

Unit 5

Language, Literature, Arts and Technology

1. Language

1.1 Definition of Chinese: Spoken vs. Written

1.1.1 Ferdinand de Saussure is commonly recognized as the founder of modern linguistics. The following is his argument regarding the representation of language:

Language and writing are two distinct systems of signs; the second exists for the sole purpose of representing the first. The linguist object is not both the written and the spoken forms of words; the spoken forms alone constitute the object.

.....

Of the numerous causes of lack of agreement between writing and pronunciation, I shall recall only the more important one, the pronunciation, not the writing.

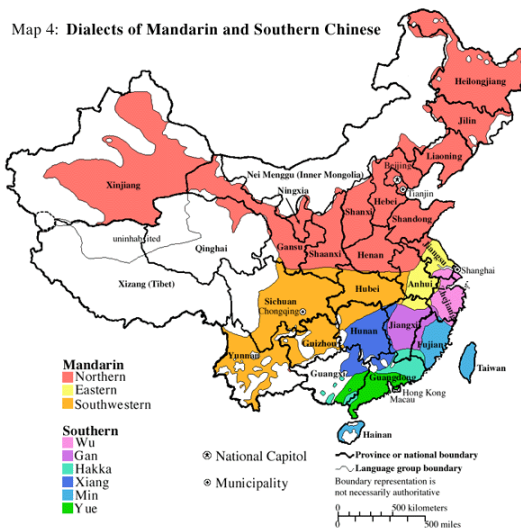
(Saussure, 1916/1959, pp. 23-25)

Ever since Saussure, spoken language has become the primary object of linguistic study and foreign language education. Do you agree with Saussure's opinion? Based on your understanding of Chinese, does Saussure's view fit the study of Chinese? Why or why not?

1.1.2 Dialects and Mandarin

(1) There are hundreds of local language varieties spoken in China, often called "dialects". Chinese dialects have been classified into seven to ten groups. Please look at Chinese dialect map and listen to different dialects of Chinese. What is your impression?

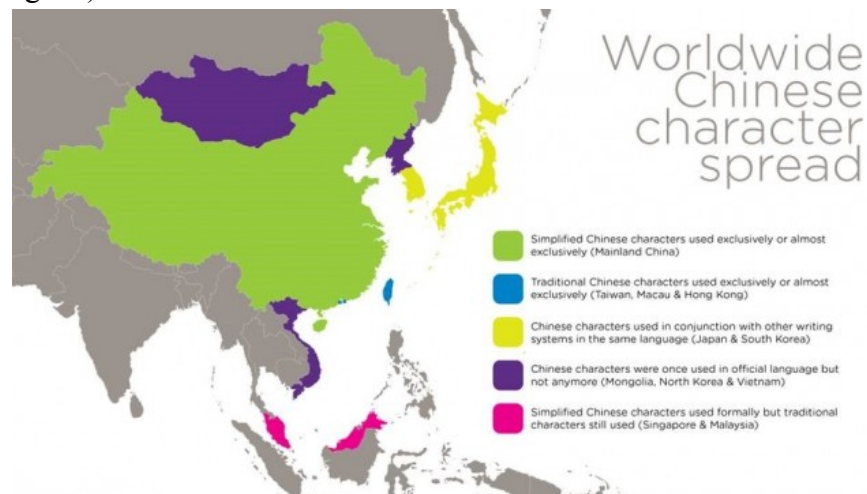
<https://www.youtube.com/watch?v=hlicTJb6AJM>



(2) What is the Chinese language? How is it defined?

1.1.3 Sinosphere (East Asian Cultural Sphere)

The following map shows the spread of Chinese characters. Based on this information, please fill out the following table contrasting Chinese with Indo-European languages (such as Russian, German and English).



	Chinese	English
(Spoken) Mutual Intelligibility with other dialects of the language		
(Written) Stability and Compatibility with other languages		

1.2 Phonetics

1.2.1 Tones

(1) Please read the following article by Yuen-Ren Chao (赵元任). What is your impression?

施氏 食 狮 史
 Shīshì shí shī shǐ
 Shishi eat lion history
 ‘Story of Stone Grotto Poet: Eating Lions’

石室 诗 士 施氏，嗜 狮，誓 食 十 狮。
 Shíshì shī shì Shīshì, shì shī, shì shí shí shī.
 stone chamber poetry person Shishi like lion swear eat ten lion
 ‘Shishi, the poet of the stone chamber, really likes lions, and swore to eat lion.’

施氏 时时 适 市 视 狮。
 Shīshì shíshí shì shì shì shī.
 Shishi often go market see lion
 ‘Shishi often goes to the market to see lions.’

