

Stream of Consciousness in Chinese Linguistics

Masako NAITO

1. Stream-of-consciousness novels in China

It is widely understood that linguistics has a close relationship with the study of literature in any language. Therefore, it appears a common feature that certain similar notions are employed as subjects of discussion in both studies. In the case of the notion “stream of consciousness,” apparently this notion or term used in linguistics has often been presented with regard to the stream of consciousness writings because of historical facts in the field of the study of Western literature. In particular, it is true that many literary researches and analyses on the stream-of-consciousness novels including those written in Chinese language aroused great interest among Chinese linguists in the 1980's. Therefore, we need to understand literary criticism developed in China concerning such novels for the purpose of interpreting the relationship between literary studies and linguistic approaches to the notion “stream of consciousness.” That would lead us to provide a framework for adopting the notion “stream of consciousness” as being the center in the theory of Chinese linguistics on the basis of linguistic studies stimulated by analyzing the stream-of-consciousness novels.

The novels by Wang Meng, Ru Zhijuan, Chen Rong and others from the end of the 1970's to the 1980's in China are called the stream-of-consciousness novels that absorbed Western modernism technique found in the novels by James Augustine Joyce, Adeline Virginia Woolf, William Faulkner and others in the early 20th century. In particular, Wang Meng has been recognized as a representative for trying to bring the methods of Western stream-of-consciousness novels into his works (Jin Han 2002, Hong Zicheng 2007, Tao Dongfeng and He Lei 2008). Therefore, his sequent novels in the period such as *Buli* (Buli 1979a), *Ye de yan* (The night's eye 1979b), *Hudie* (The butterfly 1980a), *Fengzheng piaodai* (The kite ribbon 1980b), *Chun zhi sheng* (The voice of spring 1980c), *Hai de meng* (The sea's dream 1980d), have been discussed in many studies of contemporary literature in China from the point of view of the influence of Western modernism. The main subjects for them are “the monologue of one's

heart” and “free association” both of which they regard as being adopted with his rhetorical technique in his novels. Indeed, what we have found in the above novels of Wang Meng is not the traditional style in Chinese novels that develops a plot by depicting things in chronological order. Rather we have found a quite different way that unfolds the story by focusing on psychological descriptions or by enumerating various phenomena without regard to the flow of time and space.

Chen Juntao (1980) sets a high value on such new ways. According to Chen, those ways could give the author a certain free hand to deal with not only time and space but material and theme in the work that need unrestricted depth and expansion to develop themselves beyond the real space constraint. On the other hand, Chen emphasizes that regarding Wang’s works as being transplanted simply from the Western stream-of-consciousness novels is incorrect. He has found definitive differences between the two as follows. First, the story lines do not seem to be elaborate in the Western stream-of-consciousness novels, as the result, the readers have been thrown into confusion or even incomprehensibility. In Wang’s works, however, it is not difficult for the readers to follow a story line with its unfoldment though in an intentional control made by the author of temporal relations between the plots. Secondly, it seems to be the stream of “subconscious” rather than “consciousness” of main characters that the Western authors tried tracking and verbalizing with scattered, decadent, and rambling phenomena in their works. On the other hand, we do not find any sense of phantasmagorical or pathological state of consciousness or subconscious in describing characters in Wang’s works. His works appear to inspire the readers with realistic confidence. For example, the readers will have a desire for being more devotedly attached to their way of life and show the willingness to face difficulties and challenges. Although he has not forgotten to add such negative views of Wang’s works as too many argumentative monologues, lack of vividness in a portrayal of a character compared with a large monologue in the character’s heart, Chen on the whole recognizes Wang’s attempts shown in the works as a certain quest for bold technique of novel.

With regard to the influence of Western stream-of-consciousness novels, Takashi Aiwura (1981) affirms that Wang Meng tried to apply such methods to his works for that period by the eclectic approach with fertile mind and that it certainly formed Wang’s style with other elements including Marxism. At the same time, Aiwura pays attention to the methodological aspects in terms of the subject of the discussion or the controversy among those who analyzed the works of Wang and other authors, the ones called the stream-of-consciousness novels in China. He recognizes the phenomenal fact as the coming of a new stage in the field of Chinese

literature in that those scholars, who persistently focused attention on the political and ideological problems for a long time, are now trying to discuss actively literary and artistic works not only in terms of content but the method itself. Reiterating that Wang's works did apply the technique of Western stream-of-consciousness novels rather than its borrowing, and that his efforts contributed to the technique of literature and art of great variety, Aiwura expected that even so it would not be acceptable in a short time for the public including the vast majority of farmers and laborers in China.

More than two decades after the rising attention to the Western stream-of-consciousness novels and the influence on Chinese literature, Guo Baoliang (2006) examines the process of analyzing and criticizing Wang's works in the study of modern literature. On the basis of the remarks by Wang Meng himself concerning the technique of stream-of-consciousness, Guo says that its influence on Wang's works is undeniable in terms of the current thought of literature. Indeed, in his essay (1980e), Wang admitted that he was to some extent enlightened by reading those Western novels in describing human senses, although he expressed an antipathy towards the unsound personality with neurasthenic or pathological state of mind found in the novels. Guo has, however, raised concerns about the approaches employed in many studies of modern Chinese literature. According to him, the various issues of the relationship between the methods of Western stream-of-consciousness and Wang's works were almost discussed from the ideological point of view without paying appropriate attention to his literary style, that is, we have hardly seen there empirical analyses based on the texts of Wang's works. Paying greater attention to Wang's literary style in the 1980's, Guo makes a direct and strong correlation between Wang's free association style and traditional forms of expression in classical Chinese poetry and emphasizes that Wang utilized the traditional ways for modern prose works with his own experimental efforts. The argument seems to be convincing when we see the essay of association written by Wang in 1979 as a basis, which we will discuss later.

Another study of the topic that I would refer to is Jun Ogasawara (2010), in which we can see a very different view of Wang Meng's methods of stream of consciousness. In reviewing the history of the study on the Wang's novels and the influence from the Western stream-of-consciousness novels, Ogasawara first raises questions about characterizing Wang's methods found in his novels in the beginning of the 1980's as the result of his study of stream of consciousness writing in Western modernism. Referring to Wang's autobiography in 2007, in which Wang indicates that until now the views including his own perspective on stream of consciousness writing have been superficial, with confessing that he has not read earnestly

Joyce, Faulkner, Woolf, or any related theories and results, Ogasawara suggests that greater attention should be paid to the strong influence of Soviet literature to young people in China in the 1950's, under which Wang Meng himself aspired to becoming a writer. On the basis of the fact that Wang was intent on reading Soviet literature as socialist realism including Ostrovsky and Gorky, Ogasawara treats the novels of Sholokhov and Aitmatov as being adopted by Wang Meng in forming the psychological descriptions. Ogasawara, in particular, shows the common features in the structure of psychological descriptions between the novel of Chinghiz Aitmatov, *The camel's eye* (1963) and Wang's *The voice of spring* (1980c) with the manner of text analysis. As a result, he lays much greater significance on the influence of Soviet literature than that of Western modernism in considering stream of consciousness in Wang's novels.

