungusic languages are distributed in Xinjiang Uygur Autonomous Region, Inner Mongolia Autonomous Region and Heilongjiang Province. This language family includes: Manchu language, Sibe language, Hezhen language, Evenki language and Oroqen language.

(3) Austronesian language family

It is also known as the Malay-Polynesian language family. The Gaoshan language of Taiwan Province in China is the Indonesian branch of this language family.

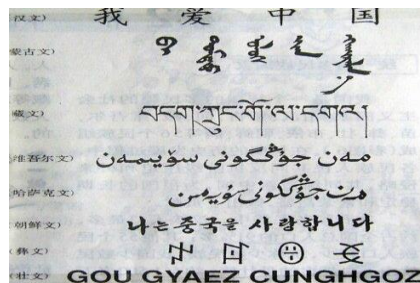
(4) Austro-Asiatic language family

Wa language, De'ang language, Blang language in China belong to Mon-Khmer family in Austro-Asiatic language family. The language is spoken by about 370,000 people in the border areas of southern Yunnan Province. This language family is also spoken in Burma, Cambodia, Thailand and India.

(5) Indo-European language family

The only modern languages in China that belong to this family are Russian, which belongs to the Slavic family, and Tajik, which belongs to the Iranian family. More than 2,900 people speak Russian and 26,500 speak Tajik. The language used by Chinese Russians is Russian. The language spoken by Chinese Tajiks is a different language from Soviet Tajik.

·The use of minority languages in China



The use of minority languages generally falls into the following three types:

(1) Some ethnic groups such as The Korean, Mongolian, Tibetan, Uygur, Kazak, have large communities with a population of more than one million and have a long written history. Their language is not only used within the family, among neighbors and relatives, but also in the political, economic, cultural and educational fields of their own ethnic group. It is even used by some other peoples who live in close proximity.

(2) Other ethnic groups, such as Yi and Dai nationality, although they also have a large number of inhabited areas and traditional characters, there is no unified standard of characters and there are great differences in dialects. The application of their own language in society is not as extensive as that of Mongolia, Tibet, Uygur, Kazak and other ethnic groups. Because Zhuang language, Lisu language, Lahu language, Jingpo language and Zaiwa language have great internal differences, the common language commonly used by the whole nation has not been formed. The scope of use of characters is also very small.

(3) The language of an ethnic group is only used in daily life within its own ethnic group. The language of other ethnic groups (mainly Chinese, but also other minority languages in some places) is often used in political life and school education. There is no written language consistent with the its language, so they mainly use Chinese. There are quite a number of minority languages in this category, accounting for more than three quarters of the total number of languages and more than half of the total population of ethnic minorities.

The Background and Status of Major Minority Languages

The complexity and diversity of language resource types among China's ethnic minorities stems from the actual multifaceted differences that exist among them. In recent years, the topic of language resources has been discussed more intensively in domestic linguistic circles, and there are many research results about the types of language resource maintenance or the ranking of language vitality. Among them, Mr. Chen Zhanqiang classifies China's language resources into five types: super-strong, strong, weak, super-weak, and severely atrophied language vitality. Huang Xing, Sun Hongkai, and Li Jinfang have also made preliminary rankings of most minority languages in terms of language vitality and endangered languages, respectively. The research results of the above scholars have important reference values for understanding the minority language resources and their maintenance types in China.

Taking the ethnic minorities of the North as an example, we can

roughly classify the languages of the North into the following categories:

Category A (abundant type): Uyghur, Mongolian, Kazakh, Korean;

Category B (weakened type): Kirgiz, Xibe;

Category C (shrinking type): Turkish, Daurian, Salar, Dongxiang;

Category D (endangered type): Tajik, Ewenk, Western Yugo, Eastern Yugo;

Category E (critically endangered type): Oroqen, Baoan, Tuvan, Tatar, Uzbek, Hezhen;

Category F (tending to die out): Manchu, Russian.(2020, 168-169)

From the above, it can be seen that the Manchu language is currently on the verge of disappearing, but the prosperity and decline of the Manchu language along with the exchange between the various ethnic groups and change, this change in language can be roughly from the late Ming Dynasty and to till the end of the Qing Dynasty. Manchu ancestors had a language early, but lack of written form,, they have been using Chinese, Mongolian to record. This incongruity has not only seriously affected the daily communication, but also not conducive to the spread of national culture. 1599 (Ming Wanli 27th year), Nurhachi decided to create their own words. Since then the Manchu language entered into a long period of prosperity. Later, although the rulers of the Qing dynasty made various efforts to try to maintain the prosperity of the Manchu language and to prevent the Manchu language from being Sinicized, but this practice could not stop the language exchange and development. The Northeast experienced a long period of population migration, and the Manchu language was gradually abandoned. Manchu is one of the few minorities in China that has written language. Undoubtedly, once as the "national language", the Manchu language, with its social function of the weakening, has gradually withdrawn from the stage of history. Manchu language and writing has become a historical relic, its writing is mainly used for the study of historical documents and archives, spoken Manchu only in some areas to retain, and only a very few elderly people know, so Manchu is inevitably become a language in people's memory, which is on the verge of extinction. Fortunately, there are still some Manchu words in the Northeastern dialect. Here are some examples.(2011,54)

哈尔滨(Harbin), a Manchu word meaning "天鹅" (Swan).

沓晃 Ga La (corner), 萨其马 sachima (food)

埋汰 Mai Tai (dirty things); 磕碜 Ke Chen (ugly)

There are also some ethnic groups that have only oral language but no written forms. The so-called unwritten ethnic groups refer to the

absence of a common, standardized and regular written system in the long history. In the southwestern region, where many ethnic minorities live together, for example, the main non-written ethnic groups are the Bai, the Jinuo, and the Pumi. The use of the Bai language is a state of diminishing with the development of the times. It is worth mentioning that in order to develop their own language, the Kinuo people use not only cuneiform-like symbols, but also knotted ropes. The Pumi people mainly use the language of the Bai people, but the local people still retain the pronunciation characteristics of the Pumi language in the process of using the language.(2018,196)

Whether it is the endangered Manchu language, an unwritten ethnic language, or a minority language still in use, to truly maintain linguistic diversity, we need to take necessary measures to preserve minority languages.

The Protection and Inheritance of Minority Languages in China

·The importance of the protection and inheritance of minority languages

With the popularity of network culture, many people believe that the development of minority languages has become an afterthought, and there is no need to invest a lot of energy and funds to carry out targeted protection work. At the same time, many people believe that minority languages should belong to history and should not be inherited with great efforts, but should be directly abandoned. These views are wrong. Minority language is not only the witness of cultural development and historical process in minority areas, but also the treasure of national culture in China. It is of far-reaching significance to strengthen the protection and inheritance of minority languages.

(1) Minority languages contain rich connotations.

Language is the direct manifestation of culture, which makes it not only exist as a tool of communication, but also a cultural brand and cultural treasure. In the minority languages, there is a very rich cultural essence, and the languages contain stories, legends, fables, philosophies, etc. By strengthening the protection and inheritance of the minority language, we can effectively tap these cultural characteristics in the language, so as to enrich China's minority culture. The rich cultural connotation in some minority languages has gradually become the main source of literary works. Some film and television works also absorb

rich nutrition by excavating minority languages. Of course, compared with the excavated cultural materials, the essence in minority languages are very rich, which still need to be developed and utilized.

(2) Minority languages are full of historical experience.

Language is not only a tool, but also an accumulation and inheritance of historical experience. In minority languages, they are like a vacuum cleaner, which records and collects the historical information of thousands of years, and passes it down through generations. From the emergence of minority gathering places to the prosperity and decline cycle of minorities, all can be reflected in minority languages. For example, the development of Manchu language is the witness and recorder of the gradual rise of Manchu tribes and their occupation of central Plains and unification of China. The answer can be obtained from the evolution of minority languages by studying the development history of ethnic minorities. Therefore, strengthening the protection and inheritance of minority languages will help historians to analyze the historical origin of minority nationalities deeply.

(3) The loss of minority languages affects national sentiment.

Minority language is the symbol of minority culture. Under the influence of new media technology and international cultural integration, there are huge security risks in the protection and inheritance of languages in minority areas. Therefore, strengthening the protection of minority languages can effectively maintain national unity and protect emotion of ethnic minority compatriots. Generally speaking, the disappearance of language will bring irreparable psychological trauma and psychological shadow to the nation or ethnic group. Strengthening the protection of minority languages can add brick to the construction of socialist harmonious society.(2016, 100-101)

·Measures to protect minority languages

(1) Promote the Chinese Language Resources Protection Project

Since its launch in 2015, with its unprecedented scale, advanced concept, modern technical means and other characteristics of the times, it has been hailed as the largest language and cultural preservation project in the world to date. The protection and development of language resources is an ambitious plan and strategic deployment. In the second phase of the special task of minority language research and follow-up work of the Language Protection Project, we should develop differentiated implementation plans and explore sustainable and precise promotion routes such as "scientific planning," "integrated management," "multi-headed implementation," and "cross-border

cooperation" in the process of building a sustainable development mechanism for minority language protection.

(2) Do research on ethnic languages

On the one hand, social organizations and research institutions should, with the support of government departments, strengthen the research work on minority languages, record them through databases and information technology, and dig deeply into the cultural contents and cultural qualities contained in minority languages. On the other hand, in the process of protecting and inheriting minority languages, universities should give full play to their role as leaders in strengthening their language research. The research on minority languages should be carried out in depth through discipline construction and system optimization.

(3) Strengthen education in minority languages learning

First of all, bilingual teaching should be carried out in the teaching process of minority areas. Second, the process of teaching minority languages should also include the scientific development and revision of language teaching materials. Finally, in the process of teaching minority languages, it is also important to actively innovate teaching methods, effectively improve the teaching model, improve the overall quality of minority language teaching through technological innovation and technological innovation, and optimize the protection and transmission of minority languages.(2021)

Conclusion

China is a multi-ethnic and multi-lingual developing country. Among the 55 ethnic minorities, 54 have their own languages, except the Hui and the Manchu, who all use Chinese. With the acceleration of China's modernization, some minority languages are in danger of dying out. Although China has made some achievements in the protection of minority languages, the situation of language diversity protection is still grim. The latest survey shows that of the more than 120 minority languages in use in China, about half are spoken by less than 10,000 people. There are more than 20 kinds with fewer than 1,000 people, and they are essentially at the point of death. According to Professor Sun Hongkai, honorary president of China National Language Association, several minority languages have completely lost their communicative function, such as Manchu language. Twenty percent of languages are endangered, such as Nu language. Forty percent of languages already show signs of being endangered or are on the way to becoming

endangered. Even languages with a population of more than 1,000 people are not necessarily robust. For example, although the Manchu has a population of more than 11 million, fewer than 100 people can speak Manchu language, and fewer than 10 people can master Manchu language. All of them who can master Manchu language are over 80 years old. When these old men die, the Manchu language will retire from the stage of history.

In this regard, Professor Zhou Haizhong, a well-known Chinese scholar, pointed out that today's disadvantaged national languages are facing the impact of strong languages, globalization and the Internet, and are in danger of disappearing. Therefore, relevant institutions and linguists should take active and effective measures to protect the weak national languages and rescue the endangered national languages. This is not only conducive to the inheritance and development of human civilization, but also conducive to ethnic unity and social stability.

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37. Movies: Chinese Movies

Chinese film is a general term for films shown and broadcast in Mainland China, Hong Kong and Taiwan. Chinese movies originates from Dingjun Mountain(定军山) which was produced in 1905. Generally, the history of Chinese movies can be divided into seven periods: early stage, left-wing period, the anti-Japanese War period, liberation-war period, the New China period, the period of reform and opening up. And here we will give a brief introduction of the these periods.

1.Early stage(1905~1931)

Chinese film was born in 1905. Ren Qingtai, the founder of Beijing Fengtai Photography Studio, shot the part of *Dingjun Mountain* starring Tan Xinpei, a famous Peking Opera actor. This was the first film made by Chinese people, marking the birth of Chinese film, and Ren Qingtai was therefore known as "the father of Chinese film". In 1931, Star Film Company and Youlian Film Company trial-produced wax disc sound films *Red Peony*.

2.Left Wing Period (1931~1937)

After 1930, under the leadership of the Communist Party of China, the Chinese Left-wing Writers' League and the Chinese Left-wing Dramatists' League were established successively in Shanghai. After the incident of September 18 and December 28, the War of Resistance against Japanese Aggression broke out in Shanghai. In May 1932, Star Film Company hired Huang Zibo (Xia Yan), Zheng Junping (Zheng Boqi), Qian Qianwu (A Ying) as scriptwriting consultants. In March 1933, the Film group of the Communist Party of China was set up, led by Xia Yan. Representative works of this period are *Song of Fishing*, *Children of the Storm*. This period also produced a number of excellent film songs, including *March of the Volunteers*.

3.The Anti-Japanese War Period(1937~1945)

In 1938, Zhou Enlai took part in the leadership of the Political Department of the Military Committee on behalf of the Communist Party of China, which directly promoted the development of Anti-Japanese War films. Under the leadership of the third Office of the Political Department, The Chinese Film Studio, with Yang Hansheng as the director of the committee, quickly devoted itself to the filming of Anti-Japanese War films and other work. With the outbreak of the War of Resistance against Japan, patriotic filmmakers in Hong Kong made films

about the war.

4. Liberation-war Period(1945~1949)

After the victory of the War of Resistance against Japanese Aggression, the Kuomintang Propaganda Department and the Ministry of National Defense took over the film industry in Shanghai, Peiping, Changchun and Nanjing respectively. Under the leadership of the Underground organization of the Communist Party of China, some revolutionary and patriotic film workers entered the factories of the Central Film Company Limited (CLP), which was reorganized by the Central Film Studio, and used the film bases of the Kuomintang to shoot progressive films. Kunlun Film Company, the basic position of progressive films, also adopted the policy of uniting, supporting, fighting for and cooperating with private film companies such as Mandarin, Cathay and Datong, so as to make progressive films.

Terms

Dingjun Mountain	定军山
Red Peony	歌女红牡丹
Song of Fishing	渔光曲
March of the Volunteers	义勇军进行曲

5.“Seventeen years” Period (1949~1966)

The founding of the People's Republic of China marked the dawn of a new era, and the film industry was no exception. The Chinese film industry was very tortuous during this period because of the alternation between the old and the new. In 1946, the Northeast Film Studio was established in Northeast China, and in 1949 the first story, *The Bridge* was completed. Artists created many films for the sake of the soldiers in the long revolutionary war. For example, *The Daughters of China*, made in 1950, won the Freedom Prize at the 5th Karlovy Vary International Film Festival, and *The White Maiden*, made in 1951, won the First Prize of Special Honour at the 5th Karlovy Vary International Film Festival. However, there are still certain shortcomings. The number of films produced during this period was small and the quality was relatively low, especially when it was directly in the service of politics. The true meaning of the characters behind the films is not explored and borrowed from abroad.

6.Cultural revolution Period (1966~1976)

In 1966, Jiang Qing made a wholesale rejection of Chinese cinema at the congress. The counter-revolutionaries used the creative activities of literature and art to satisfy their political ambitions. They formulated three principles: highlighting positive characters among all characters;

highlighting heroic characters among positive characters, and highlighting major heroic characters among heroic characters; This was an absurd theory, and his aim was to promote cultural authoritarianism. For example, *Breaking* was intended as a satire on teachers, and due to the fall of the Gang of Four, *The Grand Festival*, which was made on the theme of workers' rebels, did not have the chance to be released.

7.Chinse movie in new era(1976~now)

Chinese cinema has undergone great changes, and after breaking free from the literary ban imposed by the Gang of Four, the realistic traditionalism of progressive Chinese cinema has been restored. After the reform and opening up, we boldly borrowed everything of value from the literary and artistic cinema of the world, and strove to explore the path of socialist cinema with Chinese characteristics. In terms of creativity, film production has significantly improved in both quantity and quality our film production has increased from more than 50 films per year to more than 100. Chinese cinema is no longer a tool for political struggle, but an art from the heart of film artists. However, there are still many problems that need attention, such as: the lack of national culture, high ticket prices that inhibit audience demand, an imperfect theatre system, piracy problems, and unreasonable marketing models.

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38. Opera: Peking Opera

Peking Opera, a major Chinese theatrical form, enjoys great popularity both at home and abroad. To foreign theatre-goers, it is almost synonymous with China's classical theatre. Actually, Peking Opera is the most representative of all forms of traditional Chinese dramatic art. Created and developed by talented artists several centuries ago, classical Chinese drama proves a comprehensive performing art with a unique form of its own - comprehensive because it is an ingenious combination of elements from many sources: traditional Chinese music, poetry, singing, recitation, dancing, acrobatics and martial arts, all blended into one great theatrical art without a trace of affectation.

