

TITLE

THE STYLE OF LAO SHE AND MODERN CHINESE

A Study of Lao She's Literary Language in his Fictional Works

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ABSTRACT

The works of Lao She have inspired many people from all over the world to carry out research into different aspects of his life. However, to date, the study of Lao She's literary language has been largely neglected in comparison to the large volume of work that has been dedicated to other aspects of his writings, so there are still gaps in the study of his literary language.

This present research provides a detailed analysis of the nature and development of Lao She's literary language style, and of the unique linguistic characteristics of his works over the thirty-seven year period of his writing career. The distinctive features of the literary language he used in his novels are identified and classified in the following categories through a thorough investigation based on a large amount of selected language data. These are the usage of (1) spoken language, (2) the Beijing dialect, (3) classical Chinese and written language, (4) English and unconventional language phenomena and (5) his distinctive modes of expression, on which no previous research has been carried out. In addition, this research also provides evidence of the development of Lao She's literary language through different historical periods by using charts and statistics which have been produced by the present writer.

Lao She's literary language developed with the changes in society around him in China. The pattern of this development reflects the reality of modern Chinese language development: from classical Chinese to the vernacular, and then to the normalised Chinese common language. The Beijing dialect in Lao She's works is not solely the property of the Beijing citizens in the stories. From the usage of classical words to lexical items of written language, Lao She had his own theories on which he based his choice of words. He always consciously used his literary language in order to widen his readership. He regarded the adoption of a foreign language style in the modern Chinese written system as a way of helping the development of the Chinese language. The proof of this lies in the discovery of a large amount of language data which has an English language style and the lexical items which cannot be found in Chinese dictionaries.

SOME KEY TERMS

The terms in the following table will appear in the analysis, charts and statistics in this thesis.

Word in <i>Pinyin</i>	Character	English translation	Abbreviation
<i>Baihua</i>	白话	Vernacular (In the analysis in this thesis, <i>baihua</i> refers to the vernacular used in the 20 th century, but not that of the Ming and Qing dynasties. see 1.5 for more details)	
<i>Beijinghua</i> <i>Beijing fangyan</i>	北京话 (北京方言)	Beijing language, Beijing dialect	BJH
<i>Beijing fangyanci</i> <i>Beijingci</i>	北京方言词(北京词)	Words from the Beijing dialect	BJC
<i>biaozhunhua yuyan</i>	标准化语言	Standardised language	
<i>Biaozhanyu</i>	标准语	standard language	
<i>Fetyiban</i>	非一般	Unusual expressions	FYB
<i>Guanhua</i>	官话	Official language (see 1.6 for details)	
<i>Guoyu</i>	国语	National language (see 1.6 for details)	
<i>(Xiandai) Hanyu</i> <i>guifanhua</i>	(现代)汉语规范化	Normalisation of (modern) Chinese	
<i>Kouyu</i>	口语	The spoken language	KY
<i>Kouyuci</i>	口语词	words from the spoken language	KYC
<i>Nanfang fangyan</i> <i>(Nanfanghua)</i>	南方方言 (南方话)	southern dialect	
<i>Nanfang fangyanci</i> <i>(Nanfangci)</i>	南方方言词(南方词)	words from the southern dialects	NFC
<i>Ouhua</i>	欧化	Europeanised	OUH
<i>Putonghua</i>	普通话	Common language (see 1.6 for details)	
<i>Shumianyu</i>	书面语	Written language	SHMY
<i>Shumianyuci</i>	书面语词	words from the written language	
<i>Weijianci</i>	未见词	words which cannot be found in dictionaries	WJC
<i>wenxue yuyan</i>	文学语言	literary language	
<i>Wenyan</i>	文言	classical Chinese	WY
<i>Wenyanci</i>	文言词	words from classical Chinese	WYC
<i>xuexi ziliao</i>	学习资料	Materials used for the study of Lao She	
<i>Yinghua</i>	英化	Anglicised	
<i>Yuyande biao zhun</i>	语言的标准	The standards of the language	

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TITLES OF THE TEN LITERARY TEXTS ANALYSED IN THIS THESIS

The following two tables show the titles of the ten novels (*Pinyin*, Chinese characters and English translation) and give the following information: year of writing, year of first publication and the bibliographical details of the version of the text that has been used in this research.

	Title in Pinyin	Title in Chinese Character	English Translation	Abbreviation
1	<i>Lao Zhang de Zhexue</i>	老张的哲学	The Philosophy of Lao Zhang	<i>Zhang</i>
2	<i>Zhao Ziyue</i>	赵子曰	Zhao Ziyue	<i>Zhao</i>
3	<i>Er Ma</i>	二马	The Two Mas	<i>Ma</i>
4	<i>Xiaopo de Shengri</i>	小坡的生日	Little Po's Birthday	<i>Xiao</i>
5	<i>Maocheng Ji</i>	猫城计	City of Cats	<i>Mao</i>
6	<i>Lihun</i>	离婚	Divorce	<i>Li</i>
7	<i>Niu Tianci Zhuan</i>	牛天赐传	Biography of Niu Tianci	<i>Niu</i>
8	<i>Luotuo Xiangzi</i>	骆驼祥子	Camel Xiangzi	<i>Luo</i>
9	<i>Sishi Tongtang</i>	四世同堂	Four Generations under One Roof	<i>Si</i>
10	<i>Zheng Hongqi Xia</i>	正红旗下	Under the Plain Red Banner	<i>Zheng</i>