Both these studies tell us that defining the methods of Wang's novels found above as being transplanted from the Western stream-of-consciousness novels has been open to question. At the same time, their criticism of the lack of demonstrative analysis to the texts of Wang's novels also draws our attention. Obviously, the two points are related each other. We need to take the latter analysis to the texts of the novel as a fundamental procedure in order to discuss the former point, that is, defining the methods of the novels.

When we turn now to the field of Chinese linguistics, it is doubtless unfortunate that we have found many linguistic studies insufficient and unsatisfactory to analyze the texts of such novels including Wang Meng, and that very few studies have provided the linguistic points of view to define the methods of those novels. In general, they attribute the deviation from the grammatical rules, such as incomplete sentences without subjects or predicates, to the ingestion of the methods from the Western stream-of-consciousness novels, on the other hand, recognize some traditional methods of expression as art of rhetoric in Chinese classics. As we mentioned earlier, it seems to be inevitable for many linguists at the time to understand the methods of stream of consciousness novels through the researches and studies in the field of modern literature or comparative literature in China, and therefore to accept the consequences of correlating troublesome examples in the texts with the stylistic grounds of writers.

With respect to the works called the stream-of-consciousness novels in China, until now we have not had certain profound considerations from the linguistic point of view. Furthermore, we need to admit the fact that there were no definite linguistic theories presented during the time when many linguists were struggling to treat ungrammatical sentences on the bases of formulary and conventional approaches. Meanwhile, we have found some studies in the field of cognitive approaches that tries to analyze the text of novels of Wang Meng categorizing it as

stream-of-consciousness discourse as well as the novels of Joyce and Woolf (Zhao Xiufeng 2009, Zhao Wei 2013). Therefore, we can say that a serious problem concerning both fields of modern literature and linguistics in China has been unsolved without exhaustive discussions.

2. The linguistic perspective to the notion of consciousness

Let us begin by considering a conceptual question, what the linguistic point of view is. We need to take into account not only language but Sinogram and the way of thinking. The three factors in Chinese language are indivisibly united as a whole. First, from ancient times through the present Chinese people never distinguish clearly the concept of language from that of Sinogram. Chinese words “yu” “yan” “wen” and “zi,” each word, strictly each Sinogram embraces the meaning of language under various circumstances. The word “yuyan wenzi” could be used for meaning the writing, which is a significant concept in terms of being placed at the center of Chinese classics and including knowledge and the system of rites and music in Zhou times. “Si yan shi” or “wu yan shi” means a poem with four or five Sinograms each line, while “yu ti” says the style of writing as well as the writings with spoken language. The fact that the use of the term “zi” is not restricted to a Sinogram also attracts our interest. In some cases it indicates a compound word or phrase⁽¹⁾.

Gao Yuanbao (2010) indicates that unlike English we do not need to set such a superordinate concept of government as “language” in English between “yu yan” and “wen zi.” According to him, the relationship between the former and the latter could not be main-subordinate or hierarchical. They do not have a hypernym either. They are tightly connected to each other functioning as integral part of the concept of language. Curiously, such a conventionalized linguistic view, the one that Chinese people have inherited from their ancestors in the long multifaceted process to make a new Sinogram since the invention of Sinogram around the year 1300b.c. and that they have shared in their minds as public property without overtly mentioning it, has received scant attention even in the theoretical fields of Chinese linguistics. In particular, the inclination seems to be conspicuous in the study of Chinese language from the 19th century downward, after the publication of *Mashi wentong* (Ma’s grammar) in 1898. Although Ma Jianzhong wrote the grammar of written Chinese in his book following Latin grammar as a model, because he conceived of the grammar as universal,

(1) We can find an example in Takakusu, J. and Watanabe, K. (eds.) (1960) *Saddharma-puṇḍarika-sūtra*, p.3. The term “zi” there is used for indicating “Riyue dengming” which is the name of a Buddha.

the way of European linguistics that separates language from its writing system had continuously enormous influence upon the study of spoken language including *Xinzhū guoyǔ wénfǎ* (New Chinese grammar) by Li Jinxi in 1924. Since then affirming a common recognition of *Mǎshǐ wéntóng* as the dawn of modern linguistics in China, scholars have concentrated their enthusiasm on the study of langue or parole without paying adequate attention to the role of Sinogram in the structure of Chinese language. As a result, Sinogram itself and the accomplishments based on the study of Sinogram have been driven from the theoretical fields of Chinese linguistics.

Under the circumstances described, the Sinogram based theory appeared at the end of the 20th century. Xu Tongqiang's *Yǔyánlùn* (The theory of language) in 1997 typifies the theory in that he presents a systematic linguistic theory named Zi-benwei (Sinogram-based) showing the structure of Chinese language in the way of aufheben of the traditional linguistic view which I have previously described as public property for generations. With respect to the topic of this paper, we need to focus on two characteristics of the theory. First, according to the theory the function of Sinogram is at the center with the essential feature both in morphology and in syntax. Next, as a consequence of that the theory regards the mode of thinking as significant in terms of its role in forming Sinogram and constructing the structure of Chinese language. Xu emphasizes in his book that the study of language should be conducted on the basis of its basic structural units that vary with language, for example, a word in English and a Sinogram in Chinese. English "word", which is usually translated "cǐ" in Chinese, is regarded as a linguistic "unit" not only in English but also in Chinese. In Chinese, however, it is not clear what "cǐ" means and how it works in defining a unit between morphemes and phrases. Raising questions about the correspondence as a linguistic unit between "word" in English and "cǐ" in Chinese, Xu presents "zì" as a linguistic unit and basic structural unit in Chinese. He tells us that despite the fact that many people recognize "zì" as visual signs its primary function is for speaking not for writing, and that native speakers of Chinese also have common views of practical functions of "zì" for indicating a word when they hear someone says, "Nǐ yì ge zì yì ge zì manman shuō" (Please say slowly word by word). The sentence could not be changed "Nǐ yì ge cǐ yì ge cǐ manman shuō." According to Xu, although both "zì" and "cǐ" are shown in only one Sinogram, replacing "cǐ" with "zì" ought to bring an enormous impact on a wide sphere of the study of language. First of all, it leads us to the reconsideration of differences between Chinese and Western languages including English. Beyond some comparative studies of the surface structure of Chinese and other languages, more than that, it makes us keep our eyes front on

the methodological problems for revealing the nature and features of Chinese language. As a result, we need to construct a systematic theory for Chinese in a way of showing obviously the differences between Chinese with its basic structural unit “zi” and other languages such as English with its basic structural unit “word.” Receiving benefit of the long and rich history of the study of Chinese classics since ancient times, Xu combines successfully the accomplishments of the study, which includes all of three traditional academic disciplines: Sinograms, phonology and Chinese exegetics, with the absorption of modern linguistic theories developed on the basis of the study of Western languages. Therefore, what is presented in the book by Xu appears another result of the study of Sinograms given a fundamentally new function that has been placed at the center of the structure and grammar of Chinese.