Varying in style from place to place, the traditional theatre in China boasts over a hundred types, with singing as their common feature. Hence, traditional Chinese drama is a kind of singing drama or opera, and yet it has nothing in common with the opera or operetta of the West. It is much more than mere opera or operetta in the usual sense. Theatrical art forms in many countries do not present singing, dancing and spoken parts in one single drama. An opera singer, for instance, neither dances nor speaks on the stage; there is no singing or dancing part in a modern play; in a dance drama the dancer has no speaking role and does not sing either. However, traditional Chinese drama, including Peking Opera, is a kind of entertainment which includes spoken parts, singing, dancing and acrobatics. These demands call for versatility on the part of the performers.

An all-round top-notch performer of Peking Opera, for instance, must be good-looking or attractive when appearing in make-up, of pleasing physical proportions, with a pair of expressive eyes and a rich variety of facial expressions. Whether of the warrior type or not, an actor must undergo years of fundamental training in martial skills so that every movement on the stage is gracefully and precisely made and every pose assumed at the end of a movement makes the performer resemble a piece of well-executed sculpture, thereby increasing the aesthetic value of the acting. Each type employs the dialect of a particular locality, with a particular musical style and repertory typical of that area. Otherwise, in costuming, making-up and the styles of acting, they are more or less the same, except that some are more refined while others are less polished or even crude. Peking Opera was the product of the merging in Peking of Anhui and Hubei opera styles in the late 18th and early 19th centuries.

Acting in Peking Opera is not subjected to the limitations of time and space; here symbolism is essential. Since some activities in everyday life cannot possibly be reproduced on the stage, Peking Opera gives expression to them in a symbolic way. Thus, particular bodily movements signify opening a door, entering or leaving a room, going upstairs or down, climbing a mountain or wading across a stream. Circling the stage, with a whip in hand, suggests riding a horse; riding in a carriage is represented by an attendant holding flags that are painted with a wheel design on either side of the performers; walking in a circle indicates a long journey; 4 soldiers and 4 generals flanking both sides of the stage represent an army several thousand strong; two men somersaulting under a spotlight shows the audience how they are groping and fighting in the dark; and on a stage bare of scenery, a performer holding an oar paddle and doing knee bends to simulate a heavy swell, demonstrates travelling on a boat.

Much is said by the fact that, in China, one goes not to “see” an opera, but to “hear” one, for music and singing are the most essential elements in opera. The wind, stringed and percussion instruments are all used in Peking Opera music. There are also clappers made of hard wood or bamboo. The main stringed instrument used is the fiddle known as the *jinghu* (Peking fiddle) supported by an *erhu* (second fiddle).

The music of Peking Opera combines the *erhuang* tune from Anhui Opera, the *xipi* tune from *Hanju* (Hubei Opera), and tunes and musical accompaniment of *Kunqu* (Kunshan Opera). Likewise, singing in Peking Opera consists of a score of melodies based on *xipi* and *erhuang* tunes. The *xipi* tune is usually used for expressing strong emotions while *erhuang* is a proper tune for deep and sorrowful feelings. Spoken dialogues are done in two forms: *yunbai*, which sounds like the Hubei and Anhui dialects, and *jingbai*, which sounds like the Peking dialect. The former is used by main and serious characters and the latter for minor and frivolous roles.

The character roles in Peking Opera are divided into 4 main types according to the sex, age, social status and profession of the character. *Sheng* refers to male roles. It is subdivided into *laosheng* (middle-aged or old men), *xiaosheng* (young men) and *wusheng* (men with martial skills). *Dan* refers to female roles. Like *sheng*, *dan* is also subdivided into various types. *Qingyi* is a woman with a strict moral code; and *laodan* is an elderly woman. *Jing* refers to the roles with painted faces. They are usually warriors, heroes, statesmen or even demons. *Jing* can be further divided into *wenjing* (civilian type) and *wujing* (warrior type). *Chou*, or clown, is a comic character and can be recognized at first sight

for his special make-up (a patch of white paint on his nose). *Chou* is subdivided into *wenchou* (civilian clown) and *wuchou* (clown with martial skills).

In Peking Opera, facial painting, which is applied to *Jing* roles only, shows the character's age, profession and personality by using different colors. Each color symbolizes a certain characteristic: red for a cunning and deceitful character, gold and silver for gods and demons. In Peking Opera, over 1, 000 painted facial patterns are used. Each pattern is designed for a specific historical figure and can never be used for another. What an actor can do to improve the pattern lies in his ability to make subtle and interesting changes within the fixed facial pattern.

The costumes in Peking Opera impress the audience with their bright colors and magnificent embroidery. The use of color in costume designing is also an art. Because different robe colors indicate different social status - yellow for the imperial family, red for high nobility, red or blue for people of violent nature. There are appropriate costumes for each role. A scholar wears a blue gown; a general wears padded armour; an emperor wears a dragon robe. Besides gorgeous clothes and headdresses, jeweled girdles for men and hair ornaments for women are also used in Peking Opera.

Terms and Expressions

Acn. Opn.
ro 杂 ere 音
bat 技 tta 乐
ic 剧
,
歌
剧

M 武 Po n.
art 术 se 亮
ial 相
ski
lls

Ren. An 徽
pe 剧 hu 剧
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Questions

1. How important is Peking Opera in Chinese theatre?
2. Why do we say that classical Chinese drama is a comprehensive performing art?
3. What do you know about the differences between Chinese drama and Western drama?
4. What is expected of a Peking Opera performer in appearance?
5. How should a Peking Opera performer pose on the stage?
6. Why are theatrical forms of other provinces difficult for us to understand?
7. How did Peking Opera come into being?
8. Why isn't acting in Peking Opera restricted in time and space?
9. Give examples to show the symbolic meanings of activities in Peking Opera?
10. What are the most important elements of Peking Opera?
11. What is the main stringed instrument used in Peking Opera?
12. Where are the main tunes of Peking Opera from?

13. What do you know about *xipi* tune and *erhuang* tune?
14. What do you know about *yunbai* and *jingbai*?
15. How are the main character roles in Peking Opera classified?
What do they refer to respectively?
16. Is facial painting applied to all character roles? What are red, gold and silver symbolic of in Peking Opera?
17. Can painted facial patterns be used repeatedly? What can we do about them?
18. Are the colors of Peking Opera costumes symbolic?
19. Do different roles wear different costumes?
20. What else do you know about Peking Opera?

39. Opera: Peking Opera - Acrobatics

Chinese Acrobatics became an independent and highly skilled art form about 2, 000 years ago. Han Dynasty acrobatics programs included items such as walking on a tight rope, along with conjuring tricks such as legerdemain, knife swallowing and fire eating. These acrobatics acts are vividly depicted in tomb wall paintings, painted bricks, stone engravings and pottery figurines of the Han Dynasty (202 BC-220 AD) that were excavated in recent years in Shandong, Sichuan, Henan, Liaoning and Inner Mongolia.

Progress in Chinese acrobatics was very great during the Tang Dynasty (618- 907), or between the 7th and 10th centuries, when performances were often held at the imperial court. The Tang mural in the Dunhuang Grottoes, *An Outing by the Lady of Song*, shows acrobatics, dancing, singing and horsemanship. At the very head of a procession of performers is a man holding an erect pole on which four men are performing stunts, such as climbing the pole, balancing on one's head and hanging upside down. Later, acrobatics gradually lost its preeminence to a newly rising form of entertainment, the opera, and sank to the lowest stratum of society.

As acrobatics became a folk art, it absorbed rich nourishment from the lives of ordinary people. This not only promoted its development but also enriched and enlivened its repertory. Coming from among the working people, the performers were inseparably bound to their productive work and daily life. Many traditional acrobatics items actually use labor tools and objects from daily life as props, such as hunter's tridents, sabres, swords, tables, chairs, jars and plates. Some items are based on folk games or sports, such as shuttlecock, diabole, weight lifting and balancing on a bamboo pole.

Since the founding of New China, Chinese acrobatics have been undergoing a renaissance. The Chinese Acrobatics Troupe, the first state-run company of its kind, was set up in 1950, and the largest and most famous troupes are the Chinese, Shanghai, Chongqing, Guangzhou Army, Shenyang and Wuhan troupes. By the end of 1980, there had been 120 state-run companies, which were staffed by a total of over 10, 000 performers. Chinese acrobatics artists investigated, re-choreographed and reformed the traditional acrobatics repertory, discarding dangerous, violent and vulgar items and creating fresh, healthy and beautiful new ones. The rhythm of dance and the movements of calisthenics were incorporated into the new acts, and improvements were made in musical

accompaniment and stage design.

Traditional items have been made more attractive by improving techniques and adding new stunts. Traditional rope-walking, for example, has now become tight-wire walking, a dazzling display of skill and daring. The performer can make not only continuous forward rolls and forward and backward somersaults, but also somersaults from a standing position and exaggerated turnabouts. "Five tables" was formerly a balancing act performed on a pyramid of five tables, one on top of the other. Now it has developed into a very skillful and graceful balancing act on a pyramid of 7 to 10 chairs stacked at an angle, performed by an individual performer, pairs or groups. Plate-spinning artists can now simultaneously spin 12 to 14 plates, instead of only 4 to 6 as before, while the performers, usually women, carry out difficult stunts like somersaulting and bending backwards to pick up a flower from the floor in their mouths. Juggling with jars, usually performed by men, has developed from a solo performer tossing a jar weighing about eight kilograms into the air with one hand, kicking it with his foot, rolling it around his back, spinning it round his fingers and balancing it on his head, into a dual performance in which the jar is tossed between two men from head to head. Balancing stacks of bowls on the head while making a handstand was improved by the celebrated performer Xia Juhua, who transformed it into a thrilling stunt - she balanced the bowls on her head and feet while standing on one hand.

In addition, many new acrobatics items have been added to the repertoire, either brand new creations or adaptations from other activities. These include seesaw stunts, roller skating, balancing gymnastics, bowl balancing from a unicycle (where the performer, seated on a unicycle on a raised platform, uses his foot to flip bowls onto his head) and springboard stunts. Many new acts have been added to the high-altitude stunts, such as tuck dives, flying leaps and throwing-and-catching. Consequently, Chinese acrobatics has won acclaim and praise from audiences both at home and abroad. At the Sixth World Acrobatic Festival of Tomorrow held in Paris in 1983, Chinese acrobats won three gold medals. Generally speaking, Chinese acrobatics is world famous for its distinctive national style and superb skills. In the future, it will surely continue to shine like a bright pearl.

Terms and Expressions

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t- 丝 uri,
ro ng 魔
pe tri 术
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Le n. Po 陶
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rd 眼 ry
em 法 fig
ain uri
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Gr n. Hon.
ott 石 rse 马
o 窟 ma 木
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Pr n. Trin.
op 道 de 三
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Sa n. Sh n.
be 马 utt 毬
r 刀 lec 子
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Di n. Re v.
ab 扯 ch 进
ole 铃 or 行
eo 舞
gr 蹈
ap 设
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Fo 前 Pl 转
rw 滚 ate 碟
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Questions

1. How long is the history of Chinese acrobatics as an independent form of art? What do you know about acrobatics programs of the Han Dynasty?
2. What does the Tang mural in the Dunhuang Grottoes show about acrobatics?
3. How did acrobatics develop as a folk art?
4. How prosperous have acrobatics been since 1949? What innovations have there been?
5. Can you describe some traditional acrobatics items?
6. What new items have been born? How successful are they?

Topics for Discussion

1. What great differences are there between traditional Chinese drama and western drama?
2. How did Peking Opera come to be China's "national treasure"? Why isn't it popular with young people now?
3. What other schools of Chinese opera do you know?
4. What achievements did Mei Lanfang make to Peking Opera?
5. What acrobatic item has impressed you most deeply?
6. What do you know about China's non-material cultural heritage at different levels?

40. Opera: Peking Opera - Mei Lanfang

Mei Lanfang (1894-1961), a great master of Peking Opera, made an outstanding contribution to the development of the opera and the spread of the beauty of Chinese theatre all over the world. Mei was born in Peking into a family of Peking Opera performers. He started to learn the art of opera when he was a little boy. He made his debut at the age of 11 and became well-known before he reached 20.

Mei not only inherited the fine traditions of Peking Opera, but improved it with his own creations. In his career of 50 years, he played more than 100 roles, which include the emperor's concubines, daughters of noble families, women generals and goddesses. In the performances, he demonstrated skillfully the different characters and personalities of these women. He was the first to change the tradition that female characters paid attention only to the art of singing or acrobatic skills. Instead he combined singing, dancing, expression and martial arts to develop comprehensive roles.

Mei designed various kinds of dances to help express the character of the role he played. In the opera *Conqueror Xiangyu Parts with his Concubine*, he used a sort of sword dance. Through the gentle yet forceful movements of the sword, the audience saw the heroine's bravery, gentleness and loveliness. For the opera *The Fairy Scattering Flowers*, he designed a silk-ribbon dance based on ancient Buddhist grotto frescoes. With two colorful ribbons tied to his body, he danced with the elegance of a fairy flying in the sky. In addition, he created a plate dance, a horsetail whisk dance, a feather dance and a floral sickle dance. The repertory of the Mei School includes *Conqueror Xiangyu Parts with his Concubine*, *The Drunken Beauty*, *A Startling Dream of Wandering through the Garden*, *Beauty Defies Tyranny*, *Mu Guiying Takes Command*, *The Fisherman's Revenge* and *Phoenix Returns to its Nest*.

Mei was the first to introduce *erhu*, a two-stringed musical instrument, into the Peking Opera orchestra. Today, more than 60 years since the introduction, *erhu* has become one of the main orchestral instruments for Peking Opera. Under Mei's direction, Western musical instruments were also used in the accompaniment for Peking Opera. His other stage innovations include changes in hair styles and colors of the costumes used in the opera.

Mei was the first person to introduce Peking Opera to foreign countries. With his troupe, Mei visited Japan three times. During his first

visit in 1919, he was praised as an “outstanding performer of the Oriental art.” In 1929, Mei and his troupe toured the United States. In spite of the Great Depression, all the tickets for the 2-week premiere were sold out in only 3 days. Mei’s performances were a great success. Justin Brooks Atkinson, a drama critic, said in *New York Times*: “You may feel yourself vaguely in contact, not with the sensation of the moment, but with the strange ripeness of centuries.” During his stay in the U. S, he met with the famous motion-picture actor Charles Chaplin and the American singer Paul Robeson. 6 Years later, Mei introduced Peking Opera to the Soviet Union. There he had the chance to meet the theatre super star Konstantin Stanislavski as well as other artists. They all felt that they could learn from the superb acting forms of Peking Opera.

Although Mei has passed away, his art is well-remembered, and his impact on Peking Opera remains.

Terms and Expressions

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<i>The Fairy Scattering Flowers</i>	《天女散花》
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Drunken 妃醉
Beauty 酒》

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Questions

1. What do you know about Mei's early life?
2. How many roles did Mei play in his career? What roles did he prefer to play?
3. What dances did Mei design to help express the character of the role he played? What other dances did he design?
4. What plays are included in the repertory of the Mei School?
5. What did Mei contribute to the musical accompaniment?
6. Was Mei the first artist to introduce Peking Opera abroad? What do you know about his tours of Japan, America and the Soviet Union?
7. What other contribution did Mei make to Peking Opera?

41. Opera: Tea-picking Opera

A. Overview

Tea-picking opera is a kind of opera category popular in Jiangxi, Hubei, Anhui, Fujian, Guangdong and other provinces, and it is one of the regional cultures with strong local characteristics in China[7]. It is produced in the Ming and Qing Dynasties, and has more than 400 years of history of a wide variety of distinctive features. On May 20, 2006, tea-picking opera was approved by the State Council and included in the first batch of the National Intangible Cultural Heritage Lists. [1][2]

Tea-picking opera in the provinces take local names to distinguish according to the regions, such as Guangdong's "Guangdong North Tea-picking Drama", Hubei's "Yangxin Tea-picking Drama, " "Yellow Mei-Tea Opera, " "YuChun Tea-picking Opera" and so on. (xi-qu. com)

B. The Origin of Tea-picking Opera

The production of tea-picking opera is related to the abundance of tea. According to historical records in the Ming Dynasty, in the tea area in the South of Fujian Province, east, south and north of Jiangxi Province, working women went up the mountain, picked tea while singing mountain songs to encourage labor enthusiasm.