十 时， 适 十 狮 市。
 Shí shí, shì Shíshí shì.
 ten o'clock arrive ‘Ten-Lion’ Market
 ‘(He) arrived at the Ten-Lion Market at ten o'clock.’

施氏 恃 矢 势，使 是 十 狮 逝世。
 Shīshì shì shǐ shì, shǐ shì shí shī shìshì.
 Shishi rely on arrow force cause this ten lion die
 ‘Armed with arrows, Shishi killed ten lions.’

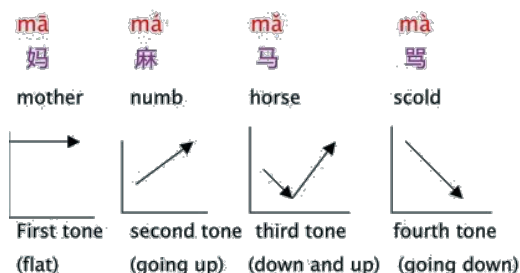
施氏 拾 狮 尸， 适 石 室。
 Shīshì shí shī shī, shì shí shì.
 Shishi pick up lion corpse arrive stony room
 ‘Shishi picked up the lion corpses and arrived at his stone chamber.’
 石 室 湿，使 侍 拭 室。
 Shí shì shī, shǐ shì shì shì.
 stone chamber wet let attendant wipe room
 ‘The stone chamber is wet. Shishi asked his attendant to wipe the room.’

始 食，始 识 十 狮 实 是 石 狮。
 Shǐ shí, shǐ shí shí shī shí shì shí shī.
 start eat begin realize ten lion actually are stone lion
 ‘When (Shishi) started to eat, he finally realized the ten lions are actually stone lions.’

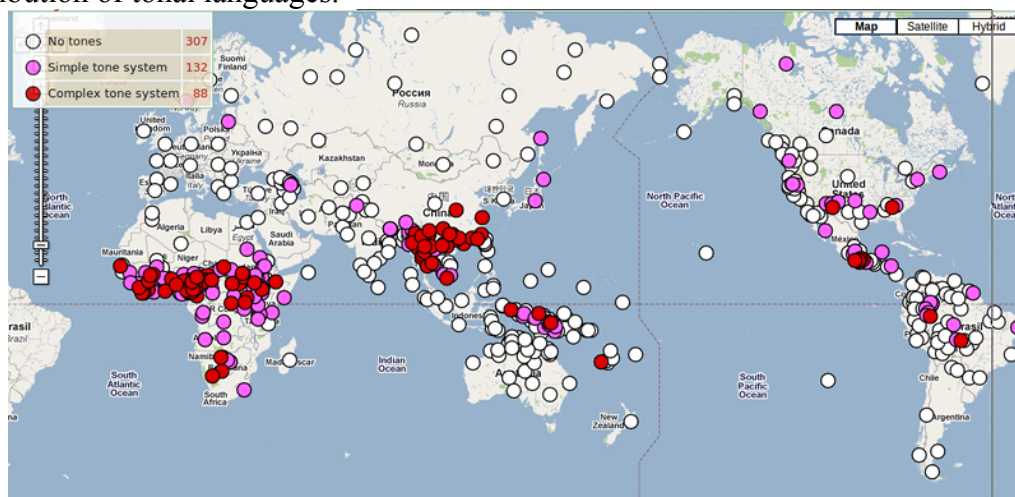
试 释 是 事。
 Shì shì shì shì.
 try explain this situation
 ‘Please try to explain this situation.’

(2) Please watch the following video and try to pronounce the syllable “ma” in four tones in Mandarin.

<https://youtu.be/g9yx9TQBN84>



(3) What other tonal languages do you know? Please look at the following map and summarize the distribution of tonal languages.



1.2.2 Wade-Giles Vs. Pinyin

In the United States, you can see two systems of Romanization for Mandarin Chinese, Wade-Giles and Pinyin.

Wade-Giles developed from a system produced by Thomas Wade, during the mid-19th century, and was given completed form with Herbert A. Giles's Chinese-English Dictionary of 1892.

Hanyu Pinyin was developed in the 1950s by many linguists, including Zhou Youguang, based on earlier forms of romanization of Chinese. It was published by the Chinese government in 1958 and revised several times. The International Organization for Standardization (ISO) adopted pinyin as an international standard in 1982, followed by the United Nations in 1986. The system was adopted as the official standard in Taiwan in 2009, where it is used for romanization alone (in part to make areas more English-friendly) rather than for educational and computer-input purposes.