The mode of thinking that we mentioned earlier is also a relevant factor that the theory demands our attention. Since the invention of Sinograms itself embodies Chinese ancestors’ way of thinking, it is inevitably necessary to consider the structure and function of Sinograms from this point of view. It is not difficult for us to find several clues for discussing this subject when we compare insightful studies from different areas. Noda (1974) shows us three traditions of philosophy including schools of thought in the past, ancient Greek philosophy, ancient Indian philosophy and ancient Chinese philosophy, all of which he thinks are influential in that all cultural peoples in the present world virtually have some kind of connection with one of them. With respect to the features of ancient Chinese philosophy, he indicates that it has a great concern for problems of human society such as morality and politics, and that it shows a remarkable tendency towards rhetoric and intuition rather than logic. Interestingly, Noda takes the way of Chinese Zen Buddhism to the theory of *śūnya* in Mahayana Buddhism as the very representative of such features. The Sanskrit term *śūnya* is so complicated that whether English word “emptiness” or “nothingness” it seems to be incomprehensible explaining the concept with the literal sense of the word. We cannot explain it accurately with existential thoughts either. In Mahayana Buddhism all laws and things have been declared to be non-existing. The facts in Buddhistic doctrines suggest that the concept should not be understood in the sense of ontology but be grasped from the phenomenological point of view without trying to find metaphysical meaning in it. In other words, we need to recognize various phenomena as being in the state of emptiness. In Chinese, however, a Sinogram “kong” that means the sky or the air other than nothing or being empty has been always used as the corresponding term.

A study on the mode of thinking of Chinese people from the point of view of Buddhism,

Nakamura (1988) tells us that Chinese Buddhism has been integrated into Chinese Zen Buddhism today, and that Zen (“Chan” in Chinese) is exactly the Buddhism conformed to the mode of thinking and life of Chinese people. According to Nakamura, unlike the interpretation in India, the usage of Chinese Buddhist term “xu kong,” which includes a Sinogram “kong” in it, equates the concept of Buddha nature with a principle or factor in the natural world, probably associated from another term “kong xing,” the translation of Sanskrit “śūnyatā.” We can find that both Chinese terms have a common Sinogram “kong.” Moreover, he has added that the way of association helped people to advance the tendency towards illogicality particularly in the field of Zen Buddhism since the Song dynasty.

Chinese philosopher Feng Youlan explains in his books in (1985, 2011) that while Western philosophy begins with the concept of hypotheses as a foundation using the strict and clear languages, the starting point for Chinese philosophy is the concept of tuition by the concise but implicational language. Comparing Chinese avenue to forming ideas with Western philosophy, he states simply that the manner is not deductive, rather it employs figurative exemplification. We can find easily the function of association in the manner of figurative exemplification in which connects one thing or matter to another. As the result, it attaches much importance to understand the relationship between the individuals rather than unifying them into a certain universal property.

Concerning the mode of thinking of Chinese people, here we are led by these studies to an assertion that on the basis of intuition they achieve new knowledge from what is already known to the unknown utilizing the manner of figurative exemplification in which association plays a significant role. Such strong points as intuition, figurative exemplification and association are all found with other ideas of analogy and metaphor in the Sinogram based linguistic theory. The theory presents similar features from the vantage point of how they came to be significant in constructing a linguistic theory of Chinese language in the sense of various aspects of the structure⁽²⁾. For this reason I propose to make better use of the closer study focusing on the relationship between the mode of thinking and the notion of consciousness which requires indeed a linguistic point of view.

(2) Concerning the relationship between the mode of thinking of Chinese people and the Sinogram-based theory, see Naito (2015).

3. The Sinogram based theory

When we interpret the Sinogram based theory in the concept of association, it seems to be appropriate to consider first the function of “zi” from two points of view, as a basic structural unit and as a composing element of sinographic groups. Although the theory itself is a polyhedron and has different ways to adopt, we need to examine the function of “zi” found between the interface of phonology and meaning with the aim of reconsidering the notion of consciousness from the linguistic point of view. We may note in addition that the theory is here based on the works by Xu Tongqiang including *Yuyanlun* quoted in the previous section. Given the fact that other related works and researches in different fields such as Pan (1997) and Lu and Wang (2008) also contributed to the spread of the theory, comparing those studies would be a helpful clue to a broader understanding of the theory. It is, however, too broad a topic to be dealt with here and could deviate from our principal concern in this section. We might confine ourselves to saying that in the situation where many recent studies dealing with the theory have involved in a better understanding and further developing of the theory, this paper aims at being one of such efforts making better use of the theory for the subject of stream of consciousness.

3-1 A Sinogram as a three-in-one basic structural unit

According to the theory, language is the coding system of reality. Linguistic rules could be recognized as something to project various rules of reality through the basic structural unit of the language. In Chinese language, the rules of word order are motivated by the traditional coding system based on the Chinese cognitive models that perceive objectives in images with analogical inference. For example, a cognitive sense of number in Chinese tells us how it works as the iconicity of the ordered objective world. When counting the number, Chinese ancestors used their fingers in such a way that counts bending each finger one by one to ten and counts more than ten putting a stone, whose pronunciation is the same as ten (*shi*), with fingers added. Thus, fifteen was shown by putting a stone first and five fingers after, fifty by five stones. We can easily find that the order of the stone and fingers is in accord with the basic rules of word order in Chinese language.

We need to reconsider what the basic structural unit for the individual language is and how best to define grammar for each language, both of which we tend to leave on a back-burner since we know instinctively that the matters could wield a significant influence on the

understanding of the whole system of the language. Let us begin by considering the former in that the latter appears to be discussed on the premise of the former. As mentioned earlier, the theory makes it clear that the basic structural unit of Chinese is “zi” and it functions as the basis of the concept of intuition that characterizes the mode of thinking of Chinese people. While representing the concept of intuition, “zi” on the other hand has the properties of a field where a variety of rules are intricately projected. Therefore, “zi” embodies the relations between the Chinese language structure and the thinking mode of Chinese people as the relevant linguistic community.