Abbreviation of Titles of the Novels	Year of writing	Year of first publication	Volume of <i>Lao She Quanji</i> published in 1999 by Beijing Renmin Wenxue Chubanshe
<i>Zhang</i>	1925	1926 <i>Xiaoshuo Yuebao</i> 小说月报 (Monthly Periodical)	Vol. 1, pp. 3-193
<i>Zhao</i>	1926	1927 Monthly Periodical	Vol. 1, pp. 197-381
<i>Ma</i>	1928	1929 Monthly Periodical	Vol. 1, pp. 385-624-
<i>Xiao</i>	1929	1931 Monthly Periodical	Vol. 2, pp. 3-141
<i>Mao</i>	1932	1932 <i>Xiaodai</i> 现代 (Modern)	Vol. 2; pp. 147-298
<i>Li</i>	1933	1933 <i>Liangyou</i> Chubanshe	Vol. 2; pp. 301-512
<i>Niu</i>	1934	1934 <i>Lunyu</i> 论语 (Confucius Magazine)	Vol. 2; pp. 515-686
<i>Luo</i>	1936	1936 <i>Yuzhou Feng</i> 宇宙风 (Cosmic Wind)	Vol. 3; pp. 3-222
<i>Si</i>	1944	1945 <i>Saodang Bao</i> 扫荡报 (Saodang Paper)	Vol. 4 & Vol. 5; 1-1157
<i>Zheng</i>	1961	1979 <i>Renmin Wenxue</i> 人民文学 (People's Literature)	Vol. 8, pp. 457-577

CHAPTER 1 - Introduction – Thesis, Literature Review, Lao She, Modern Chinese and Stylistics

1.1. Aim, scope, literary texts and approach

The aim of this study is to investigate and analyse the distinctive linguistic style of Lao She's 老舍 (Shu Qingchun 舒庆春, 1899-1966) literary language and its development. By examining and analysing the characteristics of that literary language in the fictional works written between 1925 and 1962, the pattern of his literary language development and his linguistic style of writing will be identified.

Lao She was born in the latter part of the Qing dynasty (1644-1911) (*Xian* 1979: 1556)¹ and was educated under the traditional system of that time. Because he began to write novels in the vernacular during the first ten-year period of the development of modern Chinese, and also because his writing took place both under *Guoyu* 国语 (the National Language) system of the Republic of China (RC 1912-1949) (*Xian* 1979: 1556) and *Putonghua* 普通话 (the Common Language) system of the People's Republic of China (PRC 1949-), this study will explore the development of his literary language, and how his literary language changed in different periods of the development of modern Chinese.

This thesis covers the study of the literary language style of Lao She. More specifically, it is an analysis of the linguistic features in ten of his fictional works, mainly focusing on his usage of lexical items in relation to the development of modern Chinese. The study of literature includes studying the literary language, which includes a detailed analysis of lexical items. In other words, the analysis of lexical items in literary texts is a part of the study of literary language, and the study of literary language is a part of studying literature because the use of literary language is the means by which literature is created. Wang Jianhua 王建华 pointed out that all the writers of great literature expressed their thoughts, created characters and reflected the society by using literary language – the tool of communication. A

¹ Regarding the Citation Style, the words in italics within brackets stand for the name of a book or a dictionary which does not have a particular writer.

writer's way of using literary language is no doubt a determinant of whether or not the writer is successful (Wang: 1996: 1). Thus, the analysis of lexical items is a part of the study of the literature.

For the purpose of this study, the analysis will focus on Chinese linguistic stylistics and will be limited to Lao She's linguistic traits. A large amount of language data has been selected for the purpose of identifying Lao She's linguistic features and language phenomena; about one thousand examples have been selected for this analysis, which highlights Lao She's distinctive characteristics - his usage of spoken words², of Beijing words³, of *wenyan* 文言 (classical Chinese), of written words⁴, *ouhua* 欧化 (Europeanised) phenomena, and his other language features such as unusual usage and expressions. The present writer's conclusions have been reached through intensive, practical and careful investigation and include new discoveries regarding his distinctive use of language. This present study will add to the body of knowledge on Lao She, and will open a new perspective⁵ on his life and works.

The scope of this investigation and consequent analysis and discussion will include the following areas of his work: (1) the literary language of the author in his fictional works; (2) classical Chinese; (3) the formation and development of modern Chinese; (4) standard Chinese; (5) style and stylistics and (6) Chinese linguistic stylistics. Style, stylistics and Chinese linguistic stylistics are all in the category of linguistics. Therefore the analysis of Lao She's literary language will be confined to the linguistic system of language usage, when either conforming to a norm or

² Words which are usually used in the spoken language. See more explanation in Chapter 2.

³ Words which are from the Beijing dialect. See more explanation in Chapter 3.

⁴ Words which are normally used in the written language. See more explanation in Chapter 4.

⁵ There are two meanings here. One is to explore more widely and to open up areas of Lao She's literary language for study, and the other is to analyse Lao She's literary language in its all aspects in order to find out more writing strategies of Lao She in terms of narrating and creating typical characters. Previous studies of Lao She's literary language have focused on his usage of Beijing dialect, which is a limited aspect, and views are appreciative rather than critical. The present research breaks from this restricted framework, with objective views and a critical viewpoint. In other words, my research will open up many new roads for research on Lao She.

deviating from one.