Here are some comparisons between Wade-Giles and Pinyin:

Chinese Characters	Wade-Giles	Pinyin
北京	Peking	Běijīng
清华	Ts'inghua	Qīnghuá
蒋介石	Chiang Chieh-shih	Jiǎng Jièshí
谢信一	Hsieh Hsin-I	Xiè Xìnyī
徐志摩	Hsü Chih-mo	Xú Zhìmó

1.3 Lexicon

(1) In the Max Planck Institute's World Loanword Database, Mandarin Chinese has the lowest percentage of borrowings of all 41 languages studied, only 2 percent. (English, with one of the highest, has 42 percent.) Please think of some English and Chinese loanwords and analyze why Chinese has a low percentage of loanwords.

(2) The General Administration of Press and Publication (GAPP) of China forbids Chinese media from using English abbreviations (such as NBA, GDP). In 2012, the revised edition of *Modern Chinese Dictionary* (《现代汉语词典》) included some English abbreviations for the first time, which resulted in a huge debate among scholars. What is your opinion?

(3) Although Chinese has not borrowed many words from other languages, historically it loaned many words to other languages. Chinese characters were also used as morphemes to form new words in other languages such as Japanese and Korean. Please fill out the following table.

Character Words	組立 (조립)	建物 (건물)	株式 (주식)	試合 (시합)
Japanese Pronunciation	kumitate	tatemono	kabushiki	Shiai
Meaning in Japanese				
Korean Pronunciation	jolib	geonmul	jusig	sihab
Meaning in Korean				

1.4 Grammar

In linguistics, Chinese grammar is usually described as a “bamboo-like” structure, in contrast with the “tree-like” structure of English. The followings are some excerpts from *Dream of the Red Chamber* (English translation by David Hawkes).

- (1) 至 前 厅 院 中，
to front mansion courtyard middle
已 有 李 贵 等 四 五 人 在 那 里 设 下 天 地 香 烛，
already have Li Gui *etc.* four five person at there make- ready heaven earth incense candlesticks
宝 玉 炷 了 香。
Bao-yu light-LE incense

English translation:

‘(Bao-yu...) went out to the main front courtyard of the mansion, where Li Gui and three other of his grooms were waiting for him by a table they had made ready with an incense burner and candlesticks and offerings as an alter to Heaven and Earth. Bao-yu lit some sticks of incense ...’

- (2) 一 顺 到 尤 氏 上 房， 行 过 礼，
Incidentally to You-shi main apartment do-GUO kotow
坐 了 一 回，方 回 荣 府。
sit-LE one time then return Rong-guo House

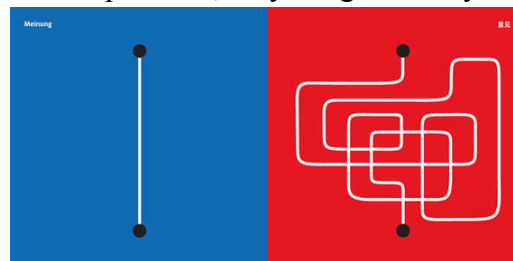
English translation:

‘He called in at the main apartment on his way out and made his kotow to You-shi, after which he sat and talked to her for a bit before returning to Rong-guo House.’

Taking these sentences as examples, how do you interpret the distinction between the “bamboo-like” structure and the “tree-like” structure?

1.5 Pragmatics

1.5.1 The following picture compares the eastern way and the western way of expressing opinions. According to your own experience, do you agree? Why or why not?



1.5.2 The followings are a Chinese poem and an English poem composed almost at the same time. Taking these as examples, please summarize the features of Chinese literary language in comparison with English literary language.

天净沙·秋思
Autumn Thoughts

马致远 Ma Zhiyuan

枯藤老树昏鸦，
DRIED VINES, OLD TREE -- DROWSY CROWS when day's done,
小桥流水平沙，
SHORT BRIDGE, TRICKLING STREAM, LONG SANDS and sand dunes,
古道西风瘦马。
OLD ROUTE, COLD WINDS, GAUNT HORSE'S chores ne'er done!
夕阳西下，
In THE WEST, the DYING SUN --
断肠人在天涯。
At LANDS' END, just the HEART-TORN, HOMESICK ONE!

A Rondel of Merciless Beauty - Geoffrey Chaucer

Youre two eyn will sle me sodenly
I may the Beaute of them not sustene,
So wendeth it thorowout my herte kene.

And but your words will helen hastely
My hertis wound, while that it is grene,
Youre two eyn will sle me sodenly.

Upon my trouth I sey yow feithfully,
That ye ben of my liffe and deth the quene;
For with my deth the trouth shal be sene.

Youre two eyn will sle me sodenly
I may the Beaute of them not sustene,
So wendeth it thorowout my herte kene.