In special festival or time in rural areas such as at the time of widespread tea tress in March and harvesting, people sing in the tea forest with the joy of harvesting. Mountain songs and ditties sang by them are in vivid form and rich contents expressing the joy of labor and love between men and women. This kind of mountain songs circulating in the tea area are known as "tea-picking songs. " Tea-picking opera developed from the folk tea-picking songs and tea-picking lamp singing, and then become a kind of folk drama with characters and storyline. Because it is generally only two female roles and one clown, or a painted role, a female role, and a clown three persons' performance, it is also known as "Three characters' troupe. "[3] The drama has many sorts, such as Jiangxi tea-picking opera, that is, Gannan Tea-picking Opera, Fuzhou tea-picking opera, Nanchang tea-picking opera, Gaoan tea-picking opera, Wuning tea-picking opera, Gandong tea-picking opera, Ji'an tea-picking opera, Jingdezhen tea-picking opera and Ningdu tea-picking opera and so on. (Zhu Feiye, 2021)

There are several stages from tea-picking song to tea-picking opera. Tea-picking songs were first sung in minor tunes, with only four lyrics per line, which were lively and euphemistic. After the development of the tea-picking song, it was composed of tea-picking ditty, which was called twelve-month tea-picking songs. Later, the twelve-month tea-picking songs combined with folk dances became tea-picking lantern opera. The form of tea-picking lantern opera is relatively simple, pure collective performance of song and dance, but it has taken a step towards the tea-picking opera. (Zhu Feiye, 2021)

C. The Development of Tea-picking Opera

Tea-picking opera has experienced a tortuous process of development. In the Ming Dynasty, tea farmers in the Jiulong Mountain Tea District of Anyuan County, Jiangxi Province, which is rich in famous tea, often performed impromptu programs related to tea picking in the form of tea-picking lantern opera in order to receive tea merchants from Guangdong. This kind of performance is already the prototype of tea-picking opera.

Before the founding of the People's Republic of China, the performance of tea-picking opera was often interfered and banned by the rulers. The first reason was that there were few literati involved in tea picking, and the cultural level of the artists was not high, so the rulers thought these plays were very vulgar and difficult to be elegant. Secondly, in order to cater to the audience, the actors added some unhealthy contents during the performance. Some plays appear to be very vulgar and indecent, and even disturb social order. (Zhu Feiye, 2021)

In the middle Guangxu (光緒) period of the Qing Dynasty (about 1891), some Qi opera artists and half-troupe performers could independently perform high-tone and disordered-tone repertoire. The original plays of Qi opera and half-troupe repertoire coexisted on the half-troupe stage, so they were called Half Mix Opera. Around 10 years in the Republic of China, Half Mix Opera disintegrated, caused the reproduction of “seven tight eight loose nine free and unrestrained” half-troupe. They performed in the mountains until the eve of liberation. (Zhu Feiye, 2021)

After the foundation of the People's Republic of China, professional opera troupes were established. They not only excavated, arranged and made excellent traditional repertoire, but also created a number of new repertoires, such as One Heart, Send Straw Shoes, New Neighbors and the adaptation of Legend of Luang Knife. Ningdu Hakka Tea Picking Opera not only has a complete range of skills, beautiful tunes, but also has a variety of performance procedures. It has become a regular drama

class capable of singing and dancing, modern and ancient, large and small, and martial arts, and has become a unique style of drama in China. (Zhu Feiye, 2021)

If there is no tea picking and other tea work, there will be no tea-picking songs and dances, and no tea-picking opera, which is widely popular in many provinces and regions in southern China. Therefore, tea picking is not only related to tea, but also a splendid culture derived from tea culture in the field of opera or absorbed by opera culture.

D. Gannan Tea-picking Opera

Gannan Tea-Picking Opera is an important school of Tea picking Opera, mainly popular in southern Jiangxi, that is, Ganzhou. In the tea-picking opera groups, the characteristics of tea picking in southern Jiangxi are reflected in the following aspects: First, it belongs to the Hakka ethnic group. The dialect of the South Jiangxi is Hakka, so the traditional repertoire of Gannan Tea-picking Opera is basically performed in Hakka. Second, tea picking in southern Jiangxi originated early and had an impact on the early development of various tea picking operas.

Its origin can be traced back to the late Ming and early Qing dynasties. In the first year of Qianlong's reign, Yu Zhaoyue, governor of Jiangxi Province, mentioned in a note that "the custom of pretending to be a sex play is forbidden"[4]485. Drama experts believe that the "sex play" here is the tea-picking opera in southern Jiangxi Province[5], so it is speculated that its birth date should be earlier than this. Thirdly, in terms of artistic form, the traditional repertory of tea-picking opera in southern Jiangxi still retains the form of "three small operas". And many other types of tea-picking opera have a trend of development to the big drama. For example, tea-picking opera in northern Jiangxi (Jiujiang tea-picking opera, Nanchang tea-picking opera, etc.), influenced by Huangmei Opera in Hubei, has developed into a "half-troupe", which can be used to perform ancient costume drama. In addition, a symbolic difference between different types of operas is music. The music of the tea-picking opera in southern Jiangxi belongs to the combination of Qupai (曲牌) . There are as many as two or three hundred Qupai, with beautiful melodies, which are well known to the local people[6]. (Wang Jingbo 2020)

The main performance forms of Gannan Tea-picking Opera include dwarf step, single sleeve and fan, which deeply depict the character image and perform the story plot incisively and vividly. The main Musical Instruments used in the accompaniment of Gannan Tea-picking

Opera are hooks, Suona horn, bamboo flute, gong, drum, cymbals and other folk instruments, which is full of local atmosphere.

As a native Gannan culture, tea picking is a portrayal of Hakka people's life in the mountains. It expresses the joys and sorrows of Gannan people's life through comedy and farce. It is also a folk activity created in the tea-picking work and the main leisure and entertainment activity of the people after dinner. Tea-picking opera is a local opera developed from folk songs and dances and lanterns, and its repertoire mostly reflects the life of working people. Its music and singing styles are also folk songs, so it is deeply loved by the people. (xi-qu. com)

The general characteristics of Gannan tea-picking opera are: cheerful performance, humorous, singing and dancing, strong comedy, rich local flavor, quite popular with the masses. The representative works include Pairs of Flowers, Picking Tea in Jiulong Mountain, Digging Bamboo Shoots and so on.

Terms

Tea-picking Opera 采茶戏

Gannan Tea-picking Opera 赣南采茶戏

Fuzhou Tea-picking Opera 抚州采茶戏

Nanchang Tea-picking Opera 南昌采茶戏

Gao'an Tea-picking Opera 高安采茶戏

Wuning Tea-picking Opera 武宁采茶戏

Gandong Tea-picking Opera 赣东采茶戏

mountain songs 山歌

the twelve-month tea-picking songs 十二月采茶歌

Tea-picking lantern opera 采茶灯

Three characters'troupe 三角班

The National Intangible Cultural Heritage Lists 国家级非物质文化遗产名录

Qi Opera 祁剧

Half Mix Opera 半整杂

high-tone and disordered-tone 高腔和弹腔

The Republic of China 民国

half-troupe stage 半班舞台

Legend of Luang Knife 《鍑刀记》

Questions

1. Where is tea-picking opera popular?
2. When does tea-picking opera originate?
3. What is the nickname of tea-picking opera?
4. What are the main performance forms of Gannan Tea-picking Opera?
5. What are the general characteristics of Gannan Tea-picking Opera?
6. What are the representative works of Gannan Tea-picking Opera?

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42. Opera: Hunan Flower-drum Opera (Huagu Opera)

Text

Introduction

Hunan flower-drum opera (http://gotrip.zjol.com.cn/xw14873/lyjsb/201808/t20180826_8102763.shtml)

Flower-drum opera (Huagu Opera) is the general term for "flower-drum" in various local small plays in China, which is mainly spread in Hunan, Hubei, Anhui, Zhejiang, and other places. It is one of the opera dramas developed on the basis of folk songs, minors, labor chants, and various local flower-drums (including flower-drum beaten, field flower-drum — flower-drum lantern).

At the end of the Ming Dynasty, Fan Wenruo's legendary works described the drama scene of singing the flower-drum, showing the original appearance of this art form. In the course of practice, it drew on the performance mode of local dramas, absorbed various artistic factors, and eventually developed into an independent local opera genre.

Hunan flower-drum opera is sung in Hunan dialect, with a total of 123 traditional repertoires. It is popular in central Hunan, eastern Hunan, and Dongting Lake areas.

Origin and Development

The origin of Hunan flower-drum Opera can be traced back to the recreational folk entertainment song and dance performances that appeared in Qing Dynasty. *The County Annals of Liuyang*, published during the Jiaqing period of the Qing Dynasty, recorded the early Hunan flower-drum opera. People sang and danced in their spare time to relieve fatigue. The main sings are folk minor tunes and brand tunes. Over time, the early flower-drum gradually developed into a professional or semi-professional song and dance show with audiences and actors. During the reign of Guangxu, this kind of small singing and dancing troupe often held some seasonal performances in the countryside, and then the field flower-drum was called the "flower-drum opera" by convention. (Zeng Dingling, 2020, 14)

From different perspectives, the development of Hunan flower-drum opera has different stages.

First, from the perspective of the development of vocal tunes, it has gone through the stages of folk song, lantern tune, fixed-melody, opera-like Daluo (playing gong), and Sichuan tune to the confluence of various tunes. (Yin Bokang, 1997, 61)

Second, from the perspective of its role of business, it has experienced three stages of development from "two young"(young Chou and young Dan), "three young" (two young plus young Sheng) to "multi-role". The multi-role system is formed on the basis of the "three young" by adding the role of Sheng, Jing, etc. Between Tongzhi and Guangxu in the Qing Dynasty, with Sheng, Dan, Jing, and Chou, the multi-role system was complete then, and repertoires expanded to large whole plays. (Yin Bokang, 1997, 61)

Morden Hunan flower-drum opera (http://gotrip.zjol.com.cn/xw14873/lyjsb/201808/t20180826_8102763.shtml)

The third is from the perspective of the organizational form of the classes. There have been three kinds of classes: seasonal classes, professional classes, and half-stage classes. The seasonal class is a semi-professional opera troupe. Actors performed during the slack season since they were busy farming in harvest time. It was popular before the Xianfeng period in the Qing dynasty. The professional class is a kind of professional opera troupe, also known as four seasons class, which performs all year round. It has a fixed leader, outfits, and relatively stable cast members. It was formed in the late Xianfeng period. Half-stage class is a special form during the period from the end of the Qing Dynasty to the beginning of the Republic of China. (Yin Bokang, 1997, 62) At that time, Hunan flower-drum opera was repeatedly banned as it was regarded as a lewd play by the governor. Actors were often caught in a prison and paraded through the street, and their gongs and drums were thrown and boxes were destroyed. (Zhu Yongbei, 2014, 41) Thus, they adopted the "yin and yang troupes" performance method, that is, during the day, they performed officially recognized big dramas — Han opera, Hunan opera, etc. , and at night, they secretly performed the official banned drama — flower-drum opera. That formed the half-stage classes. It was the artists who used this way of performance to deal with the old society, old concepts, and old systems ingeniously that made the Hunan flower-drum opera preserved. (Zeng Dingling, 2020, 14)

Aria Melody

The tunes of Hunan flower-drum opera are divided into three kinds including Sichuan tune, Daluo(playing gong), and minor. The former two kinds are called "Positive tone", which has a fixed pattern tune and rhythm features. And the latter kind of tune whose rhythm, mode were changed greatly and maintained the original folk song structure. The interlude music and the melody in Hunan flower-drum opera are derived from folk songs and classical tunes. (Zhu Yongbei, 2014, 44)

Daluo is a tune formed to the period of transition, one sings and others chorus, and responding with gongs, no supporting of the orchestra, all of these are the remarkable features. The basic structure of Daluo is a combination of cavity and flow, it is usually composed of the source cavity, counted beats speech, and the closed cavity. (Zhu Yongbei, 2014, 44)

Sichuan tune is an aria form accompanied by Daidong and suona, with its various tunes, different colors. The echoing two sentences are composed of upper and lower sentence aria and upper and lower sentences interlude. (Zhu Yongbei, 2014, 45)

Folk minor is one of the main melodies of field flower-drums, which are divided into three kinds including field flower-drums, local folk songs, and silk string minors. Field flower-drum has a strong melody, and the quality of song and dance is strong. Local folk songs are "The Song of Women and Children", which has local flavor extremely, lively and vivid, bright and relaxed. Silk string minors come from a generation of Jiangnan folk songs and folk tunes, which have wonderfully melodic, and the quality of the singing is powerful. (Zhu Yongbei, 2014, 46)

Main Schools and Famous Repertoires

a sill from *Woodcutter Liuhai* (<http://www.xi-qu.com/hnhg/ts/5853.html>)

a sill from *Play Tam-tam* (http://gmr.cloud.gmw.cn/gmr/html/2018-05/26/content_12505.htm)

Hunan flower-drum opera is divided into 6 art schools including Changsha, Yueyang, Shaoyang, Hengyang, Changde, and Yongzhou. These six schools have their own characteristics in terms of stage language, melody types, performance forms, and repertoire content, and they are also interconnected. (Zeng Dingling, 2020, 14)

Hunan flower-drum opera has many famous repertoires, such as *Woodcutter Liuhai*, *Play Tam-tam*, *Tinker a Pan*, and so on.

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Terms and Expressions

Flower-drum opera 花鼓戏

flower-drum beaten 打花鼓

field flower-drum 地花鼓

flower-drum lantern 花鼓灯

The County Annals of Liuyang 《浏阳县志》

lantern tune 灯调

fixed-melody 曲牌 (牌子)

Daluo (playing gong) 打锣腔

Sichuan tune 川调

role of business 角色行当

"two young" “二小”

young Chou 小丑

young Dan 小旦

"three young" “三小”

young Sheng 小生

"multi-role" 多行当

Jing 净

large whole play 大本戏

"yin and yang troupes" “阴阳班子”

Positive tone 正调

the source cavity 发腔

counted beats speech 数板

the closed cavity 收腔

Daidong 大筒

suona 唢呐

silk string minors 丝弦小调

Woodcutter Liu Hai 《刘海砍樵》

Play Tam-tam 《打铜锣》

Tinker a Pan 《补锅》

Questions

1. What did flower-drum opera develop from?
2. When can Hunan flower-drum opera be traced back to?
3. What development stages Hunan flower-drum opera has gone through from the perspective of vocal tunes?
4. Why did Hunan flower-drum opera was repeatedly banned during the period from the end of the Qing Dynasty to the beginning of the Republic of China?
5. What tunes does Hunan flower-drum opera consist of?
6. How many art schools is Hunan flower-drum opera divided into?

43. Social Media: TikTok (Douyin)

A. Overview of Douyin and Tik Tok

Douyin, (抖音, literally “shaking sound” in Chinese) is a short video media app developed by China’s young tech giant Bytedance (字节跳动). It is a platform for creating and sharing 15-second videos. The contents cover a wide range of topics such as challenges-tackling and funny anecdotes. “It is one of the few applications that has enjoyed wild popularity inside and outside China.” (Hans Tung; 2018:1-2)

In September 2017, the international version of Douyin, Tik Tok, was launched. Although both Douyin and Tick Tok were developed by the same parent company, they are actually not one and the same. “Depending on the types of the app stores, you will only have access to one version of the app, Douyin in Chinese app stores and Tik Tok in overseas ones.” (Wang Ning, 2019: 11-12) The two apps host completely different content, and the content is not shared between them. However, they both offer a wide selection of sounds and song snippets, along with the option of special effects and filters.

What’s more, the mode of both Douyin and Tik Tok is similar. According to Liang’s description of Douyin, “The platform is based on ultra-short, user-posted videos with music. Such clips are lasting only 15 seconds but can be strung together to make 60-second stories.” (Liang Quancun, 2019: 20-21) The app allows users to create, edit, and share short videos as well as livestreams, often featuring music in the background. Contents themed on dances, comedies, babies, food, pets, pranks, and stunts are most welcomed on Douyin. (Tian Fengchang, 2020: 15-17) In their videos, users can interact with the camera and sing at the same time, with songs provided by Douyin’s extensive music library. Showing off dance skills and comedy routines are also popular pastimes on the app.