The literary texts considered in this study are Lao She's ten fictional works as follows: *Lao Zhang de Zhexue* 老张的哲学 (The Philosophy of Lao Zhang) [Zhang]⁶, *Zhao Ziyue* 赵子曰 (Zhao Ziyue) [Zhao], *Er Ma* 二马 (The Two Mas) [Ma], *Xiaopo de Shengri* 小坡的生日 (Little Po's Birthday) [Xiao], *Maocheng Ji* 猫城计 (City of Cats) [Mao], *Lihun* 离婚 (Divorce) [Li], *Niu Tianci Zhuan* 牛天赐传 (Biography of Niu Tianci) [Niu], *Luotuo Xiangzi* 骆驼祥子 (Camel Xiangzi) [Luo], *Sishi Tongtang* 四世同堂 (Four Generations under One Roof) [Si]⁷ and *Zheng Hongqi Xia* 正红旗下 (Under the Plain Red Banner)⁸ [Zheng]. The rationale for choosing these ten novels is that Lao She began to write novels early in his professional writing career, and he subsequently spent a considerable amount of his working life writing them. His last novel was written between 1961 and 1962. The thirty-seven-year period (1925-1962) also corresponds with the development of modern Chinese. Hence we can map the relationship between his literary language and modern Chinese. The literary language used in Lao She's novels is a better reflection of his own language development than are his other writings. When Lao She wrote his novels, he had a longer time to think, to plan, to write and to revise in terms of his literary language usage and the structures of his narratives than when writing his short stories. Novel writing usually includes different styles of writing, i.e. narrative, description, monologue and dialogue. When Lao She wrote short stories he felt that he was disadvantaged due to lack of time. Play writing does not require narratives as much as novel writing does. Lao She himself modestly admitted that in

⁶ Each of the words in square brackets stands for each of the ten fictional works of Lao She and they will be used when analysing the language data of Lao She in detail: *Zhang*, *Zhao*, *Ma*, *Xiao*, *Mao*, *Li*, *Niu*, *Luo*, *Si* and *Zheng*.

⁷ Statistics will be from *Huang Huo* 惶惑 (Fright) of *Si*.

⁸ When I went to see Shu Yi in Beijing in 2001, he recommended that I use these ten fictional works from *Lao She Quanji* (The Complete Works of Lao She). He said that this newly completed edition of Lao She was the most faithful copy of his original works. Zhang Guixing published *Lao She Quanji Buzheng* (The Supplementary Material to the Complete Works of Lao She) in 2001. Zhang Guixing only managed to add some material and some corrections to the short stories from volume 13 to volume 19, but not to the other fictional works from volume 1 to volume 12 (Zhang: [postscript of the book], 2001, 629 – 632).

his collected short stories, the bulk of his writing was there just to make up the numbers. "I am not good at writing short stories" (Lao [1982] 1997: 86). This is a further reason for limiting the literary texts used for this research to his novels.

The approach to the research on Lao She's literary language is an analysis and synthesis (*fenxi zonghe* 分析综合), which means that the method is a combination of an analysis of language features and a synthesis of all the features according to the theories of style and stylistics, with supporting evidence from language data and statistics (see sections 1.9 and 10) in order to provide a detailed description of the style of Lao She's literary language. Data will be examined chronologically, and only within certain areas, i.e. spoken words, the Beijing dialect, classical Chinese, the written language and typical expressions, including those in an English-language style, word usage from the southern dialects and unusual expressions. The main focus is on lexical items, because these reflect well the characteristics of writers' literary language, since language develops with the changes in society, and in this development vocabulary is the most noticeable factor. The investigation is generally preceded by the following steps: (1) data evaluation; (2) data selection; (3) data categorisation and (4) data analysis, i.e. the words of the spoken language, of the Beijing dialect, of classical Chinese, of the written language, of expressions in an English style, of words from the southern dialects and of phrases and sentence patterns not seen in modern Chinese language⁹. The analysis of data is within the framework of the theory of Chinese linguistics and Chinese linguistic stylistics. The percentage of certain features in Lao She's novels will be presented in chart(s) in the final part of each of the chapters 2, 3, 4, 5 as well as Chapter 6, to show the proportions and to illustrate certain characteristics of the development of Lao She's

⁹ These topics for discussion in different chapters are based on the first-hand investigation of Lao She by the present writer. Through reading the novels written by Lao She without being restricted by previous concepts and comments made by other scholars on Lao She's literary language, the distinct language phenomena which continually appeared in different novels of different years caught my interest, just as many individual black dots lining up become a long line which cannot be ignored. This is also how the title of the thesis was decided upon and how the contents of each of the chapters were determined.

literary language. In order to show the stylistic pattern of Lao She's literary language development, forty charts have been placed in chapters 2, 3, 4, 5, and 6. These charts will show: (a) the pattern of the development of each of the eight characteristics over 37 years; (b) the pattern of the development of each of the eight features over 37 years within the stylistic language, (c) the proportions of the eight features in each of the ten novels within the stylistic language, (d) the average proportions of the eight features in the ten novels as a whole and also within the stylistic language, and (e) in Appendix 2, the ranking of the usage of the eight features in each of the ten novels. In Chapter 6, statistics pertaining to the usage of words and certain expressions in the ten novels will be presented in charts. More examples of language data with a particular style will also be provided in Appendix 3 in addition to the examples in Chapters 2, 3, 4, and 5. In Appendix 1, eleven tables containing the statistics will provide more detailed information on Lao She's literary language development. More detailed procedures and criteria for data selection and categorisation will be explained prior to the practical analysis within each of the chapters.

This objective analysis will also take Lao She's writing environment into consideration. His writing periods can be divided into four stages according to his geographical location: (1) London and Singapore (1925-1930); (2) Shanghai 上海 and Shandong 山东 (1931-1937); (3) Hubei 湖北 and Chongqing 重庆 during the War of Resistance against Japan between 1937 and 1945 (1937-1946) and writing in the U.S.A. (1946-1949), and (4) writing in Beijing under the socialist system after the PRC was founded (1949-1962). He was very conscious of using language carefully in writing, and he kept his literary language as close as possible to the standard national language.¹⁰ The analysis will be linked to linguistic theory and the theory of stylistics. One of the tasks of stylistics is to investigate authors' traits in conjunction with their attitudes towards using language in the writing of fiction. In

¹⁰ Lao She had his own theories on how to write in terms of using the Chinese language. He wrote several articles on this topic, e.g. "Wo Zenyang Xuexi Yuyan" 我怎样学习语言 (How do I Learn a Language); "Dali Tuiguang Putonghua" 大力推广普通话 (Devote Major Efforts to Popularising the Common Language) (Lao 1991: 282-287 & 376-381) .

practice, to analyse Lao She's language in his literary texts requires taking his own viewpoint on his language usage into account. Ten years after he produced his first novel, he began to explain his ideas about writing. He analysed different aspects of his own writing, including his way of thinking, the structure and organisation of the novels, his own humour and satire, and his use of language. Therefore, Lao She's own analysis of his language will form a part of this study.

