

Building Experiential Teaching Content through the Perspective of Regression Standard of Living - Character Language in Depth Reading Strategy of Character Language in Biography

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Abstract: Historical literature has both the nature of history and literature. The content is vast, the thoughts are rich. Plus, it has many values such as literature, history and philosophy. They also have accumulated a profound national culture. Various language teaching materials in the basic education stage are often carefully selected from the classic biography and the quality is fruitful. Learning these works while understanding history can enhance students' "construction and application of language", "development and promotion of thinking", "appreciation and creation of aesthetics" and "understanding and inheritance of culture" as core literacy has important meaning. However, there are misunderstandings in the teaching content of current historical works such as the teaching of historical essays, the narration of narrative analysis, the interpretation of historical reading, the lack of literary aesthetics, the analysis of facial analysis, the labelling and other errors directly lead to a boring and less interesting classroom teaching of historical works. Therefore, classroom teaching is difficult for students to produce affinity in Chinese history literature^[1]. The classroom teaching of historical literature urgently needs to return to the regression standard of living in order to restore the historical life situation and construct experiential teaching content. Thus, only in this way can it be possible to build a foundation for understanding and let students walk into historical works. This article takes an excerpt from the "Records of the Grand Historian•Xiang Yu Exposition" in the "The Feast at Hong Gate" which stated, "he calls for me, a brotherhood was form" as an example, how

to appreciate the character language by restoring the historical life situation with a life perspective.

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The language of characters in biographical literature plays an important role in shaping characters, plot structure and performance themes. Students are able to develop language appreciation ability as well as innovative ability^[2]. This sentence, "he calls for me, a brotherhood was form" explained that when you called him in for me, I should treat him with the courtesy as my brother. This sentence proved the richness in content. It showed Emperor Gaozu of Han, Liu Bang's personality characteristics and also the characteristics of Xiang Yu from the side contrast. Thus, revealing that the tragic essence an ambitious Xiang Yu generation as a character tragedy.

Firstly, this sentence expresses Liu Bang's calm and eagerness to get rid of the predicament; it highlighted Liu Bang's old-fashioned and ability to bend and be good at buying people's image.

Grasping the opportunity, it is clear that Liu Bang is old-fashioned. Hearing Xiang Yu will attack himself the next day, Liu Bang was shocked but did not make a huge mess out from this; hearing that Xiang Bo and Zhang Liang were after life and death Xiang Bo immediately rescued Zhang Liang. Especially in this case, it was obviously private and irrational, but he

will not refuse any request from Zhang Liang. The rich social experience allowed him to seize this opportunity and use Zhang Liang to match the bridge. Plus, by knowing that Xiang Bo was born in the old aristocracy of the Six Kingdoms, he served the courtesy of the elder brother and served Xiang Bo, thereby satisfying the psychological requirements of Xiang Bo. Moreover, he became an alliance with his relatives and a lobbyist of his own, thereby strategically and calmly deal with this crisis, which shows that he is old-fashioned. He has a mindset of wanting, must and should be. It is indicative of the sensibility and rationality; this shows that Liu Bang's affairs are based on the persecution of the situation, and it is clear that people have to bow their heads under the roof; in terms of reason, they are respectful and grateful to Zhang Liang. Old and sophisticated, can be flexed and stretched.

The expression of killing two birds with one stone shows that Liu Bang is good at buying people's hearts. One of the given: "Him/Majesty/Lord/Ruler" in the feudal era refers to emperors, princes, etc., and is extended to the respect of human beings, equivalent to "You (formally)". Liu Bang who started on the street, ignorant and incompetent, has always despised Confucianism. Once used follower of Confucian's hat as a urinal pot to insult Confucianism. As Liu Bang sees a woman twins, he made the two women to wash their feet with it. Thus, it shows that Liu Bang is not a gentleman, but when he uses the words of honor to call Zhang Liang, making Zhang Liang to show a great feeling of emotions. Secondly: Zhang Liang was born in 250 BC while Liu Bang was born in 256 BC. This proved that Liu Bang was older and expected to be more skillful than Zhang Liang. However, proven that not as professional as Liu Bang, Liu Bang's "I have a brotherhood" implies that he is against Zhang Liang as it has always been "brotherhood." In addition, in order to convey this meaning to Zhang Liang, he did not compare himself with Xiang Bo, but let Zhang Liang compare with Xiang Bo by using words to buy people's hearts, it is no doubt that Liu Bang society is so united.