Unlike most video apps, there is no “play” or “pause” button on Douyin. Once you open the app, a video starts immediately. You scroll through a 15-second stream of videos nonstop, as does how you look through photos on Instagram. Therefore, many people can't help spending most of their spare time on the For You Page. (Liang Quancun, 2019: 20-21)

Unlike other popular Chinese apps like Weibo and WeChat, where you have to actively follow specific accounts to be pushed toward their content, Douyin identifies users’ interests through a powerful recommendation algorithm that tracks the users' preferences through their browser history. This is the way how the algorithm works—

anticipating what users will enjoy based on the content they have already engaged with. It also shows content it thinks could go viral. The point is that if the content is good the algorithm will fulfill its "duty", regardless of how many followers the creator has. (Liang Quancun, 2019: 20-21)

B. Comparison Between Tik Tok and Instagram

As what was mentioned before, Tik Tok or Douyin is somehow similar to Instagram. Despite their alike fundamentals, they have their own distinctive features. Differences between them are as follows:

1. Time limit: Tik Tok currently does not support a long-form video. While IGTV, Instagram's long-form video feature, allows a video length of up to one hour. (Carissa Brones, 2019)
2. Users: Most Tik Tok users are younger than that of Instagram. According to Carissa Brones, "Most Tik Tok users belong to generation Z and most Instagram users belong to generation Y. " (TikTok: Technology Overview and Issues, 2020)
3. Community: Compared to Instagram, the Tik Tok community is distinctly palpable. It allows users to easily connect, build friendships, and collab with each other. Besides, something new and trendy is pushed to the users every week, so as to further increase its attention. Therefore, some creators have identified this supportive environment to grow followers and have left Instagram for Tik Tok. (Carissa Brones, 2019)

C. Popularity and Effects

It's clear that Tik Tok is making waves in the social app space. With an explosion of growth, Tik Tok is expected to continue a steep upward trend. Several reasons why Tik Tok is so popular include:

1. Localized content - the app often runs local contests and challenges and captures local trends using localized hashtags. Douyin also sends personalised recommendations to each of its users. This ensures that Douyin users are always updated on the latest trending videos and are never out of ideas for video creation. (Wang Ning, 2019: 14-15)
2. Easy content creation, sharing, and viewing - due to the short format, neither the video-creation nor the watching process takes much time or effort. Also, the short-form video content plays as soon as a user opens the app. (Wang Ning, 2019: 14-15)
3. Celebrity endorsements - several celebrities, including Angelababy from China, Jimmy Fallon from American, have helped drive Tik Tok's popularity. (Wang Ning, 2019: 14-15)

There is no doubt that Tik Tok has had an impact on today's world. It has become prevalent in schools, in the workplace, and in many other

public venues. It is quite common to find someone either making a Tik Tok or doing one of the Tik Tok dances. (Wang Ning, 2019: 15-16) Here are some benefits of Tik Tok:

1. Moral Entertainment: The major advantage of Tik Tok is that it serves as a great source of entertainment. Overall, Tik Tok is a great app to help stay entertained, especially during the stress of the pandemic. (Wang Ning, 2019: 20-21)
2. Publicity: With Tik Tok, anyone can create short videos doing anything they choose to do that's appropriate and legal to ensnare the public interest and become viral in society.
3. Learning New Things: On top of the funny videos and the dancing videos, there are some people that make videos with great opportunities and life tips that can help many people. Also, there are other people like doctors or teachers on Tik Tok utilizing the platform to teach new things every day. (Wang Ning, 2019: 20-21)
4. Providing New Opportunities: With the ongoing pandemic, young students such as high schoolers have been finding remote volunteering and internship opportunities directly from Tik Tok. As an engaging platform, Tik Tok connects determined youths together to volunteer for nonprofits like Chinese Red Cross Foundation or intern for companies. (Wang Ning, 2019: 20-21)

Despite the many benefits of TikTok however, there are negative effects to take into consideration as well. there are as follows:

1. Addiction: Most people scroll through the for you page looking at videos perfectly catered to their tastes through the TikTok algorithm. The app is designed to be addictive, with an unlimited stream of videos at around 30 seconds each, making users hard to get bored. It's incredibly easy to fall down the TikTok hole and suddenly reemerge hours later only to find have lost an entire day. (Short Video Platform - Douyin)
2. Bullying/Mental Health: While the application can be used to spread positivity, it can also be used as a platform for bullying. Some people criticize other people's videos, while others create videos for deriding someone. This leads to a negative impact on the mental health of everyone involved, thus resulting in life-threatening situations and decisions. (Short Video Platform - Douyin)
3. Unsafe: On TikTok, there are no restrictions as to who can join the app, so strangers can easily message children and create harmful situations. (Short Video Platform - Douyin)

In a nutshell, TikTok is a fun, entertaining, and addictive app which has seen a surge in popularity in the last few months. The Tik Tok app also has the potential to become the next big social networking platform. However, the app also aroused lots of concerns like addiction, mental health and unsafe issues. (Tian Xiaofang, 2019)

Terms and Expressions

Tik Tok (Douyin) 抖音

ByteDance 字节跳动

Short video platforms 短视频平台

Recommendation algorithm 推荐算法

Celebrity endorsements 名人代言

Chinese Red Cross Foundation 中国红十字基金会

Mental health 心理健康

Questions

1. What is Tik Tok?
2. What is different between Douyin to Tik Tok?
3. Why Tik Tok is so popular around the world?
4. What are the benefits of Tik Tok?
5. What are the concerns about Tik Tok?

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44. Song: “March of the Volunteers” (National Anthem of the People’s Republic of China)

A. Brief Introduction

March of the Volunteers is a song composed by Tian Han and Nie Er. It is the theme song of the film *Children of Troubled Times*, known as the clarion call of the Liberation of the Chinese nation. Since its birth in 1935 which was the critical moment of national crisis, it has played a great role in inspiring the patriotic spirit of the Chinese people, and later became the National Anthem of the People’s Republic of China.

On May 9, 1935, the first version of the song was recorded in the recording studio of EMI Records. In 1951, in order to meet the need of playing the national anthem, the People's Record Factory recorded and published a rough record composed by a brass ensemble and an orchestral ensemble. In 1959, to celebrate the 10th anniversary of the founding of the People’s Republic of China, the China Record Factory recorded and published a full set of standard national anthem special records. In 1978, a special album for collective lyrics was released. In 1983, China Record Shanghai Company recorded and published a special record for the standard national anthem after the original word was restored.

On March 14, 2004, the Second Session of the Tenth National People’s Congress passed a constitutional amendment, officially stipulating that the national anthem of the People’s Republic of China shall be the March of Volunteers.

The National Anthem Law of the People's Republic of China was adopted at the 29th Session of the 12th National People's Congress Standing Committee on September 1st, 2017, and formally went into effect on October 1st.

B. Creation Background

March of the Volunteers is the theme song of the film *Children of Troubled Times*. In the autumn of 1934, Tian Han wrote a long poem for the film, the last verse of which was selected as the lyrics of the theme song *March of the Volunteers*. Shortly after the lyrics were written, Tian Han was arrested and imprisoned by the Kuomintang authorities. In February 1935, director Xu Xingzhi took over the shooting of *Children of Troubled Times*.

Soon after, comrades who went to prison to visit Tian Han and brought

back the lyrics written by him in prison on the back of cigarette packing paper, that is, the original manuscript of March of the Volunteers. At that time, Nie Er was preparing to go to Japan to seek refuge. He learned that there was a theme song to write in the film Children of the Wind and Cloud. He took the initiative to compose music for the song and promised to send back the song manuscript as soon as possible after he arrived in Japan.

Nie Er completed the first draft of the score soon after receiving the lyrics. On April 18, 1935, after Nie Er arrived in Tokyo, Japan, he completed the final draft of the score, and sent the final draft to Shanghai Dentsu Film Company at the end of April. Afterwards, in order to make the song tune and rhythm more powerful, Nie Er and Sun Shiya discussed and made three changes to the lyrics, thus completing the song creation.

After the early shooting of the film of Children of Troubled Times was completed, the lyrics of Tian Han's theme song did not determine the name of the song, and Nie Er's lyric composition sent back from Japan only included the word "March". General Zhu Qinglan, as the investor of the film of Children of Troubled Times, added "Volunteers" after the words of "March", thus naming the song March of the Volunteers.

C. Song Appreciation

The March of the Volunteers is a very creative song; the composer Nie Er devotes himself to the creation of this song with great passion. First of all, he succeeds in handling the poetic lyrics of Tian Han's prose in accordance with the laws of music in an extremely vivid, powerful and colloquial way. In terms of melody creation, he not only absorbs the excellent achievements of international revolutionary songs and the style characteristics of Western European march, but also makes it have strong national characteristics, so that the song could be grasped by the broad masses and play its fighting role.

The song begins as a prelude to a six-bar march. It has a sonorous rhythm, bright and majestic melody, among which the magical effect of triplet enhances the fighting atmosphere of the song. Although the prelude is short, it contains the basis for the emotional and melody development of the entire song. The song is interlocked and advanced layer by layer. This process runs through the whole song, and the end of the song is repeated many times, giving people a sense of unwavering and unstoppable.

According to the characteristics of the lyrics clause, Nie Er treated the

song into a free body structure formed by six phrases of varying lengths. Although the melody and structure of each phrase are different, the cohesion between the phrases is close, the development is natural, and the singing is ups and downs, and is integrated.

March of the Volunteers, with its soaring, sonorous and powerful melody and inspiring lyrics, expresses the Chinese people's strong resentment and resistance to imperialist aggression, and embodies the heroic spirit of the great Chinese nation that is brave, strong, united as one to go through national disaster when they are facing the foreign aggression.

D. Chinese and English Lyrics

起来！不愿做奴隶的人们！

把我们的血肉，筑成我们新的长城！

中华民族到了最危险的时候，

每个人被迫着发出最后的吼声。

起来！起来！起来！

我们万众一心，

冒着敌人的炮火，

前进！

冒着敌人的炮火，

前进！

前进！前进、进！

Arise, you who refuse to be bond slaves!

Let's stand up and fight for

Liberty and true democracy.

All our world is facing

The chains of the tyrants.

Everyone who works for freedom is now crying:

Arise! Arise! Arise!

With the torch of freedom,

March on!

With the torch of freedom,

March on!

March on! March on, and on!

Terms and Expressions

March of the Volunteers 义勇军进行曲

Children of Troubled Times 风云儿女

EMI 百代唱片

National People's Congress 全国人民代表大会

National People's Congress Standing Committee 全国人大常委

Questions

1. Who are the composers of March of the Volunteers?
2. Which movie's theme song does March of the Volunteers belong to?
3. When did the National Anthem Law go into effect?
4. When was the final draft completed?
5. How did the name of this song come from?

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百度百科. 义勇军进行曲

45. Song: Celadon and the Celadon Song

Celadon is the most widespread type of ancient Chinese porcelain. It is a mixture of iron oxide with a glaze that results during the firing process. The glaze is the characteristic green tone of the porcelain, which occurs due to the presence of iron in the clay.

When celadon first appeared in East China during the Han Dynasty (206 BC-25 AD), it was simply known as green porcelain. It was not until the Tang Dynasty (619-960) that the art of making celadon matured. After the establishment of the southern capital in Hangzhou in 1127 during the Song Dynasty (960-1279), the manufacturing of the green porcelain reached new heights. New imperial kilns (or official kilns) near Hangzhou and kilns in Longquan, southwest Zhejiang, produced a type of porcelain that was of extraordinary delicacy and purity. Through the efforts of Chinese and Arab travelers and businessmen, large quantities of this high-quality celadon found its way into West Asia, Egypt and Europe.

The name “celadon” originated from a 17th century drama by Honore d’Urfe that was played on the stages of Paris. The hero, a shepherd named Celadon, was clad in delicate green. As it happened, the Parisians liked the green porcelain from China so much that they renamed it after the hero of Honore d’Urfe’s play. And so, while the original meaning of Celadon is “tender lover”, it came to mean green porcelain from China. The name has stuck ever since.

One type of celadon, known as “crackleware”, has broad and fine cracks on its surface. These characteristics appear in the glaze as a result of the firing process when the glaze shrinks more than the body of the pottery. The potters from the Song Dynasty cleverly used the crackle in the glaze for a decorative effect. That is how a world-famous brand of ceramics was born in ancient China.

Today, celadon has two basic meanings. One refers to a reduction-fired, iron- containing glaze originating in China that creates a translucent green glaze with a velvet texture. The other refers to any article or ware with a celadon glaze.

Terms and Expressions

Celadon	n. 青瓷	Iron oxide	氧化铁
Longquan	(浙江) 龙泉	Body	n. (坯) 胎

Honore于尔Crackleware碎
d'Urfe 菲 纹
(17 釉
世纪 陶
法国 瓷
作
家)

Re 经
du 还
cti 原
on 法
- 烧
fir 制
ed 而
成的

Questions

1. Why does celadon appear green?
2. Why was the celadon industry prosperous in Hangzhou?
3. Why was Chinese green porcelain called Celadon in France?
4. What do you know about crackleware?

Reading: The Celadon Song 《青花瓷》（方文山词，周杰伦曲）

素胚勾勒出青花，笔锋浓转淡
瓶身描绘的牡丹一如你初妆
冉冉檀香透过窗，心事我了然
宣纸上走笔，至此搁一半

釉色渲染仕女图，韵味被私藏
而你嫣然的一笑如含苞待放
你的美一缕飘散，去到我去不了的地方

天青色等烟雨，而我在等你
炊烟袅袅升起，隔江千万里
在瓶底书汉隶，仿前朝的飘逸
就当我为遇见你伏笔

天青色等烟雨，而我在等你
月色被打捞起，晕开了结局
如传世的青花瓷自顾自美丽，你眼带笑意

色白花青的锦鲤跃然于碗底
临摹宋体落款时却惦记著你
你隐藏在窑烧里千年的秘密
极细腻，犹如绣花针落地

帘外芭蕉惹骤雨，门环惹铜绿
而我路过那江南小镇惹了你
在泼墨山水画里，你从墨色深处被隐去

天青色等烟雨，而我在等你
炊烟袅袅升起，隔江千万里
在瓶底书汉隶，仿前朝的飘逸
就当我为遇见你伏笔

天青色等烟雨，而我在等你
月色被打捞起，晕开了结局
如传世的青花瓷自顾自美丽，你眼带笑意

Topics for Discussion

1. What role did tea, silk and porcelain play in ancient China's export or international trade?
2. What do you know about the Silk Road? How were tea, silk and porcelain exported during the Southern Song dynasty?
3. Do you like Zhou Jielun and Fang Wenshan's pop song "Blue-and-White Porcelain"? What on earth is it about, a love story or the making of blue-and-white porcelain?
4. What do you know the Tea Road?
5. What do you know about the Changsha (Tongguan) Kiln? How were the products of this kiln exported to Southwest Asia and East Africa?

46. Song: Marriage-Accompanying Songs

1. Introduction

Hunan folk songs are accumulated in the long-term social labor and life of Hunan people. Custom songs are a type of folk songs that are sung in specific custom activities and directly reflect the basic content and characteristics of the custom activities. Folklore needs folk songs to complete its content, and folklore needs folklore as a carrier to pass on. Weddings and funerals are several very important events in a person's life, and are an important part of folklore. Custom songs about weddings and funerals account for a very large proportion of the total number of folk songs in Hunan. (Wen Qiaofeng, 2018, 1)

The folk custom of crying for marriage is popular in many areas of our country, and the custom of crying for marriage is unique in Hunan. It is called "marriage accompanying" in many places in Hunan, and the marriage lament is an important part of Hunan folk songs. The marriage accompanying songs of Chenzhou and Yongzhou in southern Hunan Province have long been famous for their rich and unique singing. Among them, the marriage accompanying songs of Chenzhou are the most representative. In different regions, there are many different names for this accompanying marriage activity, such as "crying in the singing hall", "crying in the garden", etc. The songs sung in this custom activity are called, "Zuotang Song", "Garden Song" and so on. (Wen Qiaofeng, 2018, chapter1, 5)

2. Legend about marriage accompanying songs in Hunan

There is also a very interesting legend about its origin. According to legend, the king of the Chu Kingdom was named Chu Yidi, and he had a daughter named Chu Yu. One day when Chu Yu was traveling, she met Chen Xianyun, a fugitive woman from a county in southern Hunan. After learning about her unfortunate coming marriage, she provided her with many things, gave a lot of help, and then led a group of fairies to Chen Xianyun's home on the eve of her marriage to cheer her up. The two girls sang and sang hundreds of narrative songs in succession. The fairies also sang and danced to the beat. From time to time, they sang a few words in antithesis with the princess and Chen Xianyun. The princess and the fairies didn't return until dawn was about to show up. (Wen Qiaofeng, 2018, chapter1, 6)

3. Significance of marriage accompanying songs

Marriage accompanying songs is a kind of farewell activity that female companions do with the girl's expressions of singing. The most prominent feature is around the bride's marriage, confiding her feelings of parting, and it also expresses their resentment towards the feudal marriage system and the old ethics. Anger and resistance are dominant. According to incomplete statistics, there are still more than 1, 200 songs about marriage accompanying in southern Hunan.