1.2. Research background and literature review

1.2.1. General research background on Lao She

Lao She's work has attracted the attention of numerous scholars internationally over the past seventy years. Inside China, the study of Lao She started as early as 1929, when Zhu Ziqing 朱自清 (1898-1948) commented on his first two novels in *Shishi Xinwen* 时事新闻 (Current News). The study of his works can be broadly divided into three stages. The first was from 1929 to 1949, the second was from 1949 to 1966 and the third was after 1978. Although Lao She died in 1966, his official funeral was held in 1978, and in 1979, on the 80th anniversary of his birth, articles about him filled many newspapers, magazines and periodicals.

Research on Lao She outside China started about ten years later. In 1939, his short story *Dabeisi Wai* 大悲寺外 (Outside the Temple of Great Compassion) was translated into Japanese. In the 1940s, he caused a stir in the U.S.A. with his novel *Luo*. In 1945, before he was invited to give lectures in universities in the United States, the English version of *Luo*, translated by Evan King, was published in New York and became a bestseller soon after. There were three reasons for this. Firstly, the length of the novel suited American readers. Secondly, the Americans regarded Xiangzi 祥子 as an example of Chinese life for them to become familiar with; and thirdly, the translator's happy ending, which was different from the original, catered for the American readers' psychology (Zeng 1987: 152-153). Since then, many more of Lao She's fictional works have been translated.

As time went by, books about Lao She proliferated, and the number of people studying him increased. Lao She was a writer and a dramatist, but studies focusing

on him have not been limited to the Chinese literary field and the people who study him have not only been scholars. Works about Lao She have touched upon the following eleven areas: (1) his character and personality; (2) his death; (3) his writing style, with a focus on his humour and satire; (4) his novels and the characters in his stories; (5) the translation of his novels into different languages; (6) Lao She and religion; (7) his Manchu background; (8) discussion of the issues concerning female characters; (9) tools for the study of Lao She; (10) background research (*wajue gongzuo* 挖掘工作); (11) the study of Lao She's literary language, which is under-researched and to which this thesis is designed to make a contribution.

The people who have studied Lao She's character and personality have been mainly his family, friends and relatives. Most of their publications recall their personal relationships and friendships with him. The book entitled *Lao She he Pengyoumen* 老舍和朋友们 (Lao She and His Friends) by Shu Ji 舒济 is a good example. His friends included Chinese scholars, actors and actresses, writers and linguists, as well as overseas Chinese, Swedish, Japanese, French and Russian scholars. All members of his family and his friends appreciated his personality and his lifestyle as well as his activities and his responsible work in Beijing local government (Shu 2000). Lao She's family, particularly his wife, Hu Jieqing 胡絮青 (1905-2001), his daughter, Shu Ji, and his son, Shu Yi 舒乙, have contributed extensively to the study of him as a writer, an administrator and a person.

For political reasons, the first obituary of Lao She was by a Japanese, not a Chinese scholar (Zeng 1987: 137). For many years the topic of his death has provided a focus for discussion. It is generally accepted that he committed suicide, but fears were also expressed particularly by people outside China, that he had, in fact, been murdered. His son, Shu Yi, wrote "Zai Tan Lao She zhi Si" 再谈老舍之死 (Talking About Lao She's Death Again) (Shu 1999) in order to clarify the details and convince people that Lao She did commit suicide. Interestingly, many scholars link Lao She's death with the suicidal characters which he created in his novels. David Der-wei Wang pointed out: "In different ways, Lao She weighs the conditions and results of suicide. His suicidal characters share a desperate attempt to 'exploit'

themselves to achieve their will. Heroic or not, the act of self-destruction has to be understood as their final gesture at proving their own power in a losing battle" (Wang 1992: 198).

Lao She is well known for his humour and satire. There are many articles on this, which are based on Lao She's own analysis. When he gave the reasons why he used this way to write, he said:

I have been poor since I was a boy. My mother influenced me a lot. She was a very strong woman: she never begged others for anything and at the same time, she was always very helpful to those who needed help. She was loyal to her friends. "Poverty" made me hate some people, "staunchness" made me judge other people emotionally; "loyalty" made me sympathise with others (Lao [1982] 1997: 5).

In "Lun Lao She de Yuyan Fengge" 论老舍的语言风格 (Discussion of Lao She's Language Style), Sun Junzheng 孙均政 pointed out that: "The characteristics of the humour of Lao She were playful mockery; ..." (Sun 1985: 980).

Outside China, the translations of Lao She's novels have provided a major focus for study. To date, many of Lao She's works, including *Luo* and *Si*, have been translated into different languages such as Japanese and Korean (Piao 2000: 459-472). Britt Towery, a researcher from the U.S.A., was interested in Lao She because he was a Christian. For this reason, Britt Towery began to find out more about him and in 1999, after ten years of study, he published his first book on Lao She's life (Towery 1999).