Calling the structure of “zi” the trinity of form, sound and meaning, Xu indicates that meaning should be the core of the structure and both form and sound are material things to express the core. On the ground of Chinese being a semantic language which is quite different from inflectional languages, there exists a relation of motivation both between form and meaning, between sound and meaning. Since language is to be heard, we find sound the primary quality and form secondary quality with meaning expression that was created to compensate the deficiency of sound. With respect to the structure of syllable, unlike the Indo-European languages, a Chinese syllable shown by a Sinogram is regarded as self-sufficient in the coding function as well as a minimum unit of hearing sense.

When we consider the relationship between the coding system of reality and motivation, the construction of the so called “xingshengzi (semantic-phonetic compound)” offers very useful instances. Attaching a high value to the etymological and systematic studies of “shengxun” or “youwen” by Yang Shuda and Shen Jianshi in the 1930s, Xu emphasizes that the construction of “xingshengzi” is quite significant in functioning as a factor to formalize the coding system with motivation into the surface form. Conversely, the meaning of the surface form consists of a semantic image (*yixiang*) and a semantic class (*yilei*)⁽³⁾. Both concepts originate from traditional thought in China that has been used widely ranging from Chinese medicine to ancient abstract methods. According to the “youwen” theory (theory of the right-hand component of the Sinogram), the fundamental meaning of a Sinogram is indicated by the phonetic element making one group with other Sinograms that contain similar phonetic graph in the component. Xu has recomposed the semantic structure of “xingshengzi” in allocating “sheng” to a semantic root that governs the semantic domain of “zi” with similar sound, and “xing” to a complementary role that gives a specific meaning to “zi.”

(3) Xu (2008) pp.150-164.

We can find the function of intuition in the way of grasping the various figures and shapes of what Chinese people saw, and at the same time also find the function of association that worked in spreading the images over a wide variety of phenomena in the universe that they conceived to be similar. As a matter of logic, the method of “xingshengzi” seems to be almighty in a great demand for creating Sinograms as words, and indeed it played a significant role in the history of increasing an enormous number of Sinograms. Similarly, association employed as the method to correlate images of intuition each other seems to be able to expand its scale without restriction. However, we need to pay much attention to the fact that the phonetic elements not only indicate the fundamental meanings in the construction of “xingshengzi” but bring a framework as a group with phonological affinity to the structure. In this respect, a relation of motivation between sound and meaning should be considered as the systematic feature that the same sinographic family has in common rather than in individual Sinograms. At the same time, it means that the relationship between Sinograms in the same sinographic family cannot operate beyond range of the government of the sound of “zi” shown by the phonetic elements. More significantly for us, it also means that the functioning of association to embody the coding system with motivation into the surface forms through “xingshengzi” remains confined to the range of the sound⁽⁴⁾. It allows us to state that the Sinogram-based theory reveals the significance of association featuring the mode of thinking of Chinese people at the level of the basic structural unit “zi” with restricting the function under the control of sound.

Akiyasu Todo, who made a giant work on the Chinese word families (*zi* as logographic Sinograms) in his *Kanji gogen jiten* (Etymological dictionary of Chinese characters 1965) and *Gakken kanwa daijiten* (A dictionary of Chinese characters 1978), deserves mention. He explicates that the classifiers in Chinese grammar came originally from the particular linguistic habits of Chinese people in the naming schema based on how they recognized the shapes of things, which were similar to the ideas and methods found in word families in ancient times. His etymological analysis of “xingshengzi” based on the Chinese phonological rules and interpretations proves that the phonetic graph found in each Sinogram belonging together under the same family indicates the fundamental meaning, and therefore the phonetic characteristics of the family are abstracted as the typical morph with the fundamental meaning. His idea of “keitai-ki” means a certain phonetic framework by which “xingshengzi”

(4) Xu (1997) pp.282-288.

could be basically separated into groups. Thus, we can understand that without regard for complexly different Sinogram styles, the close relationship between the sound and meaning of “zi” in the same family leads us to the etymological study of Chinese not by the historical tracing to its primitive meanings but through the way of searching logically and profoundly the semantic structure of “zi.”

We might conclude this section by noting that whether from the point of view of the basic structural unit or from the word families, it is certain that both methods attempt to clarify the semantic structure found in the formatio “zi,” and that they also consider the mode of thinking of Chinese people as an important reason for embodying in the linguistic rules including the formation of “zi” as words. With regard to the function of association, greater attention should be given to the point that both methods recognize the sound abstracted from the same group of Sinograms as a certain phonetic boundary to control the effect in the scale and range of association.

3-2 The formation of sinographic groups

The basic structural unit “zi” conveys a syllable and a concept as follows,

One Sinogram “zi” = one syllable × one concept

According to the Sinogram-based theory, this formula was strong enough to hold the system that “zi” contains form, sound and meaning in one conformation as the basic structural unit in Chinese. This composition was, however, gradually disorganized as the language changed and a new lexical unit to express a concept by more than one Sinogram was brought to the system. In particular, the sinographic groups with two Sinograms became popular for enriching the vocabulary in the early history mainly on the grounds of prosodic templates. The new system still prevails in forming compound words of two syllables by combining one Sinogram with another Sinogram. Thus, the formula above could be revised as follows,

Two Sinograms “zi” = two syllables × one concept

According to the theory, compound words that consist of two syllables, which are recognized as the very type of sinographic groups, are generated on the basis of the core-Sinogram functioning as a reference point in forming the group of compounds. There are two paradigmatic formations based on the position of the core-Sinogram. Xu shows us the category of compound words that the Sinogram “bing (soldiers, arms, weapons, etc.)” is used as the core-Sinogram,

1. *biaobing* (mark+soldier, pacesetter), *bubing* (walk+soldier, infantry)...

2. *bingbian* (soldier+change, mutiny), *bingche* (soldier+car, chariot)⁽⁵⁾...

The first group shows the case that the core-Sinogram is located in the back of the compound and the second is the opposite. Each Sinogram in the compound is considered as the projective point to imply various phenomena captured in the deep structure. Therefore, the total of each meaning does not indicate directly the meaning of the word as a whole. The whole meaning of the compound is shown first for grasping two prominent points on the surface form and next for synthesizing through a plane that connects two points in the implicit and suggestive manner. Thus, the theory affirms that the semantic structure of the compounds should be recognized as being composed of a combination of two explicit points and an implicit plane rather than simple gathering of the meanings of two Sinograms. It suggests that we need to interpret precisely the semantic relations between the Sinograms of the compound as well as understanding each meaning of the Sinograms. For this purpose, the traditional manner of figurative exemplification in which connects one thing or matter to another would be a useful clue. As mentioned in the second section of the paper, through the manner Chinese people expressed their ideas of the universe in the philosophy, and more importantly, what was seen throughout a process of the manner was the function of association. Similarly, in the structure of sinographic groups, whether generating or interpreting, we can find the function of association lying beneath the surface.