In 1993, Jiahe county in southern Hunan was named the "Hometown of Folk Songs" by the Provincial Department of Culture. After the founding of the People's Republic of China, the southern Hunan wedding lament was protected as an artistic wonder in the national characteristic culture. In 1978, the Provincial Department of Culture held a provincial folk song concert in Chenzhou, Hunan and named Chengguan Town as the "Hometown of Folk Songs" in the province.

The Central Conservatory of Music, Shanghai Conservatory of Music and other professional colleges also use the county folk songs (namely wedding lament songs) as teaching materials. The original wedding folk songs are used in films such as "Hibiscus Town", "The Tortuous Mountain Path", "Gongs and Drums in towns". On May 24, 2021, the marriage lament declared by Jiahe County, Chenzhou City, Hunan Province, was approved by the State Council to be included in the fifth batch of national intangible cultural heritage representative projects. (Chinese government website, 2021, 06)

4. Types of marriage accompanying songs

Marriage accompanying songs are not limited to the inherent types. There are long songs, marriage joking songs, and crying songs, as well as teasing bridegroom songs. But accompaniment dances are always performed during singing process .

First of all, for long songs, they mainly tell sad stories, express unwilling emotions and sad emotions. Existing long songs mostly focus on marital tragedies. Taking into account the weak rhythm and complex thinking of the songs, they are generally sung by high-level artists and singers.

Secondly, in terms of marriage jokes, this type of songs have a large number, distinctive features, and flexible structure. It is a kind of songs that women prefer. The song has a simple sentence pattern, mostly four sentences, and the artistic expression is rich and diverse. This kind of joking songs can be expressed with the help of multi-section style expressions and single style expressions, which are rich in content and involve not only interesting children's songs but also sad songs.

Regarding the crying marriage song, it focuses on expressing emotions in the form of crying. The theme of the song focuses on nostalgia and complaining. Both the crying and the song are played casually, and the artistic characteristics are different from other types of songs.

Thirdly, as far as the teasing bridegroom songs are concerned, this type of song is an important manifestation of folklore and occupies a certain position in the wedding song. It mainly tells the plot of the groom being teased. The structure and sentence pattern are relatively simple. Finally, as for the accompaniment dance, the dance is closely related to marriage joking songs and is a free dance that is not restricted by props. Any daily necessities can be used as dance props, which is the main embodiment of humorous thoughts. (Liao Xinglin, 2020, 08)

5. Process of marriage accompanying

Traditional marrying accompanying is divided into two steps. Two nights before the wedding, the bride and her female friends sit in the singing hall to accompany the marriage, mainly singing "marriage joking songs". This is called "short marriage accompanying". It starts after dinner and ends in the middle of the night. Sitting in the singing hall on the eve of marriage is called "long marriage accompanying". It also starts after dinner, but it doesn't stop all night, and it will continue to sing until dawn the next day.

Girls singing marriage joking songs in the middle of the night, singing a long song in the second half of the night, and performing the accompaniment dances at dawn the next day, then the bride will come out to cry for marriage.

The word for crying for marriage is to see people crying, improvised, mainly to express the feelings of farewell. The content of the accompaniment songs is very rich, there are those who spread history and production knowledge, some who sing about women's labor life, customs, and astronomy and geography, some who laugh and play, there are guessing songs, love songs, and everything.

But the most sung songs are the songs that tell parting and reflect the pain of women. When dancing, everything you encounter can be used as a dance tool, which is very lively and free, and has a strong breath of life. The bride cried and sang farewell to relatives and friends at home and then boarded the sedan chair. The sisters were sent to the pavilion on the way and then returned. The whole marriage process was completed. The bride's brothers, uncles and cousins (all men) will send the family and guests to the husband's house. (kekeshici, 2019, 05)

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Terms and expressions

marriage accompanying songs 伴嫁歌

marriage accompanying 伴嫁

crying in the singing hall 坐歌堂

crying in the garden 坐花园

Zuotang Song 坐堂歌

Wedding lament songs/crying songs 哭嫁歌

long songs 长歌

marriage joking songs 耍歌

teasing bridegroom songs 徒歌

accompaniment dances 伴嫁舞

Hibiscus Town 《芙蓉镇》

The Tortuous Mountain Path 《山路弯弯》

Gongs and Drums in towns 《乡镇锣鼓》

Questions

3. 1. What kind of songs do the marriage accompanying songs in southern Hunan belong to?

3. 2. Who sings the marriage accompanying song?

3. 3. List at least 3 themes that marriage accompanying songs would cover.

3. 4. What types of marriage accompanying songs are there?

3. 5. During the singing activity process, would singers sing for the whole night in the "short marriage accompanying"?

47. Stage Entertainment: Crosstalk 相声

The Development of Crosstalk

Crosstalk, in the ancient time known as onomatopoeia, originally refers to imitate others' voices. It was evolved and further developed from the folk opera in North China, and integrated with imitating oral skills and other folk art forms. It is generally believed to be formed during the Emperor Xianfeng (1850—1861) and Emperor Tongzhi (1861—1874) period in Qing dynasty(1636-1912). It's a folk vocal art that uses jokes or funny questioning and answering to make the audience laugh. In the early years of the Republic of China (1912-1949), crosstalk gradually developed from one-person ventriloquism to one person stand-up talk, and the name changed to cross talk. Later, it developed into stand-up crosstalk, dual crosstalk, and group crosstalk. And it becomes a veritable form of art. After years of development, dual crosstalk has finally become the most popular form of crosstalk among audiences. In the late Qing Dynasty, crosstalk formed its modern features and styles. The language uses in crosstalk is mainly Peking dialect, however, there are also “dialect crosstalk” in other regions of China(360 Encyclopedia).

Crosstalk is an original folk art with a long history in China, which is deeply loved by the majority of the people. The crosstalk art was almost disappeared but has been reborn and developed very rapidly especially since the founding of the People's Republic of China. It is no longer only palys in several cities in the north, nor spread only within the citizens, but also spread from the north to the whole country, and from the city to the countryside(Hou Baolin 1982, 01).

Four Basic Skills in Crosstalk

Speaking, imitating, teasing and singing are the four basic artistic skills of crosstalk. “Speaking” means to tell jokes, stories, lantern riddles, drinking games, etc; “imitating” is to imitate all kinds of birds and animals, hawking, singing and the sound of different languages, etc; “teasing” is to gag and tease; “sing” means to sing Taiping Lyrics (most of which contain the meaning of peace and prosperity, so they are called Taiping) (Hou Baolin, 1982, 194), opera lyrics and songs. Crosstalk artists regard “speaking, imitating, teasing and singing” as their "four compulsory lessons". For example, the artists grasp the rhythm in language and correct their pronunciations by “saying tongue twisters" or "reciting classical repertoires". And gain the ability of imitation by learning different kinds of sounds. Moreover, they practice the singing

skills by singing “Taiping lyrics”, opera lyrics and songs(Hou Baolin 1982, 11).

Characteristics of Crosstalk

First of all, crosstalk is the art of “speaking”, which belongs to the art of “performing with words”, so it is different from drama that “performing with words as well as body movements”. This kind of performance has a close relationship between the actors and the audience that shortened the distance between the stage and the audience. The actors directly communicate with the audience and perform with the audience's cooperation and tacit understanding to obtain artistic effect. In this sense, crosstalk is a collective performance of actors and audiences. From the perspective of the audience, they are not standing on the opposite side of the actors and appreciating the stage performance passively and objectively, but creating artistic images with the actors(Hou Baolin 1982, 02).

Secondly, crosstalk is the art of "laughter". Crosstalk performers use laughter as a weapon to expose contradictions, shape characters and evaluate life. Without laughter, it can constitute any other arts, but not crosstalk and comedy. In other words, crosstalk has the characteristics of humor and satire. It reflects that life is not flat, but exaggerated and even deformed. China has a long tradition of satirizing emperors or high rank officials, and its written record could be traced back to the Zhou (1046BC-256BC) and Qin (221BC-207BC) Dynasties. Satire is the product of class oppression. China has been in a feudalistic society for a long time, without political democracy and freedom of speech, the people often take circuitous methods to fight against the ruling class. Satirical art is like a weed under a boulder. Only through deformation and roundabout can this kind of art maintain to exist(Hou Baolin 1982, 03).

“Speaking” and “laughing” constitute the basic outline of cross talk art, which is a language performance art with comedy style. “Speaking”, as a kind of rap art, establishes the mode of crosstalk art, which is distinguished from drama art. “Laughing” is the artistic characteristics of crosstalk, which distinguishes it from other rap art forms. These two characteristics are interdependent and complementary(Hou Baolin 1982, 04).

Crosstalk is different from comedy. In comedy, the laughter of audience mainly comes from plot and comic characters, while in crosstalk it mainly comes from “baofu” (jokes). Sometimes the laughter relies on the plot, but sometimes the plot is not needed. The performers win the

applaud of audience by the charm of their language. And“Baofu” must be expressed in the way of“dialogue” and “chatting” between the actors (Hou Baolin 1982, 04).

Famous Artists of CrossTalk

In Emperor Tongzhi (1861—1874) and Emperor Guangxu (1875—1908) periods, Zhu Shaowen (stage name “Qiong Bupa, which means not afraid of poverty”) was regarded as the “ancestor”of crosstalk art. Other famous crosstalk artists including Hou Baolin(1917-1993), a pioneering master of crosstalk. In his 60 years of art career, he has devoted himself to the research and development of crosstalk art and brought laughter to the audience. Under his leadership and promotion, crosstalk art has really entered thousands of households and reached a remarkable artistic peak. His crosstalk works including Drama Talks, Drunkenness and etc. Ma Sanli (1914-2003) is the son of the crosstalk actor Ma Delu. Ma Sanli devoted himself to the exploration of long-term artistic practice, and created the unique “Ma’s Style of Crosstalk”. He was the oldest, most experienced and most accomplished crosstalk leader in the cross-talk circle at that time. So was deeply loved and respected by all walks of life and the audience. Ma’s cross talk enjoys wide popularity among the people. In Tianjin, it was a saying that “no branches of crosstalk did not learn from Ma”. His representative works including “Eating Yuanxiao(dumpling)”, “Selling Tickets” and “the Yellow Crane Tower”. Other famous crosstalk artists include Zhang Yongxi, Liu Baorui, Hou Yaowen, Jiang Kun, Feng Gong, Niu Qun and Guo Degang. (Baijiahao 2018)

Terms and Expressions

speaking, imitating, teasing and singing 说学逗唱

Taiping lyrics 太平歌词

Baofu 包袱

Drama Talks 《戏剧杂谈》

Drunkenness 《醉酒》

Selling Tickets 《卖挂票》

Questions

1. When did crosstalk form its format?
2. What is Taiping lyrics?
3. Who was regarded as the “ancestor”of crosstalk art ?

4. What are the four basic skills of crosstalk?

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48. Traditional Festivals: Spring Festival Couplets

CC Licence, <http://bit.ly/chunlian>, retrieved March 2, 2021.

Spring Festival Couplets

Spring Festival Couplets, Chunlian in Chinese, is also known as Spring Couplets or Chinese New Year Couplets. It is the most common and important custom when celebrating Chinese New Year. This tradition is widely kept both in modern cities and rural areas of China. With black or golden characters written on red paper, Spring Festival Couplets are composed of a pair of poetry lines vertically pasted on both sides of the front door and a four-character horizontal scroll affixed above the doorframe. Pasting couplets expresses people's delight in the festival and wishes for a better life in the coming year. (Li Wenyan 2018, 211).

Spring Couplets originated from Taofu, an inscription on boards made from peach trees in the Zhou Dynasty. According to the legend, a rooster perching in a big peach tree will crow at dawn to call all the traveling ghosts back. In front of the entrance of the dark world, there are two guards named Shentu and Yulei. If the ghosts harm any people at night, the guards will kill them. People believed that peach trees can scare and subdue evil things, so they hung peach boards in front of the doors with the guards' names written or inscribed on them. During the Song Dynasty, the wood board was replaced by paper, and people focused more on bright wishes for the future. The custom became popular in Ming Dynasty. When the Emperor Zhu Yuanzhang traveled for inspection, he found those pairs of scrolls interesting. In order to advocate and promote this cultural activity, he ordered all household to paste the scrolls during the Chinese New Year. This tradition continues today. (Qian Yu, Liu Tao 2018, 75).

The upper scroll and the lower scroll have parallel structures and antithetical meanings. The two lines should have an equal number of characters, while their meaning must be related and antithetical. There must be a one-to-one correspondence between the two lines. The tone pattern is emphasized but rhythm is not important. The horizontal scroll is a four-character phrase, which sums up the two lines' meaning. When you read a spring festival couplets, first, look at the horizontal scroll. If the four characters are written from left to right, the upper scroll will be

on the left and the lower scroll on the right. If the characters of the horizontal scroll are reversed, the two side scrolls should be read from right to left. (Zhang Yanchen 2020, 34).

There are rules not only for pasting the couplets, but also traditions for how to remove them, and these traditions vary in different areas of China. In remote or rural areas, people will not remove the old scrolls until the next New Year. Although they are damaged by wind and rain, they will still keep them up until replaced the following year. In modern cities, if the couplets are ruined or damaged, people usually tear them off after the Lantern Festival. Some will just throw them away, while others will burn them. According to legend, Spring Couplets are gods. After burning, the god can go back to heaven, which will bring good luck to the family. (Han Daqiang 2014, 83).

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Terms and Expressions

Spring Festival Couplets, Spring Couplets, Chinese New Year Couplets, New Year Scroll 春联

Paste 贴

Horizontal scroll 横联

Upper scroll 上联

Lower scroll 下联

Questions

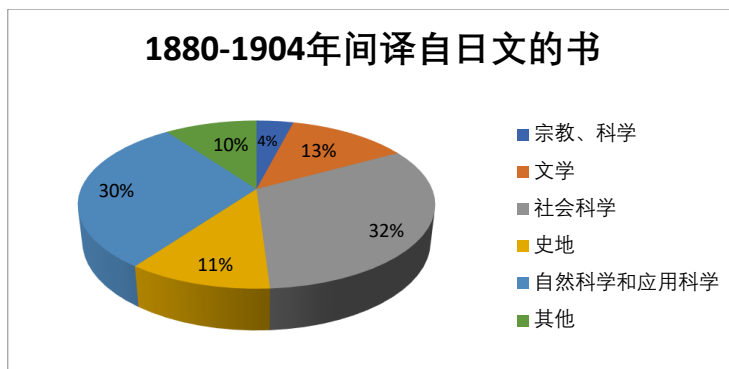
1. What's the purpose of pasting Spring Festival Couplets?
2. What's the historical origin of Spring Festival Couplets?
3. How to read the Spring Festival Couplets?
4. How to do with the Old Couplets?

49. Translation: Written Translation from and into Chinese

Translation of Western Social Science Classics in China

(1) Late Qing Dynasty and the Early Republic of China.

In the late Qing Dynasty and the early Republic of China, Western powers pried China open by military strength. As a result, some advanced politicians and intellectuals in China have also awakened. They realized that China's backwardness was not only due to the weakness of science and technology, but also due to the outdated social concepts. Therefore, they began to translate lots of foreign social science works.



① Yan Fu

Yan Fu is the most outstanding translator who translated western social science works at that time, with the greatest contribution and far-reaching influence. He is one of the most famous enlightening thinkers who were looking for the truth from the western world in modern China. With the support of the Commercial Press, Yan Fu translated a large number of western books. The following are some of Yan Fu's translated works.

翻译的著作	原文作者	发表时间
<i>Evolution and Ethics and other Essays</i> 《天演论》	赫胥黎	1896年-1898年
<i>The Wealth of Nations</i> 《原富》	亚当·斯密	1901年
<i>The Study of Sociology</i> 《群学肄言》	赫伯特·斯宾	1903年

	塞	
<i>On Liberty</i> 《群己权界论》	约翰·穆勒	1903 年
<i>De l'esprit des lois</i> 《论法的精神》	孟德斯鸠	1904 年-1909 年
<i>A History of Politics</i> 《社会通论》	甄克思	1903 年
<i>Primer of Logic</i> 《名学浅说》	耶方斯	1909 年

② Ma Junwu

As far as the translation of western knowledge is concerned, Ma Junwu is a translator who has translated many Western Social Science classics. He is famous for his poetry translation, but he also takes into account social science translation while translating poetry. He founded the Translation World in 1902, and has translated the following works since the same year.