1.6 Language and Cognition

The Sapir-Whorf hypothesis (also known as the principle of linguistic relativity) argues that the structure of a language affects its speakers' world view or cognition. Can you find some examples to support this hypothesis?

1.6.1 Verbal working memory and the digit span task

Digit span tests your ability to hold a sequence of numbers in memory. Let's try it together:

<http://cognitivefun.net/test/7>

Research shows that Chinese speakers performed significantly better than non-Chinese speakers in the digit span task. However, there was no significant difference between Chinese speakers and non-Chinese speakers in their performances in the visual span task (Ting et al., 2014).

What do you think the digit span task is testing? Why do you think there is a difference between Chinese speakers and non-Chinese speakers?

1.6.2 Classifiers and classification

A classifier, sometimes called a counter word or measure word (量词), is a word or affix that is used to accompany nouns (and/or verb) and numerals. It can be considered to “classify” them depending on the type of its referent. Classifiers play an important role in the grammar of certain languages, especially East Asian languages, including Chinese and Japanese.

Game: Drawing and Guessing

What do you think is the function of Chinese classifiers?

1.6.3 Mandarin and English speakers’ conceptions of time (Boroditsky, 2001)

Both Mandarin and English speakers use horizontal terms (before/after/前/后) to talk about time. In addition, Mandarin speakers commonly use the vertical terms 上 and 下. Accordingly, Mandarin native speakers are more likely to think about time vertically than English native speakers.

1.6.4 Ever since the May Fourth Movement (五四运动), many Chinese scholars argued that the “bamboo-like” structure of Chinese prevented Chinese speakers from developing logic and science, whereas the “tree-like” structure of Indo-European languages facilitates the development of science in Europe. Therefore, they called for a “Europeanization of Chinese grammar”. Here are some examples:

中国的文或话，法子实在太不精密

“The written or spoken language of Chinese is definitely too imprecise.”

（鲁迅，1931）

(欧化白话文)充分吸收西洋语言的细密的结构,使我们的文字能够传达复杂的思想,曲折的理论。只有欧化的白话文才能够应付新时代的需要。

‘(Europeanized written Chinese) inherits the precise structure of Western languages, making our characters able to convey complex thoughts and profound theories. Nothing but Europeanized written Chinese can meet the needs of the new era.’

(胡适, 1917)

What is your opinion towards the relationship between language and the development of logic?

2. Literature

2.1 Poetry

2.1.1 *Classic of Poetry* (《诗经》) and Yuefu (乐府)

The *Classic of Poetry*, translated variously as the *Book of Songs*, *Book of Odes*, or simply known as the *Odes* or *Poetry* (Chinese: 詩; pinyin: Shī) is the oldest existing collection of Chinese poetry, comprising 305 works dating from the 11th to 7th centuries BC. It is one of the “Five Classics” traditionally said to have been compiled by Confucius. About 95% of lines in the Poetry are written in a four-syllable meter, with a slight caesura between the second and third syllables.

Yuefu are Chinese poems composed in a folk song style. The term originally literally meant “Music Bureau”, a reference to the imperial Chinese governmental organization(s) originally charged with collecting or writing the lyrics; later the term Yuefu was applied to later literary imitations or adaptations of the Music Bureau’s poems. The word Yuefu first came into being in the Qin dynasty (221 BC – 206 BC). In language use, Yuefu is particularly associated with the Han poetry of the Han dynasty (206 BC – 220 AD), and became a royal government-managed style of music involving collecting, writing or performing folk songs and ballads in 112 BC. Afterwards, people called poems composed in this folk song style Yuefu.

Examples:

from *Classic of Poetry*:

关关雉鸠，
‘Guan! Guan! Cry the fish hawks’
在河之洲。
‘on sandbars in the river.’
窈窕淑女，
‘a mild-mannered good girl,’
君子好逑。

from Yuefu:

长歌行 ‘A Song in Slow Time’
青青园中葵，
‘Green the mallow in the garden,’
朝露待日曦。
‘Waiting for sunlight to dry the morning dew,’
阳春布德泽，
‘Bright spring diffuses virtue,’

‘fine match for the gentleman.’

求之不得，

‘I search but cannot find her,’

寤寐思服。

‘awake, asleep, thinking of her,’

悠悠哉哉，

‘endlessly, endlessly,’

辗转反侧。

‘turning, tossing from side to side.’

(Translation by Arthur Waley)

万物生光辉。

‘Adding fresh luster to all living things.’

常恐秋节至，

‘Yet I dread the coming of autumn’

焜黄华叶衰。

‘When leaves turn yellow and the flowers fade.’