Concerning the concept of core-Sinogram, we might add another explanation made by Xu (2001) for a better understanding of the structure of sinographic groups. Xu explains that in the case of a group with two Sinograms, the core-Sinogram located in the back of the structure represents a semantic field (*yichang*) receiving restriction and control of the prepositive Sinogram. In other words, the prepositive Sinogram imposes a certain restriction on the semantic field shown by the core-Sinogram and specifies the meaning in the concrete. On the other hand, the one located in the front of the structure represents a semantic feature (*visu*), now restricting the range of meaning shown by the postpositive Sinogram and consequently the semantic emphasis of the structure will be shifted to the back. Xu calls these different structures the centripetal group for the one with postpositive core-Sinogram and the centrifugal group for the one with prepositive core-Sinogram respectively. These two concepts of the structure, however, have no direct link with the concepts of endocentric construction

(5) Xu (2007) p.82. The explanations in the brackets were added by the current writer for showing the basic meaning of each Sinogram.

and exocentric construction used in the works of Bloomfield. Rather, it seems to be understood through the approach of semantic classification.

Let us recall the hyponymy and meronymy shown by Halliday (1985). He has explained the classification of tree as follows⁽⁶⁾,

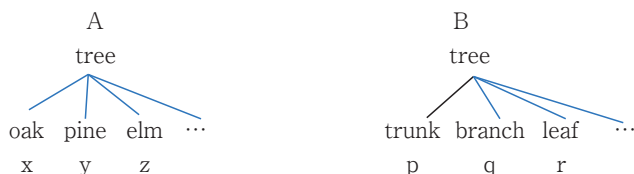


Figure 1

The classification A on the left side shows the tree divided into general subclasses while B on the right side shows another subclassification in which such words as trunk and branch share a common feature in terms of parts to the whole, that is, tree. Halladay emphasizes that there is no definite boundary between the relationship A and B in that one word which belongs to the category A could be a member of category B.

Let us transform Figure 1 into Chinese.



Figure 2

Obviously, both the classifications show similar relationships to the ones in English, though it does not mean the botanical equality between "oak" and "xiangshu." When we observe the Chinese figure focusing on the word "shu" we find that the word is used repeatedly in both classifications. The figure could be reshaped as follows,

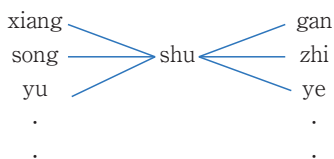


Figure 3

(6) Halliday (1985) pp.311-312. The classificatory alphabets were changed from a and b to A and B by the current writer.

Figure 3 shows the relationship between A and B in Figure 2 from side to side putting the word “shu” at the center. Unlike English words, because of its particular manner of forming the structure of compound words Chinese figure in which the word “shu” is placed at the center seems to be quite natural and easy to understand. This is exactly what Xu advocates with the usefulness of the concept “core-Sinogram.” What is of interest is the fact that we find a similar figure in Xu (2001) where he introduced the structure of sinographic groups with the core-Sinogram “tian” as the following⁽⁷⁾.

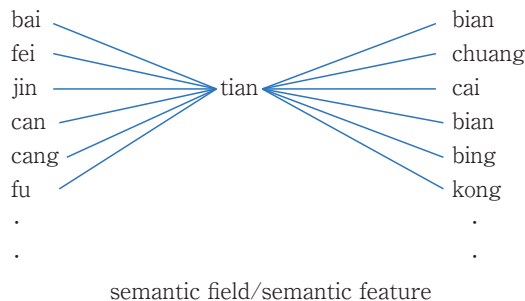


Figure 4

As mentioned earlier, two different structures of the centripetal group and the centrifugal group are formed with the expanded possibilities of developing lexical association with the core-Sinogram as the prepositive or the postpositive in the structure. According to the theory, a certain stretch of the structure of sinographic groups could be followed by such longer units as phrases, clauses and finally sentences. The process of completing a sentence structurally, however, presents a huge difference from Western languages, because of the traditional view of sentences found in *Wenxin diaolong* (The literary mind and the carving of dragons) by Liu Xie in the fifth century that regarded a sentence as being brought to completion by Sinograms. Since the theory aims to advance such an idea of sentences, certain problems arise, in particular, the essential and troublesome problem of how a Chinese sentence is defined. To discuss the problem being beyond the lexical level, we should take the point of view of discourse that Xu (2008) explores in the part of “expression” following the part of “structure,” which suits our principal purpose of obtaining further insights into the functioning of association, too. Before moving to the next subject, let us confirm here that the method of achieving knowledge in the universe found in Chinese philosophy had been similarly employed

(7) Two semantic relations of the field and feature were added by the current writer on the original figure.

in the way of forming Sinograms as the basic structural unit of Chinese language and also has been continuously used in generating sinographic groups, all of which substantiate analogical reasoning on the basis of association in the close relationship with mode of thinking of Chinese people.

4. From the level of structure to the level of expression

According to the Sinogram-based theory, changing the level of approach to Chinese language from the structural level to the expressional level means the change from static analyses of structures of the language to grasping directly its dynamic features. We need to clarify such concepts as being static and dynamic used for referring to the relationship between multidimensional approaches to language. As we have previously seen, the theory makes it clear that language is the coding system of reality. This applies to the level of expression as well as the structural level of Chinese in that each Sinogram created as the coding system of reality forms sinographic groups as larger units and further the units composed of a series of sinographic groups enter directly into the category of expression without requiring the process of realization. Thus, all the practical sentences in Chinese are regarded as being in the category of expression, which have a functional role in realizing the structural rules in a flexible and effective manner. Xu (2008) says that the sentence in the Indo-European languages is for both structure and expression while the sentence in the Chinese language is for expression only. In other words, unlike the current linguistic approaches in which morphology and syntax are followed by discourse analysis, the theory does not employ the approach of syntactic structures to connect the two levels of structure and expression.

Xu (1997, 2008) explains the features of Chinese sentences using the framework of Topic and Comment, not the prevailing framework of Subject and Predicate which is used for pedagogical purposes in Chinese language, too. He characterizes Chinese sentences as open and fuzzy. First, it is based on the unconstrained flexible relationship between Topic and Comment. The framework of T-C places importance on the informative function rather than formality. Unlike the framework of S-P in which a sentence is constructed by distributing inflectional words according to syntactic requirements, a Chinese sentence in the framework of T-C could be expanded freely without changing forms of a word. Secondly, the functions such as topic-chain and a certain type of comment that is established by synthesizing the preceding T-C as a whole also contribute to the expansion of a sentence⁽⁸⁾. Thirdly, since defining the completion of a sentence is difficult the concept of a sentence is logically fuzzy, which might give a valid

reason for analyzing Chinese sentences from the point of view of discourse. Indeed, as some researches on Chinese sentences tell us, a simple sentence, for example, NP₁+VP+NP₂, which is often shown as an ideal one for explaining the grammatical structure of a sentence, seems to be rare in actual texts. Sentences with a series of verbal constructions or sentences with NP₁+VP, VP+NP₂, and VP are found instead. We find that Chinese discourse should not be considered as merely the addition of simple sentence constructions. At the same time, we need to pursue varied approaches to discourse analysis from new and comprehensive points of view. It is hoped that this section for understanding the two levels of structure and expression as a unity focusing on the function of association will be one of such efforts.