翻译著作	发表时间
《法兰西今世史》	1902 年
《斯宾塞女权篇达尔文物竞篇合刻》	1902 年
《自由原理》	1903 年
《社会学原理》	1903 年
《达尔文物种由来》	1904 年
《足本（卢骚民约论）》	1916 年
《赫克尔一元哲学》	1920 年

(2) New

Democratic Revolution Period

Under the influence of the October Revolution, the May 4th Movement promoted the development of the new democratic revolution. Marxism was the main guiding ideology in this period. As a result, there has been a marked increase in the number of translation works on Marxism.

序号	题名	译本	版本	译者	出版年	出版社
1	共产党宣言	5	85	陈望道(仁字)	1920	社会主义研究社
				华岗	1930	华兴书局
				成仿吾、陈冰	1938	解放社
				陈望道	1943	商务印书馆
				博古(黎邦亮)	1943	解放社
2	工能劳动与资本(又名:雇佣劳动与资本)	3	28	袁仕	1921	人民出版社
				朱应春、朱应霖	1929	上海泰东图书局
3	哥达纲领批判(又名:哥达纲领批评)	2	7	沈志远	1939	生活书店
				李季(李伯康)	1925	上海解放出版社
4	费尔巴哈与德国古典哲学的终结(又名:费尔巴哈、费尔巴哈、费尔巴哈论、费尔巴哈与德国古典哲学的终结)	5	12	何思敬、陈冰(周西萍)	1939	解放社
				刘真生	1929	上海南强书局
				尚秉香	1930	上海江湾书店
				杨东莼、李戴实	1932	上海昆仑书店
				曹丽	1932	社会主义研究社
5	国家、私有制和国家的起源(又名:国家、私有财产和国家的起源)	2	20	张仲实	1937	上海生活书店
				李耀球(杨波江)	1929	上海新生命书店
6	哲学的贫困(又名:哲学底贫困、哲学之贫困、哲学之贫困)	3	3	张仲实	1938	上海明华出版社
				杜竹君	1929	上海水沫书店
7	资本论	6	10	许德珩	1932	北平东亚书店
				何思敬	1949	解放社
				陈启修	1930	上海昆仑书店
				王慎明(王思华)、侯外庐	1932	北平国际学社
				潘东舟	1932	北平东亚书店
				潘东舟	1933	北平东亚书店
				吴半农、千家驹	1934	商务印书馆
				王权(侯外庐)、左韬(王思华)	1936	世界书局译社
				郭大力、王亚南译	1938	商务印书馆
				刘真	1930	上海乐群书店
8	政治经济学批判(又名:经济学批判)	2	8	郭沫若	1931	上海神州国光社
				陈仲实	1930	上海江湾书店
9	拿破仑第三政变记	2	22	柯柏年、吴黎平	1940	解放社
				成实	1930	上海泰东图书局
10	从猿到人(又名:劳动在从猿到人转变过程中的作用)	2	14	曹葆华、于光远	1948	新华书店
				成实	1930	上海泰东图书局

The publication of Marxist works in China during the new democratic revolution

① Historical materialism

Historical materialism emphasizes that the evolution of social forms is regarded as a historical process which is independent of man's will. Since the beginning of the new democratic revolution, Chinese intellectuals paid much attention to spreading and developing Marxist Philosophy. Then, the spread of Marxist Philosophy in China began with historical materialism. Through the understanding of historical materialism, intellectuals at that time understood the historical inevitability of socialism replacing capitalism. After the failure of the reform of the China reformists and revolutionaries, the spreading and development of historical materialism also pointed out the way for the development of Chinese society. The following are some works about historical materialism.

翻译作品	译者
《唯物史观》	李达
《俄罗斯革命和唯物史观》	施存统

《见于“共产党宣言”中底唯物史观》	施存统
《共产党宣言》	陈望道
《阶级斗争》	恽代英

② Materialist dialectics

Before 1923, the majority of intellectuals' understanding of Marxist philosophy was mainly limited to historical materialism. To compensate for this deficiency, Qu Qiubai, as the earliest pioneer in promoting materialist dialectics in China, translated works on dialectics and introduced this idea comprehensively.

After 1927, China Marxists made great efforts to translate, introduce and publicize materialist dialectics works, which started an upsurge of translation and publication of materialist dialectics works.

(3) In the Early Period of the Foundation of New China

Due to politics and ideology, China, the Soviet Union and the Socialist countries in Eastern Europe have had close cultural exchanges. Both in terms of quantity and influence, it is absolutely unique. On the one hand, Soviet literature and socialist literature brought a new atmosphere for the China literary circle. On the other hand, they shaped the Chinese sense of cultural value at a deeper level.

序号	作品	作者
①	《童年》 《在人间》 《我的大学》	高尔基
②	《青年近卫军》	法捷耶夫
③	《静静的顿河》	肖洛霍夫

	《一个人的遭遇》	
④	《普希金文集》	普希金
⑤	《死魂灵》	果戈里
⑥	《战争与和平》 《安娜·卡列尼娜》 《复活》	列夫·托尔斯泰
⑦	《罗亭》	屠格列夫
⑧	《勇敢的约翰》	裴多菲
⑨	《火与剑》 《洪流》	显克维支
⑩	《变色龙》	契诃夫
⑪	《解冻》	爱伦堡

The publication of Soviet literature and socialist literature in China

(4) Modern and Contemporary Period

Many theories and viewpoints on translation have been proposed by western theorists, including Voluntarism, life doctrine, Pragmatism, Existentialism, philosophy of Sigmund Freud and so on. In terms of impact in China, these theories are the most prominent including Schopenhauer's Voluntarism, and Freudian psychoanalysis.

① Freudian psychoanalysis

In the 1980s, our country started an upsurge of translating and publishing Freud's works. After the Commercial Press published *a General Introduction to Psychoanalysis* in 1984, many publishing houses followed suit and published a large number of Freud's works. Some of the works were published by several publishers at the same time, and some were even reprinted many times. Freud's works have the greatest influence on young students, and some books on psychoanalysis have become necessary books for many students. His works are also

regarded by young students as a panacea for exploring the mysteries of the human mind.

② Schopenhauer's Voluntarism

The main representatives of voluntarism are Schopenhauer and Nietzsche. One of Schopenhauer's most important works, *The World as Will and Representation*, was published by the Commercial press in 1982. Subsequently, there was an upsurge of translation and publication of Schopenhauer and Nietzsche's works in China.

The reason why the modern western ideological trend can have such a great impact on Chinese readers is closely related to the specific historical background of Chinese society at that time. After the reform and opening up, people also expect to make new acquisitions in the ideological field. It is under such historical conditions that the western modern thoughts were introduced into China through translation, which imported new values into Chinese culture.

Translation of Chinese Classics in Western World

(1) An Overview of the Early Translation of Chinese Classics

The translation of Chinese classics can be traced back to the Northern Wei Dynasty of the Northern and Southern Dynasties, and its landmark event was the Sanskrit and Turkic translation of Chinese Buddhist texts, but the scope of translation and circulation at that time was limited to the East. **As for the western translation of Chinese classics, it was first undertaken by missionaries in the late Ming and early Qing dynasties.**

The Italian missionary Michele Ruggieri (1543-1607) translated parts of *The Great Learning* into Latin. In 1593, the Italian missionary Matteo Ricci translated *The Four Books* into Latin. Nicolas Trigault (1577-1628), the first French missionary to China, translated *The Five Classics*, into Latin in 1626. In 1658, the Italian missionary Martino Martini (1614-1661) published the *Sinicae Historiae Decas Prima* in Munich, introducing *The Book of Changes* and the Eight Diagrams to the West for the first time. In 1687, the Belgian missionary Philippe Couplet (1623-1693) published in Paris the book *Confucius Sinarum Philosophus*, including translations and commentaries on the *The Great Learning*, *The Doctrine of The Mean* and *The Analects of Confucius*. At the same time, some Chinese literary works also attracted the attention of missionaries. French missionary Joseph de Premare (1666-1736) translated into French the Yuan poetic drama *The Orphan of Zhao*, which

is the first drama translated into the West.

(2) 19th-Century Translation of Chinese Classics in the Colonial Areas in China

From the 19th century onwards, especially after the Opium War, the number of foreign expatriates in China increased. **In order to provide language learning materials and entertaining reading materials for foreigners in China, more and more Chinese literary works have begun to be translated.** These translations were done for pragmatic reasons instead of academic reasons and they were mainly circulated among the expatriates. At the same time, the translation of Confucian classics has embarked on a more systematic and professional path, reflecting the increasing attention on the academic value of the Chinese classics.

It is worth noting that translation in the 19th century was clearly divided into two types: professional and pragmatic ones. Authoritative sinologists from the early to mid-19th century methodically translated Confucian classics and classical poems. As for narrative works, they mainly focused on novels and dramas written in the long past Yuan and Ming Dynasty, such as *Romance of the Three Kingdoms*. They didn't pay much attention to the 19th-century popular novels such as *Dream of the Red Chamber* and *Strange Stories from a Chinese Studio*. Some diplomats, as well as foreign and customs clerks, showed a more pragmatic tendency in translation, so they mostly turned their attention to the most popular vernacular narrative works in China at that time. For example, Robert Brown, the British consul in Ningbo, translated part of *Dream of the Red Chamber* for the first time.

(3) An Overview of Translations in the First Half of the 20th Century

Since the beginning of the 20th century, Europe and the United States has become the center of the translation of Chinese classics, especially Britain and the United States. Beginning in the 1920s, for more than two decades, Chinese-themed books had a prominent presence in the Anglo-American best-seller market. Taking this as an opportunity, the translation and rewriting of classical Chinese novels with greater freedom have also emerged, and they have successfully integrated into the book markets of Britain and the United States. For example, in 1929, Wang Liangzhi's *Dream of the Red Chamber* was

published in New York, USA.

Arthur Waley (1889-1966), is a master of Chinese-English translation. Although he never set foot on Chinese soil in his lifetime, he translated many books, including the *Book of Songs*, *the Analects of Confucius*, *the Tao Te Ching*. These books are not only popular in the English world, but also translated into many other European languages. Wei Li is a sinologist with literary genius, and he is a poet himself. His beautiful translations made it easier for Western readers to accept and appreciate Chinese literature. Wei Li's translations focused on literature, but his translations of Confucian classics also had a wide and far-reaching impact.

(4) An Overview of Translations Since the 1960s

After entering the 1960s, due to the proliferation of academic institutions and the decrease in market demand, the English translation of Chinese cultural classics has entered a highly academic stage from a commercial stage. After the outbreak of World War II, a large number of research institutions related to Asian studies were established in the United States. Around the 1930s, only a handful of leading universities like Columbia, Harvard, Yale, and the University of California offered Chinese programs. By 1951, universities with master's programs in East Asian Studies included Columbia, Cornell, Harvard, Johns Hopkins, the University of Michigan, the University of California, Berkeley, the University of Washington, and Yale University. In the 1960s, due to geopolitical needs, more and more universities in the United States established faculties and research institutions related to East Asia and China, and related academic institutions further proliferated. Within a decade, the number of universities that could award degrees in East Asian languages and studies had rapidly increased to 106 in the early 1970s. Professional readers engaged in sinology or comparative literature studies have sprung up in large numbers, and they often use "loyalty to the original works" as a criterion for judging, repeatedly criticizing existing market-oriented translations, **and under such historical conditions, the full translations by professionals are about to come out.** Since the 1970s, "full translations" faithful to the original have emerged, replacing the various abridged translations that exist on the market. **Therefore, the contemporary American sinologist Xia Zhiqing refers to this period as the "age of total translation."**

In contrast, over time, demand for translations of Chinese

classics in the Anglo-American best-seller market has all but disappeared due to changes in the interest of general readers. As Xia Zhiqing argues, early translations of Chinese poetry and novels, such as those of Pound and Waley, had succeeded in piquing the interest of ordinary British and American readers, but this era had been replaced by the era of full translation, and the once hungry reader was now overeating and therefore less interested. Thus, although Western sinologists, especially American sinologists, made astonishing progress in the study and translation of classical literature during the three decades from the 1960s to the 1990s, the sophisticated translations did not arouse much interest from the general reader. The readership of the above-mentioned full translations is often limited to professionals in the field of sinology research and translation studies, and these translations do not have a wide impact among ordinary readers, and has rarely attracted the interest of mainstream literary critics.

(5) Take the Translation of Three Kingdoms as an Example

The translations of Three Kingdoms cover nearly 60 languages, and the English translations are divided into abridged and full translations. **In 1820, Englishman P. P. Thomas (1782–1834) published the first part of *The Death of the Celebrated Minister Tungcho* in *The Asiatic Journal*, bringing the English translation of the novel off the ground.** After the Opium War, the rapidly growing exchanges between China and the West greatly accelerated the English translation of the novel. **In the late Qing Dynasty, 17 abridged English translations were published by 10 translators. In 1921-1938, during the early Republic of China, 14 English translations were published, reflecting a downward trend, compared with the translations in the late Qing Dynasty.** However, the full translation by Blewitt-Taylor represented a great breakthrough. Since then, no other English translations had been seen until 1949. As the West gained more insight to the Chinese Classic literature and Chinese history, the compiled, selective and abridged translations of the novel and even Blewitt-Taylor's full translation couldn't meet researchers' need for a more accurate and complete one. **In the second half of the 20th century, Moss Roberts published three English translations: two abridged translations and one full translation.** The first translation *Three Kingdoms: China's Epic Drama* consists of the 20-85th chapters, published by Pantheon Books in 1976. The full translation *Three Kingdoms: A Historical Novel* covers all the 120 chapters, published in 1992. **The 1976 version is used as teaching**

materials, while the 1992 version is a highly academic one that meets the need of professional researchers.

There are three reviews about Roberts' full translation from Goodreads, the largest reading website in the West. They may help you to learn something about what the ordinary readers think about the book. Of course, they are not representative enough, but can also give you some insight.

This novel, one of the great classic Chinese novels, is one of the more difficult texts for readers. While some others, like [Journey to the West](#) or [The Marshes of Mount Liang](#), are much more easily accessible and entertaining right from the beginning, a feeling of disorientation is common for first readers of "Three Kingdoms". The story starts without introduction with the appearance of dozens of protagonists, and it's hard to keep track of all of them. At the end you will have encountered over 1200 named people, and some of them even with several names, depending on the situation!

similar names. The reason I read this though was because I enjoy learning about ancient China and because of the video game Dynasty Warriors. Having played that game actually helped me a little with who was who in the novel.

Terms and Expressions

1. The Wealth of Nations 《原富》
2. Historical materialism 历史唯物主义
3. Materialist dialectics 唯物辩证法
4. Soviet literature 苏联文学
5. Volitionism 意志主义
6. Psychoanalysis 精神分析
7. full translation 全译
8. the Analects of Confucius 《论语》
9. the early Republic of China 民国
10. Strange Stories from a Chinese Studio 《聊斋》
11. Romance of the Three Kingdoms 《三国演义》

Questions

1. What is the historical background of the introduction of Marxism into China?
2. What is the influence of the introduction of Soviet literature and socialist literature on Chinese culture?

3. After the introduction of western modern thoughts into China, what are the most prominent ideas?
4. In the late Ming and early Qing dynasties, who undertake the translation of Chinese classics?
5. Since the beginning of the 20th century, where has become the center of the translation of Chinese classics?
6. After the outbreak of World War II, what is feature of the translation of Chinese classics?

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50. Translation: Oral Interpreting from and into Chinese



Interpreting from and into Chinese Textbook

Group Member: Li Lifei, Fang Chuhan, Hu Wenwen

1. The History of E-C/C-E Interpreting

1.1 Wars

In the early Qing Dynasty, some Western Jesuits were retained by the Qing Emperor. Some continued to help compile calendars and revise calendars in the Imperial Academy of heaven, and some became close attendants of Emperor Kangxi, teaching him all kinds of western scientific knowledge and compiling scientific books every day. At that time, the Russian Czar's army invaded Northeast China. In the negotiation with the Russian military representatives, Emperor Kangxi used the Jesuits to translate Latin during the negotiation.

However, since there are no domestic translators, foreign translators have to be employed in foreign negotiations. Driven by self-interest, foreign translators may betray China's interests at any time, and Chinese negotiators were not aware of it.

In the Opium War in the late Qing Dynasty and a series of wars of aggression against China by the British, French and Eight Allied forces, the Qing government had to rely on the Protestant missionaries employed by the other side for translation in many post-war negotiations because of the lack of their own translators.