In order to help people to study Lao She, Wang Huiyun 王惠云 and Su Qingchang 苏庆昌, Zeng Guangcan 曾广灿 and Wu Huaibin 吴怀斌 produced the books entitled *Lao She Pingzhuan* 老舍评传 (Critical Biography of Lao She) and *Lao She Yanjiu Ziliao* 老舍研究资料 (Biographical Materials for the Study of Lao She). Other materials for the study of Lao She are *Lao She Zhushi Bianmu* 老舍注释编目 (Notes and Explanations on Lao She) by Zhang Guixing 张桂兴 and *Lao She Yanjiu Zonglan* 老舍研究纵览 (The Study of Lao She Chronologically) by Zeng Guangcan. Books and articles on Lao She's literary language are fewer in

number than those relating to other fields of Lao She's work. That is why during the Seventh International Symposium on Lao She, the study of his literary language was presented as a task worth undertaking (Yang 2000: 482).

In the past few years, the study of Lao She has become more wide-ranging. Thus arguments and criticisms have been developed concerning certain issues such as the relationship between Lao She and religion, Lao She and Manchu literature, and the development of his writing. Zhang Guixing analysed the thoughts of Lao She that were influenced by religion: he was born in a Manchu family and he became a Christian in his twenties. His religious feelings were reflected in his works and lifestyle, and even in his English name.¹¹ Wang Xingzhi 王行之 divided the development of Lao She's writing into two periods, the first sixteen or seventeen years and the later sixteen or seventeen years. He affirmed Lao She's writing achievement in the first part of his writing career, but he thought that the second period was not as good as the first (Wang 2005: 211-215). Li Runxin 李润新 argued the exact opposite of Wang's view. Liu Minsheng 刘民生 and Li Zhaolin 李兆麟 had opposing opinions on *Luo* (Zhang 2005: 218-235).

1.2.2. Various views of scholars and critics on Lao She's novels

When Lao She's works began to be studied, his first three novels, which were written in the 1920s, attracted just the commentary of scholars. *Li* and *Niu* which were written in the 1930s drew more attention because of the style of humour, whereas *Mao* and *Luo*, especially *Mao* caused disagreement among critics. After 1978, "*Lao She Re* 老舍热" (The Lao She Craze) appeared, and the scholars and critics began to study him again. Thus certain issues concerning how to judge a novel either positively or negatively continued to be discussed. As mentioned earlier, Zhu Ziqing was the first to comment on Lao She's first three novels. As early as 1929,

¹¹ In his writings, Lao She created characters with different religions, e.g. the Christian characters in *Ma* and *Si*. Lao She made many friends with different religious beliefs, e.g. Li Tingxiang 李廷相 and Ma Ziyuan 马子元 of the Muslim religion. The English name which Lao She gave himself was Colin C. Shu – a baptismal name after he came to England to teach Chinese (Zhang 2005: 370).

Zhu Ziqing pointed out that the main characteristics of Lao She's writing were satire and being light-hearted. He even compared Lao She's works with *Rulin Waishi* 儒林外史 (The Scholars) by Wu Jingzi 吴敬梓, *Guanchang Xianxing Ji* 官场现形记 by Li Baojia 李宝嘉 (Officialdom Unmasked [translated by T. L. Yang]) and "A Q Zhengzhuan" 阿Q正传 (The True Story of A Q) by Lu Xun 鲁迅 (1881-1936). He believed that Lao She's descriptions of individuals were close to *The Scholars*, but *Zhang* and *Zhao* were different from denunciatory novels. The sad endings of the two stories were very much like "The True Story of A Q". When commenting on Lao She's *baihua* 白话 (vernacular) as used in the novels, he said: "Mr. Lao She's *baihua* is not as skilful as *baihua* in the old novels, but it does not lack skill. It is a pity that although it is 'light-hearted', it is not so wonderful" (Zhu 1972: 363-370). Interestingly, it was not until many years after Zhu Ziqing made his comments, in fact just before the end of the 1970s, that two people commented on the first three novels of Lao She. One was Huo Yiqiao 霍逸樵, commenting on *Ma* as well as *Zhang* and *Zhao*, and the other was Li Jinming 黎锦明, commenting on *Zhang* and *Zhao* (Zeng 1987: 10). Huo Yiqiao mainly analysed the main characters in *Ma*, but gave very brief comments on *Zhang* and *Zhao* (Huo 1985: 750-754).

Zhu Ziqing categorised Lao She's first three novels as satire, and other critics described the novel *Divorce*'s main characteristic as its being "humorous". Zhao Shaohou 赵少侯 pointed out that Lao She's humour could not be compared with lower-class jokes. His novels "were not so superficial. His humour did not rely on the arrangement of words and sentences, but on profound stories" (Wu & Zeng 1985: 755-760). In order to differentiate between humour and jokes, Zhao compared *Li* with *Zhang* and *Zhao*. He analysed them in very detailed ways, such as the incidence of mad laughing, smiling, bitter laughing, and farcical or comical laughing. Li Changzhi 李长之 had different views from Zhao Shaohou. He believed that Lao She's satire was more effective than his humour in *Li*. Li Changzhi said: "The expression that was adopted by Lao She was understood to be his humour. – Naturally, this kind of humour as previously stated, was only a 'jacket' of 'satire'" (Wu & Zeng 1985: 735). When commenting on Lao She's language, he said that Lao

She's Beijing dialect was more genuine than that of any other writer.

The novel *Mao* triggered two extreme opinions. Some critics thought that it was a positive story and that the writer's ideology and art had reached a mature stage, while some criticised *Mao* as a political mistake. On the one hand, Wang Shuming 王淑明 said that the success of this novel lay in its description of a declining country; on the other hand, he criticised the novel for its portrayal of hopelessness. Wang stated that the reason for this was that the writer ignored reality and drew his own conclusions from his own subjective view (Wu & Zeng 1985: 745-750).