百川东到海，

‘A hundred streams flow eastwards to the ocean,’

何时复西归？

‘Nevermore to turn west again;’

少壮不努力，

‘And one who mis-spends his youth’

老大徒伤悲！

‘In old age will grieve in vain.’

Please identify whether the following lines are from *Classic of Poetry* or Yuefu?

A. 执子之手，与子偕老。 ‘We held their hands; --We are to grow old together with them.’

B. 山无陵，江水为竭，冬雷震震，夏雨雪，天地合，乃敢与君绝！

‘Till mountains crumble, streams run dry, thunder rumbles in winter, snow falls in summer, and the earth mingles with the sky, not until then will I cease to love you!’

C. 从今以往，勿复相思，相思与君绝。 ‘From this day on, all my thoughts of you are gone!’

D. 所谓伊人，在水一方。

‘Where, where are you? My love would be somewhere there in the water side.’

E. 投我以桃，报之以李。 ‘Give a plum in return for a peach.’

F. 桃之夭夭，灼灼其华。 ‘The peach tree is slender and sturdy, flaming red are its blossoms.’

G. 衣不如新，人不如旧。 ‘New clothes are best, and so are old acquaintances.’

2.1.2 Tang Poetry (唐诗)

Tang poetry (唐诗) refers to poetry written in or around the time of or in the characteristic style of China's Tang dynasty, (June 18, 618 - June 4, 907, including the 690-705 reign of Wu Zetian), often considered as the Golden Age of Chinese poetry. During the Tang dynasty, poetry continued to be an important part of social life at all levels of society. Scholars were required to master poetry for the civil service exams, but the art was theoretically available to everyone. This led to a large record of poetry and poets, a partial record of which survives today. Two of the most famous poets of the period were Li Bai and Du Fu.

静夜思 ‘Night Thoughts’

李白 Li Bai

床前明月光，

‘Moonlight before my bed’

疑是地上霜，

‘Perhaps frost on the ground.’

举头望明月，

‘(I) lift my head and see the moon’

低头思故乡。

‘(I) lower my head and pine for home.’

将进酒 ‘Bringing in The Wine’

李白 Li Bai

.....

人生得意须尽欢， ‘...oh, let a man of spirit venture where he pleases’
莫使金樽空对月， ‘and never tip his golden cup empty toward the moon!’
天生我材必有用， ‘Since heaven gave the talent, let it be employed!’
千金散尽还复来。 ‘Spin a thousand pieces of silver, all of them come back!’

.....

春望 ‘Spring View’

杜甫 Du Fu

国破山河在， ‘The nation is broken, though mountains and rivers remain.’
城春草木深。 ‘In cities in the Spring, the grass and trees grow deeply.’
感时花溅泪， ‘Sensing the moment, flowers shed tears.’
恨别鸟惊心。 ‘Hating the separation, birds are fearful at heart.’
烽火连三月， ‘The beacons have burnt continuously for three months.’
家书抵万金。 ‘A letter from home is worth ten-thousand pieces of gold.’
白头搔更短， ‘My white hair is even scarcer from scratching.’
浑欲不胜簪。 ‘And can barely hold a hairpin.’

With regards to the values reflected in Li Bai’s works and Du Fu’s works, what school of philosophy is represented respectively, Confucianism, Daoism or Buddhism?

2.1.3 Ci of the Song dynasty(宋词)

Ci is a poetic form, a type of lyric poetry, done in the tradition of Classical Chinese poetry. Ci uses a set of poetic meters derived from a base set of certain patterns, in fixed-rhythm, fixed-tone, and variable line-length formal types, or model examples: the rhythmic and tonal patterns of the ci are based upon certain, definitive musical song tunes. The ci form of Classical Chinese poetry is especially associated with the poetry of the Song Dynasty, during which it was a popular poetic form. Normally, two schools of ci are recognized, the Romantic School (婉约派) and the Heroic (豪放派) School. Please read the following works and identify what school they represent respectively.

江城子 • 密州出猎 ‘Riverside Town Hunting at Mizhou’

苏轼 Su Shi

老夫聊发少年狂， ‘Rejuvenated, my fiery zeal I display.’
左牵黄，右擎苍。 ‘Left hand leashing a yellow hound, on the right wrist a falcon gray.’

锦帽貂裘，‘A thousand silk-capped and sable-coated horsemen sweep’
千骑卷平岗。‘across the rising ground and hillock steep.’
为报倾城随太守，‘Townpeople come out of the city gate’
亲射虎，看孙郎。‘to watch the tiger-hunting magistrate.’