Throughout the period of the Republic of China, there were constant wars. There were foreign military advisers in the Northern Expedition army and the Red Army in the Soviet area who worked as interpreters for them. During the Anti-Japanese War, translators participated in the joint operations of the US air force to assist China or the Chinese army with the British and American allies in India and Myanmar. Our army carried out propaganda and disintegration work for the Japanese army. Therefore, some people who understand Japanese acted as translators in the propaganda work. After the victory of the war of resistance against Japan, the Kuomintang provoked a civil war. In the armistice negotiation between the Kuomintang and the Communist Party, which was "mediated" by Marshall of the United States, many translators from both the Kuomintang and the Communist Party participated in the negotiation. In addition, there are a few translators in China who have served as translators in the trial of Japanese war criminals by the Far East International Military Tribunal.

1.2 Interpretation in Translating Science Works

In the late Ming and early Qing Dynasties, missionary Matteo Ricci and Chinese scientists Xu Guangqi and Li Zhizao set off the climax of China's first scientific translation. During the more than 100 years from the missionaries of Wanli Dynasty in the Ming Dynasty to the prohibition of religion in Yongzheng Dynasty in the Qing Dynasty, foreign missionaries and Chinese people who are enthusiastic about western science jointly translated and published more than 170 kinds of science books. At that time, none of the Chinese knew a foreign language. Although missionaries usually learned Chinese before and after coming to China, they were still reluctant to deal with general daily dialogue. Therefore, many versions, especially the widely circulated famous works, were usually translated by cooperation. That is, it was interpreted by foreign missionaries and written by Chinese scholar bureaucrats, and then proofread and polished repeatedly by foreign missionaries and Chinese scholar bureaucrats. It can be said that in the process of translating science books in the late Ming and early Qing Dynasties, interpreting was an essential link.

1.3 Interpretation in Translating Literary Works

A large number of translation and introduction of foreign literature began at the turn of the 19th and 20th centuries. In 1899, Lin Shu translated the remains of the *Camellia in Paris* by French little Dumas, which can be regarded as the first work passed on to China by the translator of European literary classics.

For more than 20 years from 1898 to 1924, Lin Shu, who did not understand foreign languages, even translated more than 180 kinds of foreign literary works by cooperating with interpreters. With regard to "Lin Yu's Novels", due to the long history, in addition to some important and good books, many translated books have disappeared from the society.

What we mentioned above are all interpretation activities when foreign literature is translated into Chinese. In the translation of Chinese literature into foreign languages, because some foreign translators do not have a high level of Chinese, there is also a situation in which the Chinese population translates foreigners' writings.

At the end of the Qing Dynasty, Wang Tao, an early bourgeois reformist thinker in China, began to assist foreign missionaries in

translating books in the mohai library run by the Shanghai British church at the request of the English missionary madus in 1849. Later, the Taiping army was wanted by the Qing government because of the letter, and fled to Hong Kong in 1863. When James Legge, a British missionary, was translating Chinese classics into English, Wang Tao helped his assistant translate them.

1.4 Interpretation in Teaching

During the Opium War, Zuo Zongtang believed that in order to prepare for the naval war, the Navy had to be revitalized, so it was also necessary to supervise shipbuilding ". He suggested setting up a shipyard in Fuzhou, hiring foreign technicians to guide the ship manufacturing, and teaching Chinese craftsmen the ship manufacturing and driving technology. With the approval of the Qing court, in the same year, Marie Giguel and Paul Alexandre Neveue, French officers, were employed as the principal and Deputy supervisors of Fujian Shipping Bureau respectively. These two persons were responsible for assisting in site selection, purchasing machines and hiring technicians. In view of the low culture of Chinese craftsmen in the shipbuilding process, they do not know foreign languages and are unable to learn from foreign technicians. Therefore, a school was set up in the Shipping Bureau to recruit more than 100 apprentices. At the same time, there are interpreters for classroom teaching. In less than four years, more than 140 apprentices in the bureau have learned English and French. These artists are young workers who study while working with foreign craftsmen. In addition, the factory also has a slightly different situation of art children and hospital students to learn art with foreigners. The interpreters have made great contributions to the success of teaching by foreigners.

In the history of class interpretation, it is worth mentioning that Lu Xun, a famous thinker in China, was also among the students studying in Japan at that time. Due to his family difficulties, he stopped studying abroad and returned home at the invitation of his mother in 1909. He was recommended by his good friend and worked in Hangzhou normal school. He taught chemistry for the junior class and physiology for the advanced class. At the same time, he worked as an interpreter in the botany class taught by foreign teachers. Lu Xun did not translate mechanically. Sometimes the teacher made mistakes, and he would correct them when interpreting; Sometimes students ask inappropriate questions. In order to avoid the teacher's embarrassment, he can deal

with them properly in advance when interpreting. Therefore, his interpretation work is highly praised. Generally speaking, many foreign teachers who came to China at the turn of the 19th and 20th centuries have a bachelor's degree or above and are generally competent for teaching. At that time, in the starting stage of modern education in China, foreign teachers and interpreters played a historical role together.

1.5 Interpreting in Diplomatic Relations

After the Opium War in 1840, especially after the Qing government was forced to establish formal diplomatic relations with some countries, in order to better understand the world, more and more Chinese people went abroad to visit and investigate. Among them, there were government representatives or individuals sent by the Qing government to visit abroad, and there were also private non-governmental visits abroad. Chinese people have frequent contacts and exchanges with a large number of foreigners, among which interpreters are naturally required to interpret different languages. Foreign delegations sent by the government are usually accompanied by translation officials who are specialized] or even have formal foreign language education, or employ foreigners in China as temporary translators. Individuals sent by the government to visit, even if they cannot be equipped with interpreters, will try to equip them with a person who knows a foreign language as a temporary interpreter. Of course, the level of interpretation of such personnel is relatively limited. As for those who go abroad for purely private visits for various reasons, most of them have no money to hire interpreters, but they will always have all kinds of acquaintances and friends to assist in interpretation during the visit.

2. Modes

2.1 Consecutive Interpreting (CI)



In consecutive interpreting, the interpreter starts to interpret after the speaker pauses; thus much more time (perhaps double) is needed. Customarily, such an interpreter will sit or stand near the speaker.

Consecutive interpretation can be conducted in a pattern of short or long segments according to the interpreter's preference. In short CI, the interpreter relies mostly on memory whereas, in long CI, most interpreters will rely on note-taking. The notes must be clear and legible in order to not waste time on reading them. Consecutive interpreting of whole thoughts, rather than in small pieces, is desirable so that the interpreter has the whole meaning before rendering it in the target language. This affords a truer, more accurate, and more accessible interpretation than where short CI or simultaneous interpretation is used.

An attempt at consensus about lengths of segments may be reached prior to commencement, depending upon complexity of the subject matter and purpose of the interpretation, though speakers generally face difficulty adjusting to unnatural speech patterns.

On occasion, document sight translation is required of the interpreter during consecutive interpretation work. Sight translation combines interpretation and translation; the interpreter must render the source-language document to the target-language as if it were written in the target language. Sight translation occurs usually, but not exclusively, in judicial and medical work.

Consecutive interpretation may be the chosen mode when bilingual listeners are present who wish to hear both the original and interpreted speech or where, as in a court setting, a record must be kept of both.

When no interpreter is available to interpret directly from source to target, an intermediate interpreter will be inserted in a relay mode, e.g. a Greek source language could be interpreted into English and then from English to another language. This is also commonly known as double-interpretation. Triple-interpretation may even be needed, particularly where rare languages or dialects are involved. Such interpretation can only be effectively conducted using consecutive interpretation.

2.2 Simultaneous Interpreting



Simultaneous interpretation (SI) suffers the disadvantage that if a person is performing the service the interpreter must do the best he or she can within the time permitted by the pace of source speech. However they also have the advantages of saving time and not disturbing the natural flow of the speaker. SI can also be accomplished by software where the program can simultaneously listen to incoming speech and speak the associated interpretation. The most common form is extempore SI, where the interpreter does not know the message until he or she hears it.

Simultaneous interpretation using electronic equipment where the interpreter can hear the speaker's voice as well as the interpreter's own voice was introduced at the Nuremberg trials in 1945. The equipment facilitated large numbers of listeners, and interpretation was offered in French, Russian, German and English. The technology arose in the 1920s and 1930s when American businessman Edward Filene and British engineer Alan Gordon Finlay developed simultaneous interpretation equipment with IBM. Yvonne Kapp attended a conference with simultaneous translation in 1935 in the Soviet Union. As it proved successful, IBM was able to sell the equipment to the United Nations, where it is now widely used in the United Nations Interpretation Service.

In the ideal setting for oral language, the interpreter sits in a sound-proof booth and speaks into a microphone, while clearly seeing and hearing the source-language speaker via earphones. The simultaneous interpretation is rendered to the target-language listeners via their earphones.

*The Shift from CI to SI



After World War II, simultaneous interpretation came into use at the Nuremberg trial, and began to be more accepted. Experienced consecutive interpreters asserted that the difficulties of listening and speaking at the same time, adjusting for differences in sentence structure between languages, and interpreting the beginning of a sentence before hearing its end, would produce an inferior result. As well, these interpreters, who to that point had been prominent speakers, would now be speaking invisibly from booths.

In 1951, when the United Nations expanded its number of working languages to five (English, French, Russian, Chinese and Spanish), consecutive interpretation became impractical in most cases, and simultaneous interpretation became the most common process for the organization's large meetings. Consecutive interpretation, which provides a more fluent result without the need for specialized equipment, continued to be used for smaller discussions

3. Types

3.1 Conference

Conference interpreting refers to interpretation at a conference or large meeting, either simultaneously or consecutively. The advent of multilingual meetings has reduced the amount of consecutive interpretation in the last 20 years.

Conference interpretation is divided between two markets: institutional and private. International institutions (EU, UN, EPO, et cetera), which hold multilingual meetings, often favor interpreting several foreign languages into the interpreters' mother tongues. Local private markets tend to have bilingual meetings (the local language plus another), and the interpreters work both into and out of their mother tongues. These markets are not mutually exclusive. The International Association of Conference Interpreters (AIIC) is the only worldwide association of conference interpreters. Founded in 1953, its membership includes more than 2,800 professional conference interpreters, in more than 90 countries.

3.2 Judicial

Judicial, legal, or court interpreting occurs in courts of justice, administrative tribunals, and wherever a legal proceeding is held (i.e., a police station for an interrogation, a conference room for a deposition, or the locale for taking a sworn statement). Legal interpreting can be the consecutive interpretation of witnesses' testimony, for example, or the simultaneous interpretation of entire proceedings, by electronic means, for one person, or all of the people attending. In a legal context, where ramifications of misinterpretation may be dire, accuracy is paramount. Teams of two or more interpreters, with one actively interpreting and the second monitoring for greater accuracy, may be deployed.

The right to a competent interpreter for anyone who does not understand the language of the court (especially for the accused in a criminal trial) is usually considered a fundamental rule of justice. Therefore, this right is often guaranteed in national constitutions, declarations of rights, fundamental laws establishing the justice system or by precedents set by the highest courts. However, it is not a constitutionally required procedure (in the United States) that a certified interpreter be present at police interrogation. This has been especially controversial in cases where illegal immigrants with no English skills are accused of crimes.

In the US, depending upon the regulations and standards adhered to per state and venue, court interpreters usually work alone when interpreting consecutively, or as a team, when interpreting simultaneously. In addition to practical mastery of the source and target languages, thorough knowledge of law and legal and court procedures is required of court interpreters. They are often required to have formal authorization from the state to work in the courts – and then are called certified court interpreters. In many jurisdictions, the interpretation is considered an essential part of the evidence. Incompetent interpretation, or simply failure to swear in the interpreter, can lead to a mistrial.

3.3 Escort

In escort interpreting, an interpreter accompanies a person or a delegation on a tour, on a visit, or to a business meeting or interview. An interpreter in this role is called an escort interpreter or an escorting interpreter. An escort interpreter's work session may run for days, weeks, or even months, depending on the period of the client's visit. This type of interpreting is often needed in business contexts, during presentations, investor meetings, and business negotiations. As such, an escort interpreter needs to be equipped with some business and financial knowledge in order to best understand and convey messages back and forth.

3.4 Medical

Medical interpreting is a subset of public service interpreting, consisting of communication among healthcare personnel and the patient and their family or among Healthcare personnel speaking different languages, facilitated by an interpreter, usually formally educated and qualified to provide such interpretation services. In some situations, medical employees who are multilingual may participate part-time as members of internal language banks. Depending on country/state-specific requirements, the interpreter is often required to have some knowledge of medical terminology, common procedures, the patient interview and exam process. Medical interpreters are often cultural liaisons for people (regardless of language) who are unfamiliar with or uncomfortable in hospital, clinical, or medical settings.

For example, in China, there is no mandatory certificate for medical interpreters as of 2012. Most interpretation in hospitals in China is done by doctors, who are proficient in both Chinese and English (mostly) in his/her specialty. They interpret more in academic settings than for

communications between doctors and patients. When a patient needs English language service in a Chinese hospital, more often than not the patient will be directed to a staff member in the hospital, who is recognized by his/her colleagues as proficient in English. The actual quality of such service for patients or medical translation for communications between doctors speaking different languages is unknown by the interpreting community as interpreters who lack Healthcare background rarely receive accreditation for medical translation in the medical community. Interpreters working in the Healthcare setting may be considered Allied Health Professionals.

In the United States, language access is a socioeconomic disparity, and language access to federally-funded health services is required by law. Title VI of the Civil Rights Act of 1964 prohibits discrimination on the basis of race, color, or national origin in any program or activity that receives Federal funds or other Federal financial assistance. Hospital systems and clinics that are funded by federal programs, such as Medicare, are required by this law to take reasonable steps towards ensuring equitable access to health services for limited English proficient patients.

4.Key Factors in E-C/C-E Interpreting

4.1 Listening

Listening comprehension in the process of interpretation is different from that in traditional foreign language learning. The main manifestations are:

1) Foreign language learning generally pays attention to hearing and distinguishing "standard sound", and is not used to noise interference and partial distortion of speech. However, translators do not demand pronunciation, take "understanding" as the first goal, and can hear and distinguish with relatively high efficiency and complete the task of transmitting source language information;

2) In foreign language learning, listening comprehension is not necessarily completed at the same time, while the interpreter must complete phonetic listening comprehension, word meaning comprehension, sentence level meaning comprehension and even paragraph or text meaning comprehension at the same time, otherwise he cannot complete the interpretation work;

3) In foreign language learning, the listener is good at grasping words and often pays attention to the language form, while the interpreter often forgets most words and focuses on the context, discourse logic and discourse content and meaning.

In short, compared with the general listening practice in foreign language learning, listening comprehension in interpretation has at least the following three basic characteristics: first, highly focused listening, that is, the interpreter must pay high attention in the whole process of interpretation, otherwise it is easy to miss some information; Second, listen to everything in detail, that is, listen to both the main points and the details without neglecting them; The third is active listening, that is, in the process of listening and discrimination, we should pay attention to the understanding and processing of the source language information.

4.2 Memory

Interpreting memory is another important interpreting step followed by interpreting listening comprehension. If we say that in simultaneous interpretation, the interpreter uses a kind of "ultra short-term memory", and the memory requirement is not very high; Then, in the formal continuous interpretation, the length of a paragraph of the speaker is usually several minutes, while the normal speaking speed of one minute is 120-180 words, which means that the interpreter should have a strong memory. Good memory may be innate, but the acquired scientific and systematic training can also greatly improve a person's memory. Interpreting memory is an important part of interpreting skill training. First of all, it is necessary for us to understand the basic principles of memory and the characteristics of interpretation memory. According to the relevant research of psychology, memory includes two stages: storage and extraction. These two links are indispensable. Therefore, as interpreters, we should make efforts in these two links, that is, to improve the organization of storage and grasp the clues extracted.

Psychology divides memory into three kinds: sensory storage, short-term memory and long-term memory. Sensory storage is a kind of instantaneous memory, which lasts for a short time. The duration of short-term memory is 20-30 seconds, and the memory capacity is 7 ± 2 unrelated information units, which is always active and does not need to be activated; The duration of long-term memory can be as long as days, months or even years. The memory capacity is almost unlimited, but it needs to be activated. In interpreting, interpreters mainly use short-term

memory. This is determined by the nature of the interpretation task. In the process of interpretation, the interpreter's memory does not need to last too long and can be forgotten after translation, but this memory must be active and need to be extracted immediately in the expression stage of interpretation. Therefore, short-term memory is most suitable for the characteristics of interpretation tasks.