The publication of *Luo* commenced in a magazine named *Yuzhou Feng* 宇宙风 (Cosmic Wind) in September 1936 and continued until October 1937 when China was at war with Japan. Because of this, except for Ye Shengtao's 叶圣陶 (1894-1988) short article, there were no other comments on *Luo* until 1939 and the 1940s. Ye Shengtao drew attention to the pure and typical spoken language and humour. Zhou Zuoren 周作人 (1885-1967) affirmed Lao She's language by saying that he was one of the people who strengthened the Beijing dialect. The language in his novels can be compared with that in *Honglou Meng* 红楼梦 (A Dream of Red Mansions) and *Ernü Yingxiong Zhuan* 儿女英雄传 (A Story of a Hero and a Heroine). This is not an accidental phenomenon (Zeng 1987: 33). Bi Shutang 毕树棠 believed that Lao She's writing technique was more sophisticated and the story was more authentic than his earlier novels. Bi analysed it from three perspectives: (1) the reflection of the beauty of Beijing, the Beijing language, Beijing's local customs, atmosphere and scenery; (2) the distinctiveness of Lao She's writing; and (3) Lao She's use of not only the Beijing dialect but the Beijing language as used by the lower class. He believed that humour and the Beijing dialect were Lao She's speciality (Zeng 1987: 32). Most critics made positive comments, but there were also some negative comments. For example, both Ba Ren 巴人 and Xu Jie 许杰 raised questions about Xiangzi, the main character in the story, and heavily criticised the writer's limited thinking (Zeng 1987: 36). C. T. Hsia commented that Xiangzi's life was hopeless and miserable, which reflected the writer's mind. "Under the stress of

the war years Lao She reaffirmed heroic action in the cause of anti-Japanese patriotism – but only on a propaganda level and without his earlier insights into the needs and faults of China” (Hsia 1961: 188).

The complete novel *Si* was not published until 1980, although from 1944 to 1949 Lao She spent about five years writing this novel. This is why no comments were made on the novel as a whole before 1980, although there were some articles in the 1940s. Du Shuchu 堵述初 discussed three aspects of the first part of the novel: the writer’s typical description of the old capital – Beijing; his view of Beijing culture, and some typical characters in the story (Zeng 1987: 54). Zong Lu 宗鲁, again only commenting on the plot of the first two parts of *Si* (Wu and Zeng 1985: 766). He also appreciated that one of the characteristics of Lao She’s writing style in this novel was his expression of the Beijing lower class’s thirst for and loving feeling towards their motherland’s traditional culture (Wu & Zeng 1985: 767). In 1981, Wu Xiaomei 吴小美 published an article in *Literature Review* (*Wenxue Pinglun* 文学评论), analysing in great detail the characters in this novel. She provided both positive and negative views on it and on the writer’s view. She pointed out that the writer’s lack of life experience affected the way he depicted his characters. Examples of these characters are Qian Moyin 钱默吟 and Qi Ruixuan 祁瑞宣. There were no comments on Lao She’s literary language in this novel in her article, entitled: “Yi Bu Youxiu de Xianshi Zhuyide Zuopin” 一部优秀的现实主义的作品 (An Excellent Realistic Work) (Wu 1985: 790-807). From the beginning of the twenty-first century, more articles on this novel appeared, an example being Wang Yulin’s 王玉林 article. Wang Yulin stated that the novel was a representative work, which awoke the national consciousness and called for a national spirit in the 20th century Chinese literary field (Wang 2002: 233-242).

Zheng is the last novel written by Lao She. The difference between this novel and the previous ones is that this is autobiographical. According to Luo Changpei 罗常培 (1899-1958)¹², Lao She had started thinking of writing this kind of novel

¹² Luo Changpei was one of Lao She’s lifelong friends. They became best friends when they were in primary school (Lao [1982] 1997: 431-434).

twenty-four years earlier. This novel was not completed, and it was published posthumously in *Renmin Wenxue* 人民文学 (People's Literature) thirteen years after Lao She's death (Wang & Su 1985: 332). The discussion of this novel focuses on the analysis of characters in the story, and in this way it provides a further discussion about the writer's motivation and state of mind during the writing process. Zhang Huizhu 张慧珠 pointed out that "the immortal value of this novel was that from historical lessons it provided vivid, precious and upright construction material" (Zhang 1994: 45). Sun Yushi 孙玉石 and Zhang Juling 张菊玲 tried to discover Lao She as a writer and his psychology through the content of the novel: Lao She's painful, loving spiritual world was obscured by the sighs of despair (Sun & Zhang 1999: 335-357).

Lao She himself began to write articles on his fictional works in 1936. Many scholars use Lao She's own accounts as fundamental starting points for analysing features of his writing, including his literary language¹³. His own accounts do not include how he wrote *Zheng*.

It is noticeable that when they come to the analysis of Lao She's works, many Chinese critics are particularly interested in the content, the writers' ideology and, importantly, social ideology and political issues. The language used in writing has been neglected. As the linguist Lü Shuxiang commented, "It is a pity that many of our critics do not understand this. They always talk about the life and ideology but not the language. This kind of criticism is unilateral (looks at one side only)" (Lü 1989: 534). Although the number of articles on Lao She's literary language has been gradually increasing, there has been no systematic and complete analysis of the literary language in his fictional works through his writing career.

¹³ Lao She only commented on his literary language of the first two novels which were written in the 1920s as a mixture of *wenyan* and *baihua*. He was happy with his literary language of *Ma*, *Xiao* and *Luo* because he thought that he used the most simple words to write (Lao [1982] 1997: 3-48).