Secondly, this sentence contrasts the characteristics of Xiang Yu in the strain and his political naive image. Biography and historical narrative are the core of a person's characteristics while others are just serving him. Liu Bang is old-fashioned, good at buying people's hearts and politically sophisticated. This contrast highlights Xiang Yu's pure innocence. Uncle to Liu Bang, Xiang Bo spread a good word for Liu

Bang, which made Liu Bang to have no doubt. He trusted in his uncle's words and was too easily to fall for the angle for fame with just a word "righteousness", thereby behaving like a tiger returning to the mountain. In other words, such as using a good stack of cards to play a bad move, completely without any dominance, resulting in turning military offensive into a defensive mode. Moreover, with the face of Liu Bang's hypocrisy and copying rhetoric, it does not only cause a suspicion of conspiracy collusion, but also proved a clear relationship between him and Xiang Bo. Thus, proving that Xiang Yu does not have a political capital. Besides lifting the warning, he felt guilty and betrayed by his own thoughts, resulted in him feeling shamed of the public with the statement: "The king has not responded," making him embarrassed to answer Fan Kuai's question.

Finally, judging from the performance author's evaluation of Xiang Yu's justice, it has implied a main theme. Plus, in the contrast with Liu Bang, Xiang Yu's innocence is not worthy of the world's affairs. Reflecting from another angle, he does not understand that the overlord industry is not only about levying the world, but also about gaining people's hearts. At the end of the "Records of the Grand Historian•Xiang Yu Exposition" in the "The Feast at Hong Gate", Sima Qian summed up the merits of Xiang Yu's life: "self-proclaimed and strive for his own wisdom without mastering ancient, the industry of overlord, greed for power." This evaluation focuses on the self-sufficient side of Xiang Yu's character. Thus, this is the reason that led to his ultimate failure. This self-confidence comes from his arrogance of personnel as human beings; therefore, he is coping with the lack of contingency.

In other words, to appreciate such rich connotations, we must restore the historical life situation from the perspective of life.

Firstly, we must remove the language of words, techniques and unusual parts by analyzing the surface and implied meaning of the characters. Secondly, use this to figure out the character's situation and then analyze the character. Addressing "Lord" respects the man, Liu Bang calls "Lord" to Zhang Liang and the meaning of respect is soaked in the heart of the cage; "to have" is a must, a necessary desire, respecting Xiang Bo is a reasonable yet under forceful circumstance; asking for "comparing age with the Lord" instead of "comparing age with me", it is intended to introduce

Zhang Liang as a reference object and express his respect as well as expectation to Zhang Liang, eventually inadvertently win Zhang Liang.

Secondly, vice versa by including the use of language back into the context and analyze the surface meaning and implied meaning of the character language. Then, use this to try to figure out the character's situation and analyze the character's personality. The social background of this big context was implemented after the Battle of Julu. Xiang Yu was as powerful as a rainbow and people dare not look up. Liu Xiang's army in contrast was 100,000 to 400,000, and the army was disparity. The context above is: First, Liu Bang heard that Xiang Yu's army was about to be killed the next day. Under the shock, he still did not forget to ask the help and source. In Zhang Liang's answer, he undoubtedly grasped Xiang Bo as his own black knight and voted for his good, just like a brotherhood. Second: "Zhang Liang was not forgetful to listen, and it became my thought that I was speaking to Zhang Liang." In this sentence, as Zhang Liang heard Liu Bang's respect towards him, he could not avoid affording to offer one's life in sacrifice in that situation. Just like using one stone to kill two birds. This training of human feelings, insight into human nature, can be said as old-fashioned.

Finally, considering the style, in the height of the article's main purpose to try to figure out the role of the character language. Then, explore the situational psychology of the author's writing. The language, structure, ideas, content, image, etc. of an article from the form to the content of many elements are subjected to serve the main purpose. The author will choose the best style to express his or her purpose. Stylistic and subject matter, the two are similar to the relationship between shoes and feet. Just as Mr. Qian

Zhongshu said: "If the shoes form a foot, the feet also form shoes." In this case, we can explore the subject of the text according to the stylistic features^[3]. This article is a biography of a character. The master behind is Xiang Yu. Xiang Yu is the person who writes the author's intention of writing and is the subject. Then, the appreciation of Liu Bang language only stays at Liu Bang himself, and he loses the height of the subject. In this way, we must explore the role of Liu Bang as a secondary figure. In the performance of the main character Xiang Yu, is it the main line or the contrast? Is it praise or criticism? Secondly, this biographer is to put the character in the event. Therefore, the article will have a plot and then the appreciation of the character's language. Plus, but also its role in the plot structure, point, echo, pave, total, summarizing, supporting the development of the plot and promoting the development of the plot. Thus, these angles can all be considered.

As conclusion, whether it is character language, literary style, elegant or simple, it returns to the horizon of life. This builds experiential teaching content which can bring readers aesthetic pleasure, allowing people to find reading interest; endless aftertaste, which allows students to enter a history literature and to be enlighten with the classics.

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