According to the relevant principles of psychology, the basic means of memory are: sound memory, visual memory and meaning memory. The method of interpreting memory is also inseparable from these three basic means. The basic memory method used by experienced translators is "visualization", that is, imagine the meaning framework of the source text as an image, or restore the scene described in the source text into a visual image in thinking. Another common method is to connect the information points extracted from listening comprehension with a familiar sequence, such as a sequence of numbers, a row of buildings, etc. At the scene of interpretation, we can observe that some interpreters "break their fingers" while listening, while others mark numbers such as 1, 2, 3 and 4 on the left side of the notebook page, using this memory method.

4.3 Note-taking

Note-taking is an important part of interpretation memory. Before learning interpretation notes, we need to solve several related cognitive problems. A lack of clear understanding of these issues will often lead to the interpretation students to achieve half the result with half the effort in the learning process, and even develop a bad habit of taking notes. With regard to interpretation notes, we should first make it clear: why should we take notes in interpretation? Through the previous study, we know that in continuous interpretation, the interpreter must have excellent short-term memory ability. The length of the on-site speech segment of the official interpretation shall be at least a few sentences and last for one or two minutes; Usually several sentences, lasting three or five minutes; The long may last more than 10 minutes. The capacity of short-term memory is limited. I'm afraid it's difficult to write down such a long paragraph without some memory aids. The duration of short-term memory is also very short. If you remember by brain alone, you may forget it soon. In addition, there are often a lot of information in the source language that we need to transcode accurately in interpretation, such as numbers, proper nouns, listed items, etc. for these information, brain memorization alone may not be able to ensure the accuracy.

After clarifying the necessity of interpretation notes, it is also necessary to clarify: what role does interpretation notes play? The purpose of interpreting notes is not to dictate the original speech completely for translation. There are four functions of interpretation notes: one is an aid to supplement memory; Second, it plays a cue role in brain memory retrieval; Help to visualize the structure of SL speech; Fourth, help to organize TL reproduction.

When learning interpretation notes for the first time, students often can't control the influence of a habit, that is, they are used to writing words and sentences completely, but such records can't meet the speed requirements of interpretation notes, and will take up too much precision to affect listening comprehension. Then, is the interpretation notes as complete as possible relative to the source language? The answer to this question is No. It is unnecessary and impossible to take complete notes. Interpretation notes are different from classroom notes. They only play the role of memory assistance and prompt at the time of interpretation, and there is no need to pursue integrity.

5. Certification

The most recognized interpretation & translation certificate in P.R.C. is China Accreditation Test for Translation and Interpretation, or CATTI. It is entrusted by the Ministry of Human Resources and Social Security of P.R.C. It is a translation and interpretation professional qualification accreditation test which is implemented throughout the country according to uniform standards, in order to assess examinees' bilingual translation or interpretation capability. CATTI was introduced in 2003. In later 2013, translation and interpreting tests of different levels in English, French, Japanese, Russian, German, Spanish and Arabic were held across the nation.

Those examinees who pass CATTI and obtain translation and interpretation certificates acquire corresponding translation and interpretation professional titles.

Senior translator or interpreter – professor of translation or interpretation
Level 1 translator or interpreter – associate professor of translation or interpretation

Level 2 translator or interpreter – translator or interpreter

Level 3 translator or interpreter – assistant translator or interpreter

Relevant institutions from Australia, France, Japan, the Republic of Korea, Singapore and other countries as well as Hong Kong Special Administrative Region and the region of Taiwan have established work ties with CATTI.

Quiz:

1. Interpreters must have excellent _____ memory.

- A. long-term
- B. short-term
- C. visual

2. Which of the following statement is TRUE?

- A. During the Opium War, there were already many native Chinese interpreters who could speak English fluently
- B. During the Opium War, foreign interpreters recruited by the government was very conscientious for the sake of Chinese people's interest.
- C. During the Opium War, the Qing government had to rely on the Protestant missionaries employed by the other side for translation in many post-war negotiations because of the lack of their own translators.

3. If you are in a conference, serving as the simultaneous interpreter, you may find _____.

- A. The source-language speaker is sitting right next to you.
- B. Each of the audience wears headphones.
- C. After the speaker has finished a segment, he will wait for you to translate before continuing to speak

51. Translation: Artificially Intelligence in Translation

1. What is Artificial Intelligence

Artificial Intelligence, abbreviated as AI. It's a subject that makes computers simulate the thinking processes and intelligent behaviors of human beings (such as learning, reasoning, thinking, planning, etc.) and a new technical science for the research and development of theories, methods, techniques and application systems used to simulate and extend human intelligence. AI is a branch of computer science that attempts to explore the essence of intelligence and produce a new intelligent machine that can responds as the human brain. It has been known as one of the three cutting-edge technologies in the world (space technology, energy technology, artificial intelligence) since the 1970s. It is also considered to be one of the three cutting-edge technologies (genetic engineering, nanoscience and artificial intelligence) in the 21 century.

Artificial Intelligence involves computer science, psychology, philosophy, linguistics and other disciplines. It can be said that it almost involves all disciplines of natural science and social science. Researches in this field includes robotics, language recognition, image recognition and natural language processing.

Professor Nelson defines AI as : "AI is the science of how knowledge is represented and how knowledge is acquired and used." And professor Winston from the Massachusetts Institute of Technology, believes that "Artificial intelligence is to study how to make computers do intelligent work that only humans can do in the past." These statements reflect the basic ideas of AI.

2. Application of Artificial Intelligence in Translation

2.1 Machine Translation

2.1.1 Introduction of Machine Translation

Machine translation, also known as automatic translation, is the process of using a computer to convert one natural language (source language) into another natural language (target language). Machine translation has important scientific research value and practical value. With the economic globalization and the booming development of the Internet, machine translation technology plays a more and more crucial role in promoting political, economic and cultural exchanges.

The advent of machine translation is a manifestation of a substantial increase in productivity. First of all, it saves the cost of resources. Unlike the tedious process of traditional manual translation, which requires tremendous human costs and repeated proofreading and verification, the whole process of machine translation requires only a computer and power supply. Moreover, there are no low-level errors such as spelling mistakes and omissions. The high efficiency of machine translation can not be matched by manual work. Secondly, With the support of big data and powerful computer system, machine translation can keep pace with the times while ensuring accuracy and immediacy.

Until now, translation platforms launched by AI industry giants such as Google Translation, Tencent Translation and Baidu Translation have gradually occupied the dominant position in the translation industry by virtue of its efficiency and accuracy.

2.1.2 The Development History of Machine Translation

The development history of machine translation can be traced back to the 1930s and 1940s. In the early 1930s, French scientist G.B. Artsouni put forward the idea of using machines for translation. In 1933, the Soviet inventor Troyansky designed a machine to translate one language into another. However, as for the backward technology in the 1930s, he failed to make his translation machine. In 1946, the first electronic computer came out. Soon, the American scientist W. Weaver

and the British engineer A. D. Booth came up with the idea of using computers for automatic translation in 1947. In 1949, W. Weaver published the *Translation Memorandum* on which the idea of machine translation was formally proposed. After 60 years of ups and downs, machine translation has experienced a tortuous and long road of development. Academia generally divides it into the following four stages:

(1) Initial Period (1947-1964)

In 1947, W. Weaver and A. D. Booth came up with the idea of using computers for automatic translation. In 1954, Georgetown University, with the cooperation of IBM Company, completed the Anglo-Russian machine translation experiment with IBM-701 computer for the first time, showing the feasibility of machine translation to the public, thus opening the prelude to machine translation research.

(2) Trough Period (1964-1975)

In 1964, in order to evaluate machine translation researches, the American Academy of Sciences set up the Automatic Language Processing Advisory Committee (referred to as the ALPAC Committee) and began a two-year comprehensive investigation, analysis and testing. In November 1966, the committee released a report entitled "Language and Machine" which completely negated the feasibility of machine translation and recommended to stop financial support for machine translation projects. The publication of this report has dealt a heavy blow to the booming machine translation.

During this period, due to the limited technology, machine translation could not analyze the syntactic structure of the source language, which brought translated texts of inferior quality. This also made machine translation much questioned.

(3) Recovery Period (1975-1989)

In the 1970s, with the development of science and technology and the increasingly frequent exchange of scientific and technological information among countries, the language barrier became a urgent problem. As the traditional manual translation could not meet the demand, there was an urgent need for computers to engage in translation work. At the same time, the development of computer science and linguistics, especially the great improvement of computer hardware technology and the application of artificial intelligence in natural language processing, promoted the recovery of machine translation research. Machine translation projects began to develop again, and a variety of practical and experimental translation systems had been launched, such as Weinder system, EURPOTRA multi-language translation system, TAUM-METEO system.

(4) Flourishing Period (1990-present)

With the emergence and popularization of the Internet, the increasing demand for translation as well as the approaching trend of commercialization of translation software, machine translation research has entered a new period. Internet companies have set up machine translation research groups and developed machine translation systems based on big data so as to make machine translation to be truly practical. In recent years, machine translation technology has been further developed and its translation quality has been greatly improved.

2.1.3 Types of Machine Translation System

According to its different operating principles, machine translation can be divided into rule-based machine translation, corpus-based machine translation and neural machine translation.

(1) Rule-Based Machine Translation

The rule-based machine translation system uses dictionaries and grammatical rule bases as knowledge sources, and combines expert knowledge in the field of linguistics to transform the source language

into the target language. In fact, it can also be said to be a kind of symbolic transformation. It translates based on the analysis of grammar rather than going deep into the semantic level, so it is actually a kind of "literal translation".

(2) Corpus-Based Machine Translation

Corpus-based machine translation consists of a divisiory and tagged corpus, which requires neither dictionaries nor rules, and is dominated by statistical rules. Corpus-based methods can be divided into statistics-based method and example-based method.

The statistics-based machine translation method regards machine translation as a process of information transmission, and uses a channel model to explain machine translation. To be more specifically, it regards translation as the decoding process of transforming the original text into the target text through a model.

The example-based method applies the existing empirical knowledge and the principle of analogy into translation without in-depth analysis. The main operation process is as follows: first, decomposes the source language into sentences and phrase fragments. Then translates these phrase fragments into target language phrases by analogizing. Finally combines these phrases into complete sentences.

(3) Neural Machine Translation

Since 2013, As researches on deep learning has achieved considerable progress, neural machine translation has gradually sprung up. The core of this technology is a deep neural network with a large number of nodes (neurons), which can automatically learn translation knowledge from the corpus. It realizes "understanding the language and generating the translation". Its greatest advantage is that the translation is smooth, more in line with grammatical norms, and easy to understand. Compared with those previous translation technologies, the translation quality has been improved in leaps and bounds.

2.2 Computer-Aided Machine Translation

Computer-aided translation (CAT) is similar to CAD (computer-aided design), which can help translators to complete the translation work with high quality and high efficiency. Different from the previous machine translation software, it does not only rely on computer automatic translation, humans are also involved in the whole translation process. Compared with manual translation, the quality of CAT is the same or even better, and the translation efficiency can be more than doubled.

The core of CAT technology is translation memory technology. The technique principle of translation memory is as follows: users set up one or more translation memory banks using the existing source text and translated text. During the process of translation, the system will automatically search the same or similar translation resources (such as sentences and paragraphs) in the translation memory bank, and give reference translation, so that users can avoid unnecessary repetition. Users can adopt, discard, or edit recurring text according to their own needs.

Another important component of CAT technology is terminology management. Broadly speaking, any word that appears in translation, if necessary for reuse, can be saved as a term, and the saved term set becomes a term base. Term bases can also be reused, not only in this translation project, but also in future projects or other people's translation work. This technology not only improves efficiency, but more importantly, ensures translation consistency.

3. The Relationship Between Translation Technology and Translator in the Era of Artificial Intelligence

3.1 The problematic relationship between translation technology and translators

With the continuous improvement of intelligence and the latest achievements of translation technology, Internet giants have invested a lot of energy in product development and upgrade. However, a growing number of technology users are starting to worry about their future. Technical translation, therefore, is to the relationship between human and technology appeared, people of technology research and development and use two fields opposite attitude not only not conducive to the further development of translation technology, also violated the original intention of technology to serve the people, so in translation technology to the attention of people and technical problems become very necessary.

3.2 Translation technology and the reconstruction of the translator's relationship

In the era of artificial intelligence, it is urgent to reconstruct the relationship between translation technology and translators. We need to give a correct orientation to the translation technology and re-examine the value of the translator, so as to achieve a harmonious coexistence of translation technology and translator.

3.2.1 Correct positioning of the essence of translation technology

As a tool that can significantly improve people's work efficiency and quality, the text category of translation processing is specified at the beginning of design. Translation technology, with its own advantages, makes up for people's physiological limitations to a large extent, and its use can greatly liberate people from heavy and repetitive work.

3.2.2 Re-examining the translator's value

Although technology has shown its powerful advantages, we still can't ignore the value of human being as the main body of technology. Translation is not a mechanical correspondence between two languages, but a complex cognitive conversion process based on the understanding of two languages and cultures. Due to the differences in the cognitive

process of each person, the translation activities will show unique creativity and express different emotions. Judging from the results achieved so far, it is too early to say that the development of translation technology will completely replace human beings, and many framework problems plaguing the development of artificial intelligence research have not been solved. The appeal of man as the highest intelligence currently known will be more keenly appreciated when one sees the crappy translations produced by machine translation.

3.2.3 Achieving harmonious coexistence between translation technology and translators

The existence and development of technology should always be people-oriented, and the demand of people is the power of the future development of technology. The mutual construction, structure and reconstruction between human and technology can realize "collaborative development". In order to realize the harmonious development of man and technology in the era of artificial intelligence, we can start from two aspects of man and technology.

First, we should improve the availability of translation technology. The humanization of technology is one of the most distinctive trends in the development of modern high technology. In order to realize the harmonious coexistence of human and technology, the needs of human should be fully considered at the beginning of technological design.

Secondly, we should reposition translators. Nowadays, with the close combination of COMPUTER-aided translation and machine translation, the identity of human has changed from the absolute subject to the mode of "MT+CAT+PE" of human-machine cooperation. We should embrace the arrival of new technology with a positive attitude and recognize the convenience it brings us. It can be predicted that post-translation editors will become the mainstream of the translation industry in the future. Therefore, it is necessary to improve the traditional model of translation teaching and research, redefine

translation ability, and consider translation technical ability as an important factor to evaluate whether a translator is qualified or not.

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52. Written Language: Chinese Culture of History Writing

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53. Written Language: The Craft of Seal-cutting

Seal-cutting is a unique part of the Chinese cultural heritage. It is traditionally listed along with painting, calligraphy and poetry as one of the “four arts” which an accomplished scholar is supposed to master. The art dates back about 3, 700 years to the Yin Dynasty and originated from the cutting of oracle inscriptions on tortoise shells. It flourished in the Qin Dynasty, when people engraved their names on utensils and documents of bamboo and wood to show ownership or authorship. Out of this grew the cutting of personal names on small blocks of horn, jade or wood, namely, the seals as we know today.

As in other countries, seals are used by official departments as well as individual civilians. As early as the Warring States Period (45-221 BC.), an official seal would be conferred as a token of authorization by the head of state on a subject whom he appointed to a high office. The seal, in other words, stood for the office and the corresponding power. Private seals are likewise used to stamp personal names on various papers for purposes of authentication or as tokens of good faith.

Characters on seals may be cut in relief or in intaglio. The materials for seals could be wood, stone, horn, red-stained Changhua stone, jade, agate, crystal, ivory or even gold. Seals cut as works of art should be remarkable in three aspects: calligraphy, composition and the engraver’s handwork. The artist should be good at writing various styles of the Chinese script. He should know how to arrange within a small space a number of characters - some with many strokes and others with very few - to achieve a graceful effect. He should also know well the various materials - stone, brass or ivory - so that he may apply the cutting knife with the right exertion, technique and even rhythm.

Terms and Expressions

Seal	n. 印章	Tortoise shell	龟甲, 甲骨
Utensil	n. 器皿	Relief	n. 浮雕
Intaglio	n. 凹雕	Red-stained Changhua stone	昌化鸡血石

Questions

1. What are the 4 arts in traditional Chinese culture?

2. How long is the history of seal-cutting?
3. Why did seal-cutting flourish in the Qin Dynasty?
4. What was an official seal for? What about a private seal?
5. What are the 2 designs of seal-cutting?
6. How can seals be cut as works of art?

54. Filter Bubbles in China: Horizon-widening or -narrowing?

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