酒酣胸胆尚开张。‘Heart gladdened with strong wine,’
鬓微霜，又何妨！‘who cares for a few frosted hairs?’
持节云中，‘When will the imperial court send’
何日遣冯唐？‘me as envoy with flags and banners?’
会挽雕弓如满月，‘Then I’ll bend my bow like a full moon,’
西北望，射天狼。‘and aiming northwest, I will shoot down the Wolf from the sky.’

水调歌头 ‘Prelude to Water Melody’

苏轼 Su Shi

明月几时有？‘Bright moon, when wast thou made?’
把酒问青天。‘Holding my cup, I ask of the blue sky.’
不知天上宫阙，‘I know not in heaven’s palaces’
今夕是何年。‘What year it is this night.’
我欲乘风归去，‘I long to ride the wind and return;’
又恐琼楼玉宇，‘Yet fear that marble towers and jade houses,’
高处不胜寒。‘So high, are over-cold.’
起舞弄清影，‘I rise and dance and sport with limpid shades;’
何似在人间。‘Better far to be among mankind.’

转朱阁，‘Around the vermillion chamber,’
低绮户，‘Down in the silken windows,’
照无眠。‘She shines on the sleepless,’
不应有恨，‘Surely with no ill-will.’
何事长向别时圆？‘Why then is the time of parting always at full moon?’
人有悲欢离合，‘Man has grief and joy, parting and reunion;’
月有阴晴圆缺，‘The moon has foul weather and fair, waxing and waning.’
此事古难全。‘In this since ever there has been no perfection.’
但愿人长久，‘All I can wish is that we may have long life,’
千里共婵娟。‘That a thousand miles apart we may share her beauty.’

一剪梅 ‘A Sprig of Plum Blossom’

李清照 Li Qingzhao

红藕香残玉簟秋，‘Lotus flowers fade as fall is felt on the bamboo mat.’
轻解罗裳，‘Gently taking off the silk coat;’
独上兰舟。‘lonesomely embarking the orchid boat.’
云中谁寄锦书来？‘Who’s to send me love letters from the cloud or mist?’
雁字回时，‘When it’s time that one person returnest,’
月满西楼。‘full moon shall fill my chamber with joy amidst.’

花自飘零水自流， ‘Flowers wither and petals fall while water takes its course,’
一种相思， ‘lovers harbour the same yearning,’
两处闲愁。 ‘when apart both hearts melancholy brew.’
此情无计可消除， ‘Futile are means to clear the head of sentiments so blue,’
才下眉头， ‘one may ease the frown,’
却上心头。 ‘only to find the heart in sorrow drowns.’

2.2 Fiction

2.2.1 Chuanqi (唐传奇), Zaju (杂剧) and Huaben (话本)

Chuanqi (传奇) was a form of short story in the classical language which developed in the **Tang dynasty**. These stories consisted of anecdotes, jokes, legends, and tales involving mystical, fantastical or legendary elements. The authors of these tales were also more careful about the art of storytelling than authors of earlier works, and a number of them have well developed plots.

Zaju (杂剧) (literally meaning “variety show”) was a form of Chinese drama or Chinese opera which provided entertainment through a synthesis of recitations of prose and poetry, dance, singing, and mime, with a certain emphasis on comedy (or, happy endings). Zaju is a genre of dramas that had its origins in the Song Dynasty. It has particularly been associated with the time of the **Yuan Dynasty**.

A huaben (话本) is a Chinese short or medium length story or novella written mostly in vernacular language, sometimes including simple classical language. In contrast to the full length Chinese novel, it is generally not divided into chapters and recounts a limited number of characters or events. The earliest huaben are reported in the 12th century during the **Song dynasty** but the genre did not flourish until the late **Ming dynasty**, and after the mid-17th century did not produce works of originality. In the development of Chinese fiction, the huaben are heirs of the Buddhist tales and chuanqi of the Tang dynasty, and are the predecessors of the stories and full-length novels of the Ming.

Example:

Chuanqi *The Story of Yingying* (《莺莺传》) and Zaju *The Story of the Western Wing* (《西厢记》)

Plot:

It tells the story of a secret love affair between Zhang Sheng, a young scholar, and Cui Yingying, the daughter of a chief minister of the Tang court. The two first meet in a Buddhist monastery. Yingying and her mother have stopped there to rest while escorting the coffin of Yingying's father to their native town. Zhang Sheng falls in love with her immediately, but is prevented from expressing his feelings while Yingying is under her mother's watchful eye. The most he can do is express his love in a poem read aloud behind the wall of the courtyard in which Yingying is lodging.