Let us begin by considering what we can see when applying the forming process of sinographic groups examined in the previous section to discourse organization.

Ichiro Sato explains the characteristics of Chinese ancient prose in his *Chugoku bunsho ron* (1988). He emphasizes the close relationship between expression characteristics in ancient prose and the nature of Chinese language, and says that two remarkable aspects of ancient prose, suggestion and briefness are definitely based on the linguistic nature itself. Further, he stresses that there is no language like Chinese in the capability of suggesting only the top and leaving the rest of content unsaid, which depends on the interpretation of readers. Such expression manners as writing with a concise style and writing only the top were, at the same time, important qualities and abilities requisite for writers in ancient times⁽⁹⁾.

Sato's remarks remind us that there are similar features found in the process of generating or interpreting sinographic groups which has been examined in the previous section. We have found there that the whole meaning of a compound word is grasped first by two prominent points on the surface form and next synthesized through a plane that connects two points in the implicit and suggestive manner. In such a process, the method of association that Chinese people share through their knowledge and experiences surely works in connecting two explicit points each other. Moreover, the similarities between the structure of sinographic groups and the manner of writing demonstrate that there is no disconnection between the level of structure and the level of expression, in other words, whether the static domain or dynamic domain of Chinese language, certain common approaches could be adapted on the basis of the Sinogram based theory.

(8) Naito (2020) discusses the topic-chain found in Chinese texts from the point of view of Sinogram-based grammar.

(9) Sato (1988) pp.29-34.

When we assume that the nature of Chinese language itself causes the peculiarity found in ancient writing, then the language based observations could be extended to modern literary style, too. And indeed, it appears to be the case that we find many various expression forms to suggest the top and leave the rest in contemporary writings including Wang Meng's novels.

Let us try to read some Wang Meng's novels from this point of view, in particular, the works that have been interpreted in relation to stream of consciousness. In terms of the manner to connect a point with another point, both of which are explicit, Wang shows us many instances. For example,

自由市场。百货公司。香港电子石英表。豫剧片《卷席筒》。羊肉泡馍。醪糟蛋花。三接头皮鞋。三片瓦帽子。包产到组。收购大葱。中医治癌。差额选举。结婚筵席……

《春之声》

This is a passage from *Chun zhi sheng*. The main character Yue Zhifeng, who has returned to the country after the foreign assignment, has got on the crowded freight train where passengers are chatting and gabbling. The paragraph above is the description of the words that reached his ears among the noises. As we see the paragraph consists of noun phrases without any words to indicate the semantic relations between them. Although they do not have the structure of sentence from the syntactic point of view, each phrase exists independently because of periods between the phrases. Like other languages, putting a period means the sentence comes to end in Chinese, too. Therefore, those noun phrases could be recognized as independent sentences despite lack of sentence constituents. Wang's way of punctuating, however, shows us unique features in terms of ambiguity between periods and commas. When reading his works, we often find it difficult to understand his notion of unit of sentence. It would turn out to be wrong if we try to decide the end of a sentence by being satisfied with sufficient sentence constituents. We encounter many occasions on which a sentence with sufficient elements does not finish and unfolds continuously with commas. Needless to say, Wang is not the first writer who employed such a method of punctuation. On the contrary, that is traditional punctuation itself in that an uncompleted sentence in the sense of the writer's intention or feelings only makes a pause, which is shown by a comma at the present day, being followed by a sequence of sentences until the utterance has completed. Traditionally, the sentence to be made a pause is called "dou," on the other hand, the sentence to be finished is "ju." Since we find not only "judou" but also "zhangju" in Chinese classics, we

may refer to the words “zhang” and “ju” from the terminological point of view. Although both “ju” are shown with the same Sinogram, “ju” in “judou” means a completed sentence while another “ju” in “zhangju” means a pause to make a sentence remain unfinished. Historically, the term “zhangju” was used earlier than “judou” and there were times of the mixed and overlapped use as found in *Lotus sutra* translated by Kumārajīva (344~413), in which both “zhangju” and “judou” appeared in a similar meaning⁽¹⁰⁾. It is well known that a Tendai monk, Zhan Ran (711~782) wrote clearly the distinction between “ju” and “dou” in his book *Fahua wenjuji* (The supplement to *The words and phrases of the Lotus Sutra*). According to him, “dou” should be recognized as making a pause for convenience in reading the Sutra, while “ju” as showing the completion of intended meaning. Moreover, his distinction had a profound influence on the terminology, and therefore, it is understood that “judou” became general in the literature after the Tang dynasty rather than the previous term “zhangju.” Wang’s sentence perception appears to take over from such traditional concepts and methods in Chinese writing.

Let us return to the passage above. When we take the position that the semantic structure of the paragraph is similar to that of sinographic groups in terms of a combination of explicit points and implicit planes between them, we need to take into account the effect of association, too. Naturally, we expect that the function of association at the level of expression will serve more dynamically as an incentive than that at the level of structure. The writer expresses a stream of narration rather than a stream of consciousness in front of the readers in the way of connecting scenes, phenomenon, and images one by one. Then the vast expanses of association will be inspired in the readers. The spread of association is significant for them in that it functions not only to relate the points shown by the writer but to inspire them to use their own sensibility in absorbing and developing associative dynamics occurred by each point. It is illustrated in Figure 5. The circles of A show the radiated network of associations in the mind of each reader.

As Wang himself revealed in his autobiography in 2007, the phenomenon and images being shown by noun phrases in the paragraph are basically based on the experiences he had at the end of the 1970’s. More importantly, the readers also associate such phenomenon and images with their own feelings and experiences. In other words, the subjectivity of readers intervenes in the context of text in the method that the multiple roles of association work more

(10) Takakusu, J. and Watanabe, K. (eds.) (1960) *Saddharma-puṇḍarīka-sūtra*, p.32. It uses the Sinogram “逗” for “dou”, and the note says that another Sinogram “讀” was found in the Ming edition.

