

<<碰撞下的跨文化交流>>

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内容概要

The reality of our relative backwardness compels us to import a lot from the Western countries. Today we learn English , read books about Warren Edward Buffett , wear nikes shoes , drink Coca-Cola , listen to rap songs , drive Mercedes-Benz , and watch Hollywood movies. Our higher education tends to be Westernized , too- emphasizing analysis , criticism , logic , and formal approaches to problem-solving. What is tragic is that in spite of the seemingly prevalent westernization in china Westerners report they feel uncertain and uncomfortable in interacting with Chinese and there has been much coverage of communication breakdowns. I am convinced that much of this problem stems from lack of mutual understanding of cultural background knowledge , for in reality the current westernization within China is superficial. It is due to this lack that many of our good intentions have been misinterpreted in the intercultural communication. In writing these pages , I have an ambitious goal. I hope I can display to the reader that most often the cultural differences are just differences of degree , and that acknowledging the cultural differences will lead one to re-examine his or her own culture. For this reason , this book is to focus on cultural comparison and contrast and tries to identify cultural differences as well as reasons behind these explicit or hidden discrepancies.

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章节摘录

The Three Principles of Dialectical Reasoning a. The Principle of Change Ancient Chinese philosophers emphasized the constantly changing nature of everything. According to them , the world is not static but dynamic and changeable. “ Constant reversal is the movement of the Tao (Dao or Way) , and being weak is the function of the Tao. All things under Heaven come into being from visible concrete beings , and all beings come into being from the invisible Tao. (反者道之动。

弱者道之用。

天下万物生于有，有生于无。

) ” (Laozi) Since everything is in constant flux the concepts are fluid and subjective rather than being fixed and objective. So it is believed that "When the people of the world all know beauty as beauty , there arises the recognition of ugliness; when they all know the good as good , there arises the recognition of evil. And so , being and nonbeing produce each other. (天下皆知美之为美，斯恶已；皆知善之为善，斯不善已。

有无相生。

) ” (Laozi) Like our predecessors , we have the same faith in the principle of change and assume that things are constantly changing , and movement in a particular direction may be a sign that events are about to reverse direction , for instance , poverty is regarded as a sign that one is to enjoy a happy life in the future , as the idiom goes . “ 苦尽甘来 (literally , bitterness means sweetness is around the corner; freely , happy life is the result of hard work) . ”

b. The Principle of Contradiction Because the world is in constant change , oppositions , paradoxes , and anomalies are continuously being created. Therefore , new and old , strong and weak , good and bad , exist in everything; opposites complete each other; the two sides of any apparent contradiction exist in an active harmony , opposed but connected and mutually controlling. fake xu and shi for instance. Xu and shi are two concepts commonly used in Chinese philosophy and everyday life. Shi roughly corresponds with solid , complete , tangible , and exact , whereas xu is roughly equivalent to illusory , sketchy , intangible , and obscure. Xu and shi are contradictory and complementary elements which form a dialectical unity. The organization of Chinese sentences is mostly a blend of xu and shi since Chinese grammar lays stress on meaning perception , which makes it possible and essential to use as few words as possible in sentence construction , e.g . 她有个表兄，在南京，已经打过电话了，一小时后到 (She has a cousin; (he) lives in Nanjing; (we) have called him , and (he) will be here in an hour) . Although this sentence has xu instead of shi subject , the meaning is clear. If we put those xu subjects back into the sentence , then the sentence with all its shi subjects and predicates will look and sound very clumsy , because it does not correspond with the habitual way of expression. The emphasis on the combination of xu and shi is not only characteristic of the Chinese language , but also shown in the traditional painting , architecture , opera , etc. The principle employed in these activities is known as the principle of contradiction.

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