However, word of Yingying's beauty soon reaches Sun the Flying Tiger, a local bandit. He dispatches ruffians to surround the monastery, in the hopes of taking her as his consort. Yingying's mother agrees that whoever drives the bandits away can have Yingying's hand in marriage, so Zhang Sheng contacts his childhood friend General Du, who is stationed not far away. The general subdues the bandits, and it seems that Zhang Sheng and Cui Yingying are set to be married. However, Yingying's mother begins to regret her rash promise to Zhang Sheng, and takes back her word, with the excuse that Yingying is already betrothed to the son of another high official of the court. The two young lovers are greatly disappointed, and begin to pine away with their unfulfilled love. Fortunately, Yingying's maid, Hong Niang, takes pity on them, and ingeniously arranges to bring them together in a secret union. When Yingying's mother discovers what her daughter has done, she reluctantly consents to a formal marriage on one condition: Zhang must travel to the capital and pass the civil service examination. To the joy of the young lovers, Zhang Sheng proves to be a brilliant scholar, and is appointed to high office. The story thus ends on a happy note, as the two are finally married.

Famous Lines:

有心争似无心好，多情却被无情恼。

‘Purposefully gaining attention is not so good as incidental attention. Affection is usually annoyed by ignorance.’

花流水流红，闲愁万种，无语怨东风。

‘Blossoms all fell into the river and made the water red. They have a thousand types of melancholy that cannot be told, just blaming the East Wind.’

我就是个多愁多病身，你就是那倾国倾城貌。

‘I have a sentimental character and fragile body, and your beauty can overthrow states and cities.’

叹人间真男女难为知己，愿天下有情人终成眷属！

‘It is always hard for true men and true women to become confidants. Wish that all lovers in the world could be united in wedlock.’

Discussion:

Do you think such a story as *The Story of the Western Wing* would be popular in today's society? Why or why not? Why do you think it could be popular in the Ming dynasty?

2.2.2 Novels of the Ming and Qing dynasty

Please match the pictures with corresponding works.

Water Margin

水浒传

Romance of the Three Kingdoms

三国演义

Journey to the West

西游记

Dream of the Red Chamber

红楼梦



The Four Great Classical Novels of Chinese literature are the four novels commonly regarded by Chinese literary criticism as the greatest and most influential of pre-modern Chinese fiction. Dating from the Ming and Qing dynasties, they are well-known to most Chinese, either directly or through their many adaptations to opera and various popular culture media.

They are among the world's longest and oldest novels and are considered to be the pinnacle of China's achievement in classical novels, influencing the creation of many stories, plays, movies, games, and other forms of entertainment throughout countries in East Asia, including Japan, Korea, and Vietnam.

In fact, there are some other great long novels during that time, including *Jin Ping Mei* (《金瓶梅》 also translated as *Golden Lotus*) and *The Scholars* (《儒林外史》). Please look up the plots and themes of these novels and discuss how Chinese people selected the Great Four.

2.3 Summary

2.3.1 The interrelationship with literature and history

The history of classical Chinese literature is usually roughly summarized as:

唐诗宋词元曲明清小说

‘Poems of the Tang dynasty, ci of the Song dynasty, qu of the Yuan dynasty, novels of the Ming and Qing dynasty’

What is the overall trend of the historical development of classical Chinese literature? Based on your knowledge of Chinese history, why did Chinese literature develop in this way?

2.3.2 Common images and metaphors in Chinese literature

In literature, an image is a word or phrase in a literary text that appeals directly to the reader's taste, touch, hearing, sight, or smell. An image is thus any vivid or picturesque phrase that evokes a particular sensation in the reader's mind.

For example, in Chinese art, the Four Gentlemen, also called the Four Noble Ones, are four plants: the plum blossom, the orchid, the bamboo, and the chrysanthemum. The term compares the four plants to Confucian 君子 *junzi* 'gentlemen'.



Please identify what the following images are normally associated with in Chinese literature:

月/明月 'moon'		江水 'river water'	
春 'spring'		秋 'autumn'	
桃花 'peach blossom'		莲 'lotus'	
松树 'pine tree'		子规 'cuckoo'	

3. Arts

3.1 Painting

3.1.1 The followings are a Western painting and a Chinese painting about the same theme. Please look at these two paintings and compare the styles of Chinese painting to Western painting.