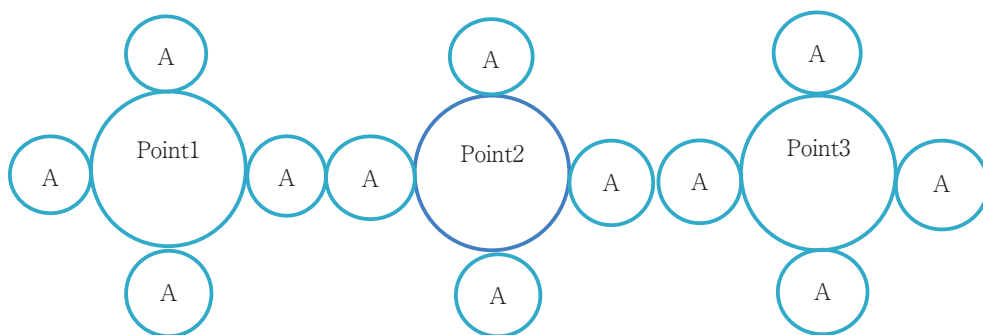


Figure 5

dynamically at the level of expression than the level of structure.

The explicit points in the semantic structure shown by the writer do not necessarily consist of noun phrases as seen below.

然后是通信、打电话、见面、散步、逛公园、看电影、吃冰棍和冰激凌。他和海云在一起。
然而主要的并不是公园、电影和冰棍，主要的是政治课，是海云提问和他进行解答、辅导。
《蝴蝶》

This is a passage from *Hudie*. The main character Zhang Zhiyuan meets a wise and lively girl named Hai Yun, who marries him later. The passage tells us how they knew each other and became friendly through their date. The writer Wang uses here several verb phrases to write down a sequence of dates as the points. These phrases, however, function not as verb phrases but as noun phrases in the sentence. The reason for that is mainly by the syntactic rule with Chinese copula “是”, which makes the following verb phrase a noun phrase in the sentence. Therefore, the writer's intention seems to express a flow of events conceptualizing specific actions in “是” sentence. Another aspect we need to give greater attention is that such events, to a certain extent conceptualized phenomenon, are put in chronological order in the sentence being followed by additional but important explanations of the events. Since the chronological order is in accord with the principle of temporal sequence in Chinese syntax and discourse, the flow of events shown by the writer leads the readers to another flow of association without confusion, and at the same time, that ought to contribute toward following the story line with ease. Thus, the writer seems to make better use of the function of association in his narrative structure.

Let us then consider another passage that we find rather bewildered.

夏天。洁白的短袖衬衫。两根宽带连接着蓝色的裙子。四五八三，她们学校的电话。拨动字盘，然后电话机里传来怯生生的声音。接电话的人不问也知道谁打的。洁白的身影在眼前一闪。什么，她也到了山里？在哪个公社，哪个大队，哪个村子？原来那些传闻都是假的，原来你还在，你不要走，不要死，让我们再谈两句。平反昭雪的通知你怎么没有拿到手？四五八三，怎么没有人接电话？咣咣，把电话机砸坏了。哭声，是我在哭么？囚徒，自由，吉姆车在王府井大街奔驰。软席卧铺车厢在京汉线上行驶。波音飞机在蓝天与白云之间飞行。上面的天比宝石还蓝。下面的云比雪团还白。又关闭了一个发动机。枣落如雨。弹飞如雨。传单如雨。众拳如雨。请听一听我的心脏。请给我一瓶白药片。请给我打一针。是的，报告已经草拟，明天发下去征求意见。

《蝴蝶》

The style shown in the passage above from *Hudie* certainly arouses our interest in relating it to the methods of Western stream-of-consciousness. Surprisingly, the passage has received little attention in the studies of the influence of Western stream-of-consciousness on Wang's works. It consists of such complicated factors as portraits with noun phrases, telephone numbers, talking, crying, and soliloquy. Except for a time word found at the beginning of the paragraph, there are no clues to show the circumstances of the scene and its temporal ordering. The readers will be confused trying to make sense of the plot at least by two reasons; one is the difficulty in following the chronological order of the events, which is due to disaccord with the principle of temporal sequence in Chinese, and the other is the failure in maintaining the topic-chain that connects each topic of the sentence in the paragraph, whether it is explicit or implicit, to control consistency of the discourse. Given the Topic-Comment framework of Chinese sentence based on the Sinogram-based theory, the topic of a sentence should function as a beginning of the flow of information by presenting the known information for the readers. They will be able to follow the flow of information with the help of their association. The writer here, however, seems to present the topics inappropriately on purpose. The paragraph shows us an intentional incoherence in the arrangement of the complicated factors without regard to the temporal ordering and the flow of information.

What can we find then when we interpret the paragraph narrowly in line with the writer's intention, which may be a parallel procedure with the analysis of Western stream-of-consciousness novels? How far is the scene described in the paragraph from the readers' association? Although we mentioned earlier that there are no specific clues of details in the paragraph, that does not mean the scene has been written in the air. A careful look at the

context surrounding the paragraph suggests that the scene has happened in the dream of Zhang Siyuan himself. Telling the readers the situation of his first night since returning to the village after the promotion to communist leadership, the writer seems to set the framework of a sequence of dreams including the paragraph above. We find that an apparently exposed scene before the readers without any caution, as a matter of fact, plays a key role in constructing the situation under the control of the writer. We can also find such an intentional arrangement in the instances of red dates and bullets, both of which are shown in the four phrases of four-Sinogram structure including a Sinogram of “rain” toward the end of the paragraph. The writer, certainly, leads the readers to interpret them in the context of a chain of dreams by using such words as “a rain of bullets” and “the red dates of good fortune” in the previous paragraph. As the title of the novel reminds us, perhaps the writer aims to lead the readers to a bigger picture of butterfly motifs that originate from the story of the butterfly dream by Zhuang Zi in the Warring States period of China.

Even granting that the interpretation discussed above will be worthy of consideration, it could be undeniable for the readers to puzzle their heads over the writer’s intention compared with the two passages shown earlier. Although the readers might accept the scene as part of the dream implied by the writer, hearing sounds and voices in an abrupt manner could strongly influence their perception, disrupting the balance between the writer’s control and the readers’ association. Since the readers expect that not only following the writer’s intention by way of lead to a certain motif but their subjectivity is also allowed to participate in the act of reading, their great confusion could be easily imagined. It appears that the writer would restrict the readers’ association in a bolder way in this passage than the two passages cited previously. We might note here the necessity to examine how the writer restricts the readers’ association extended in the reading experience. Before discussing the problem further, the concept of association from the writer’s point of view is worth considering, even if it does not provide a final answer. Fortunately, a prolific writer Wang Meng has explained his thoughts on association in his works of the 1980’s.