1.3. My contribution, critiques and review of previous literature

1.3.1. My contribution to the study of Lao She compared with that of previous Scholarship

Previous study of Lao She's literary language has been limited in comparison with the study of other aspects of Lao She. Particularly within literary language study, there have been some gaps, e.g. in the study of the usage of *wenyan*, of the written language, of the words from the southern dialects, of Chinese expressions in an English style, and of his use of unusual expressions. In addition, this present study explores for the first time the frequency of the particular words of the spoken language used by Lao She, and the words of the written language, the Beijing dialect, lexical items from the southern dialects, and modern Chinese in an English language style. Moreover, several approaches have been used for this research - systematic linguistic and stylistic analysis, statistics and charts. By this I mean monitoring and analysing the development of the dynamic characteristics of Lao She's literary language, not just static language phenomena through language data selected from his works over thirty-seven years. This study contributes not only to developing the breadth and depth of studies of his literary language, but also to filling in the gaps in the untouched areas by its detailed analysis of *wenyan* and written language usage, Chinese language written in an English style and Lao She's move from a mixture of more *wenyan* and written language and *baihua* (as well as five other features) to a mixture of less *wenyan* and more *baihua* and more written language (again, together with the five other features).

Within the last twenty years in the field of study of modern Chinese writers, the study of Lao She has developed remarkably fast. Among these studies, the production of study materials that assist scholars in the further study of Lao She has played a leading role, especially during the last few years: *Lao She Wenxue Cidian* 老舍文学词典 (Lao She Literary Dictionary) by Shu Ji (Shu [main ed.] 2000), *Lao She Ziliao Kaoshi* 老舍资料考释 (Study Materials on Lao She) (Zhang 2000), *Lao She Quanjì Buzheng* 老舍全集补正 (Supplementary Material on Complete Works of Lao She) (Zhang 2001) and *Lao She Nianpu* 老舍年谱 (A Chronicle of Lao

She's Life) by Zhang Guixing (Zhang 2005). "*Lao She Nianpu* is the major project among studies of Lao She," stated Shu Yi and Shu Ji (Zhang 2005: 1). These materials have pushed the study of Lao She forward so that it has reached a high level. In addition to the wide collection and reorganisation of the previous study materials on Lao She, Professor Zhang has provided much new and detailed information. For example, he has extracted Lao She's diaries from a newly published book containing diaries of well-known people, making these available as a study reference, and the most valuable feature of this book is that it can be used as an encyclopedia¹⁴ of his works (the book covers every aspect of Lao She's life and work) (Shu & Shu 2005: 2).

Generally speaking, Chinese scholarship on Lao She can be categorised into the following three main areas: (1) biographical materials for the study of Lao She¹⁵, e.g. books by Wang Huiyun and Su Qingchang (Wang & Su 1985), Wu Huaibin and Zeng Guangcan (Wu and Zeng 1985), Zeng Guangcan (Zeng 1987), Zhang Guixing (Zhang 2005) and Shi Xingze 石兴泽 (Shi 2005); (2) monographs and essays on Lao She and his works by university professors and Lao She experts, e.g. books by Shu Yi (Shu 1999 & 1999), by Cui Mingfen 崔明芬 (Cui 2005), Wang Jianhua (Wang 1996), Song Yongyi 宋永毅 (Song 1988), Zhang Huizhu (Zhang 1994), books edited by Fu Guangming 傅光明 (Fu 2005), by Cui Enqing 崔恩卿 and Gao Yukun 高玉琨 (Cui & Gao 2002), Zhang Guixing (Zhang 2005), Yan Huandong 阎焕东 (Yan 2000) and articles by Li Zhizhong 李志忠 (2003), Li Gang 李刚 (2005), Xu Mingyan 许明炎 (2006) and Wang Mingbo 王明博 (2006); (3) selected teaching materials and reading guides by university educators, e.g. *Zhongguo Xiandai Wenxue Zuopin Daoyin* 中国现代文学作品导引 (Guide to Modern Chinese

¹⁴ This is the word used by Shu Yi and Shu Ji when commenting on Zhang's book. I quote: "它可以当 '百科全书' 用。一册在手, 要查找与老舍先生有关的资料, 包括生平和著作, 即 '人' 和 '文' 的各个方面, 都能找到, 有字典的性质。(It can be used as an 'encyclopedia'. If a copy is in your hand, if you want to find information on Lao She, including his life and works, i.e. all aspects of the person and writings, you can find them all. It has the characteristics of a dictionary)"

¹⁵ In Chinese, this is *Lao She Yanjiu Ziliao* 老舍研究资料 (Biographical Materials for the Study of Lao She).

Literature Writings) edited by Liu Xiang'an 刘祥安, *Zhongguo Xiandai Wenxue Zuopin Xuanping* 中国现代文学作品选评 (Literary Texts and Critiques of Modern Chinese Literary Writings) edited by Wu Xiuming 吴秀明 and Li Hangchun 李杭春, *Zhongguo Xiandai Wenxue* 中国现当代文学 (Modern and Contemporary Chinese Literature) by Ding Fan 丁帆 and Zhu Xiaojin 朱晓进, *Zhongguo Xiandai Wenxue Mingzhu Daodu* 中国现当代文学名著导读 (Reading Guide to Masterpieces of Modern and Contemporary Chinese Literature) edited by Qian Liqun 钱理群, *Zhongguo Wenxue 103 Jiang* 中国文学 103 讲 (A Hundred and Three Lessons on Chinese Literature) edited by Zhang Fugui 张福贵, *Zhongguo Mingzhu Kuaidu* 中国名著快读 (Quick Reading of Well-known Chinese Literary Works 2 vols.) edited by Hua Zhuoshui 华浊水. Over the years, Lao She's writings have been widely used as teaching material for education in China and overseas.