Fishermen at Sea
by Joseph Turner (1775-1851)



寒江独钓图 *'Fishing Alone in the Cold River'*
by Ma Yuan of the Song dynasty 宋•马远

3.1.2 Zou Yigui (邹一桂, 1688-1772), an artist of the Qing dynasty, once commented on Western paintings:

西洋人善勾股法，故其绘画于阴阳远近，不差锱黍，所画人物、屋树，皆有日影。其所用颜色与笔，与中华绝异。布影由阔而狭，以三角量之。画宫室于墙壁，令人几欲走进。学者能参用一二，亦具醒法。但笔法全无，虽工亦匠，故不入画品。

‘Westerners are good at geometric methods, so their paintings do not deviate even a little bit from the real things in terms of distance and lightening. Figures, houses and trees all have shadows in their paintings. The colors and brushes they use are also radically different from our Chinese way. From broad to narrow, their settings are measured by set squares.’ The palaces painted on the wall feel inviting. Scholars can take their works as references. However, there is absolutely no skill in the brush stroke. Simply as workers or craftsmen, though figurative, Western paintings can never measure up to the Chinese standard of painting.

Looking at the following examples of Chinese paintings, how to understand the “Chinese standard of painting (画品)” mentioned by Zou Yigui? In combination with Chinese philosophy and values, why did the Chinese develop this taste for paintings?



徐悲鸿



明·唐寅 《墨梅图》



宋·文同《墨竹图》



明·王绂《竹鹤双清图》

3.1.3 Looking at these masterpieces of Chinese traditional paintings, what have you noticed about the themes (objects) being depicted? Why do you think Chinese artists are particularly interested in these themes?

3.2 Music

The fundamental structure of Chinese traditional music is based on pentatonic scale system. A pentatonic scale is a musical scale or mode with five notes per octave in contrast to a heptatonic (seven-note) scale such as the major scale and minor scale in Western music.

3.2.1 Please listen to the following examples of Chinese traditional music and match them with the corresponding musical instruments:

百鸟朝凤

Song of the Phoenix

https://www.youtube.com/watch?v=jgYqj_P7j8

琵琶 'pipa'



高山流水

Lofty Mountains and Flowing Water

<https://www.youtube.com/watch?v=WbCjceRPXyw>

唢呐 'suona'



十面埋伏

Surrounded on All Sides

<https://www.youtube.com/watch?v=WqIF9kQJTqo>

古筝 'guzheng'



3.2.2 Based on how the rhythmic, melodic, and harmonic materials are combined in a composition, common types of musical texture include monophonic, biphonic, homophonic, *etc.* Monophonic texture includes a single melodic line with no accompaniment; biphonic texture consists of two distinct lines, the lower sustaining a drone (constant pitch) while the other line creates a more elaborate melody above it; whereas in homophonic texture, there are multiple voices of which one, the melody, stands out prominently and the others form a background of harmonic accompaniment. The most common texture in Western music is homophonic. Based on the examples you heard before, what is the most common texture of Chinese music?

3.2.3 Compared to the Western symphony, what do you think is special about Chinese music? In combination with Chinese philosophy and values, why is there such a difference?

3.3 Summary

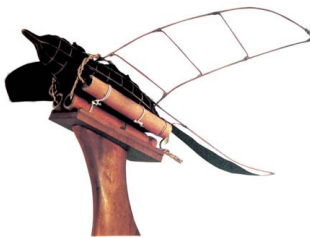
In Modern China, many young people prefer Western arts to Chinese traditional styles. For them, Chinese traditional paintings are not so detailed and figurative as Western paintings, and Chinese traditional music is absolutely very simple. What is your opinion towards this issue?

4. Technology

4.1 The so-called Four Great Inventions of ancient China include which of the followings?



Scroll



Gunpowder



bicycle

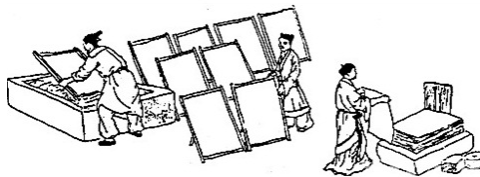


Astrolabe

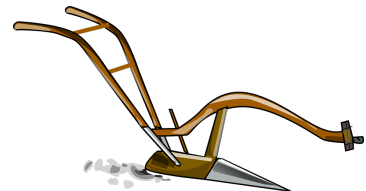


Printing press

Nautical compass



Paper making



plough

4.2 In 1620, Francis Bacon wrote in his *Instauratio magna* that printing, gunpowder, and the nautical compass . . . have altered the face and state of the world: first, in literary matters; second, in warfare; third, in navigation. In fact, this was hardly an original idea to most learned Europeans. Although the great inventions of ancient China were well known in Europe, the inventors were not recognized during their lives. The inventor of the printing press, Bi Sheng (毕昇), died as a common printer with little record of his life. The inventor of paper, Cai Lun (蔡伦) was a eunuch serving in the palace. The inventors of the nautical compass and gunpowder are not clear. How do you understand the different attitudes towards the reception of these great inventions in Europe and in China?