5. The theory of association by Wang Meng

It was in *Guyanyu yishiliu de tongxun* (1980e) that Wang used a phrase “ziyou xiangxiang (free imagination)” for explaining the concept of association. In the answer to the question of the methods of stream-of-consciousness novels, he says that he recognizes the method of association as particularly significant, and that it is equivalent to a kind of rhetoric “xing” in

Chinese classics. With the consistent respect for the role of association found in the history of Chinese literature, Wang emphasizes that the reflection of association should be recognized as free imagination of the human mind rather than inference, judgment, or memory. According to him, the actual materials are newly recombined through the associative recognition and make a kaleidoscopic figure in all directions. The figure apparently spreads discretely without control, as a matter of fact, inevitably, it will be internally and harmonically integrated.

In another essay of association titled *Guanyu chun zhi sheng de tongxun* (1980f), Wang explicates the meaning of “being internally integrated” using the term “yishu lianxiang (art association)”. He provides a clear message that what he calls the art association for his methods is completely different from the Western stream-of-consciousness, revealing that he had the concept well before reading any such novel. In particular, he tells us that he considers his methods as a necessary result of his sense, thoughts, and his own life rather than being affected by exogenous forces. Emphasizing the vast scale of association by saying that it radiates luxuriantly as blooming in the sky, on the other hand, he has not forgotten to show its restriction. He says that after all such radiated associations will be converged in the mind of the main character of the story. We find that whether it is free association or art association it could not expand without any restriction. We also find that the state of being internally integrated is caused by the mind of main character of the novel, which functions at a specific time and place controlled by the writer. Concerning the subject of understanding the reflection of association on the basis of life, Wang discussed again in his *Wo de wenxue zhuiqiu* (1996). In the book, showing his view that features of the stream-of-consciousness have been found in the poems of Li Shangyin (812-858) in the Tang dynasty and a masterpiece of Chinese literature in the Qing dynasty, *Hong lou meng* (Dream of the red chamber), Wang defines the concept of association based on the thoughts and experiences of a person who is certainly living now. His adherence to life, one’s whole life, which seems to be a characteristic of his style of writing, gives us little room for arguing the concept from the point of view of technical skills that may float through the writer’s mind while writing.

Unlike the two essays mentioned above, *Xue de lianxiang* (1979c) is the one that Wang discussed the concept of association from the point of view of a reader. He has presented first a prose poem of Lu Xun titled *Xue* (Snow) as the specific example for discussing the concept. According to Wang, the subject of the poem has been understood that Northern snow represents the rule of the northern military clique and Southern snow represents the southern revolutionary army, and that the snow of the north and south represents the political situation

of the north and south. He criticizes such a view for its primitive association with the azimuth direction and for finding the allegorical meaning of the political situation at the time, saying the simple concepts of direction have no way to explain the features of the image shown in the poem. Although he admits that the image not only shows the writer's sensibility and experiences but arouses the readers' association based on their experiences, he daringly attaches much importance to adherence to the features of the image. Therefore, while he agrees to associate the white snow in Jiangnan in which Lu Xun himself spent his childhood with beautiful, pure, but fugacious childhood and youth, and further with something pretty, dazzling, moist, but ephemeral, he is skeptical about the idea of associating the snow with the revolutionary army in Jiangnan. He dismisses it as impossible, and argues that readers cannot find any sign of destroying the great powers and eliminating the military clique from China in the image of white snow in Jiangnan described in such a way by Lu Xun. Wang's firm belief to one's real life in writing confines the readers' association within a certain range established by the writer, whether it is regarded as free imagination or art association. The close relationship between the image, which is also firmly related to the life and experiences of the writer, and the readers' association that Wang regards as desirable from the point of view of a reader similarly seems to be a restriction that he considers as the nature of association.

6. A writer's control over the readers' association

Let us return to the interesting question mentioned in the fourth section following Wang's possible motivation to intervene the readers' association functioning as subjectivity. We need to examine how he makes effective use of it in his works, for despite his emphasis on the attachment to the image his control over the readers' association is so complicated that we cannot readily deal with. We will begin by returning to the passage cited previously and reading it from this point of view. As described in the fourth section, the second passage from *Hudie* confuses the readers by discontinuously-arranged scenes. Compared with two other passages cited in the same section, this passage is clearly set in a way that is not consistent with traditional art of rhetoric. The writer has described about what happened to the man Zhang Zhiyuan without coherence as if reflecting his disorganized thinking. In particular, the method of skipping from one topic to another dizzyingly attracts our attention. We also find that the writer uses various sounds and voices for changing topics. The effective use of onomatopoeia appears to give subjective meaning to the context in that structural rules do not apply to the individual use of onomatopoeia in expressive sentences.

Zhang utters suddenly. "What, had she come to the mountain, too?" "Which commune was she in, which brigade, which village?" "Actually, all of the rumors were false." "You are alive after all." "Don't leave." "Don't die." "Let's talk again for a while." "Why didn't you receive the notice of your rehabilitation?" "Why doesn't anyone answer to the phone?" And suddenly other sounds follow. *Guangguang* (an onomatopoeic word for the sound that the telephone has been smashed). Sobbing. "Am I the one who is crying?" Zhang utters again. "Please listen to my heartbeat." "Please give me a bottle of pills." "Please give me an injection." "Yes, the report has already been drafted, I'll send it to the lower branch tomorrow for soliciting comments." All of these are heard unexpectedly in one paragraph.

It seems that we need to be sensitive to what such sounds and voices could cause to the readers with their association extended in the act of reading. The readers cannot be ignorant of them when expanding their own association according to the unfoldment of the story. Being annoyed by unexpected sounds and voices, the readers who have already had difficulty in connecting disorderly-delivered sentences may stop expanding the network of associations. More than that, the readers could be forced to return to the specific situation in which sounds and voices have been uttered. That means that the readers are required to witness the events occurring right before their eyes. They are expected not only to witness but to experience the scene in the same manner as the characters in the story. To make it clearer, we might refer to the change of the readers' role in relation to the function of association. The readers' association here does not function simply to generate a meaning or interpret a meaning, rather, functions dynamically to witness and experience the situation of communication. These things appear to be controlled by the writer, in other words, we observe the writer's tactical maneuver to control the readers' association in the reading. Within certain limits, therefore, it can be said that the writer recalls the readers' consciousness to the circumstances in the story, requiring them to experience with the characters rather than staying on the sidelines.

As far as Wang's style is concerned, we might note that the writer's control over the readers' association should be regarded as an expectation for the dynamic act of reading, which is possibly based on his thoughts of association established with the firm principles of life and experiences. With respect to the issue of this section, researches for various works are still needed in order to obtain a broader understanding of how writers attempt to control the function of association in their works. From the linguistic point of view I would like, finally, to call attention to making better use of the Sinogram-based theory as the synthesis of two levels of structure and expression of Chinese based on the mode of thinking of Chinese people.

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