The aforementioned publications on Lao She cover the detailed aspects of his life, his work and the characters of his stories rather than his literary language. From the writings of Wang Huiyun and Su Qingchang to Zhang Guixing, biographical materials for the study of Lao She have become necessary learning tools for people who study Lao She. Studies of Lao She have become wider and deeper, covering many new areas such as women's issues, Lao She's religious beliefs and his mixture of cultures¹⁶. Wang Yupeng 王玉朋 pointed out that by reviewing Lao She's *Divorce* from a female angle, one could see clearly that in a male-dominated society (*nanquan kongzhi de shehui* 男权控制的社会), the family is the palace of "male religions", and that discrimination against and exploitation of women by men can be seen vividly in Lao She's novels (Wang 2006: 231). Shi Xingze categorised the characteristics of one hundred and ten female images in Lao She's novels into two types: that of a good wife and loving mother, and that of a modern intellectual (Shi 2002: 270-285). Ye Qingcheng 叶倾城 said that Lao She did not mention his own earlier religious belief, possibly because of his honesty (Ye 2006: 82). Cui Mingfen believed that the following three pairs of contrasting cultures affected Lao She's

¹⁶ This refers to Chinese culture, Western culture, Han culture and Manchu culture.

writing: (1) the cultures of the Manchu and the *Han* 汉 (the *Han* ethnic groups); (2) contemporary and traditional cultures and (3) Eastern and Western cultures (Cui 2005). Xie Zhaoxin 解昭新, Sun Yushi and Zhang Juling studied Lao She's fiction from a completely new angle. They analysed the characters from a psychological point of view (Xie 2005: 124-125) (Sun & Zhang 2000: 335-357).

With regard to the study of Lao She's literary language, one noticeable phenomenon is that almost every writer who has written on Lao She has paid scant attention to his literary language, only praising it in general terms regardless of variations in his works. For example: "Mr. Lao She is a great master of language. The skill with which he uses language has reached a high degree of technical and professional proficiency" (Fu 2005: 110). For another example: "... Lao She has at last become a master of modern Chinese literature by using Beijing plain language with which to write. He has used it skilfully and accurately. He has brought out the beauty of Beijing language in the story fully" (Guan, Fan & Zeng 2000: 97). To date, there are still very few such treatises and only a limited amount of such study. In discussions of Lao She's literary language, great appreciation has been shown. The following are examples of comments taken from some of the scholars' articles: "Pure and skilful Beijing language was used" (Wu & Li 2000: 353). When commenting on "Xiao Ling'er 小铃儿" (Little Ling'er), it was said: "The language of the novel is lively and vivid, Lao She used language which was 'accurate', 'distinct' and 'pleasing to the ear' to express the character of Xiao Ling'er" (Cheng [main ed.] 2005: 155). "In Lao She's hands, the ordinary and plain, clear and easy Beijing spoken language is shown with charm and splendour" (Ding & Zhu 2000: 138). Qian Liqun advised readers to notice and enjoy Lao She's sense of humour expressed in pure and simple Beijing language (Qian 2002: 129). Sun Junzheng believed that in his novels Lao She used the spoken language for every single task: "Lao She's descriptions were also pure spoken language. He used it very effectively for describing scenery" (Sun 1985: 974). He said that no matter whether in dialogues, in descriptions of scenery or of psychological phenomena, the language used was all

pure and exact Beijing spoken language. He provided an example from *Zhao* and stated that from phrases to sentences, the language was Beijing spoken language. However, in his example, because Lao She used the words *yu* 与 and *zhuyin* 主因 which are not elements of the spoken language, and I do not think that the sentences in the example are suitable for the spoken style (Wu & Zeng 1985: 595).

Many people who have written articles on Lao She mention his literary language, but these articles do not analyse it. The examples selected from Lao She's writings are used to support the writers' views, but not to analyse his literary language as such. The occurrence and frequency of certain lexical items have never been considered in previous studies of Lao She, such as Li Changzhi's "Ping Lao She de *Lihun* 评老舍的《离婚》" (Commentary on Lao She's *Divorce*) (Lei & Li 2004: 256-265).

In the 1990s, more writings on Lao She's literary language appeared, but the content and range were still very limited because the research focused on an appreciation of Lao She's language expression rather than on critical analysis. For example, the whole idea of *Lao She de Yuyan Yishu* 老舍的语言艺术 (The Language Art of Lao She) by Wang Jianhua was to praise Lao She's excellent way of using Chinese in short stories, drama and novels (Wang 1996) in order to show what Chinese rhetoric is like. Even in the first volume, *suoyin* 索引 (Index), of modern Chinese language sources, the focus was on the numbers of Chinese characters used in *Luo* in order to show that Lao She used the most common words for novel writing (see details in the later part of this section).

Bai Gong 白公 and Jin Shan 金汕 discussed the features of Lao She's language in one of the six chapters of their book, but it is not a study of the literary language of his fictional works (Bai & Jin 1993: 65-93). Lü Shuxiang only used a few sentences from his writings to demonstrate some points of Chinese grammar (Lü 1992: 548 & 559).

Up to the time of the present research, there has been no specific analysis of Lao She's literary language in his novels. Most importantly, there is no analysis of the development of that language. Shu Yi expressed his opinions on it in various articles and books, but there was no data analysis or analysis of the frequency of language

usage. The purpose of pointing out certain details was to show how successful Lao She was in using his literary language to write (Shu 1999). Shu said to me that Lao She's Beijing spoken language in his writings was lively and witty.¹⁷ When Sun Junzheng published his book with a view to helping readers to understand Lao She's writings, he did not cover all the features of Lao She's literary language, although he discussed it in one-third of his book (Sun 1985: 968-984).¹⁸

Outside China, only a few Western and Japanese scholars have mentioned Lao She's literary language in their articles and books on Chinese language or literature, but on the whole the study of Lao She has focused on the following areas: (1) the study of Lao She's works by translating them into scholars' mother tongues; (2) comments on Lao She's ideology through the content of his works; (3) the writing of books to help people to carry out studies on Lao She and critical biographies; (4) the analysis of Chinese linguistic style, including some of Lao She's language data, e.g. the contribution to the study of the Chinese language by Edward Gunn.

Rewriting Chinese by Gunn, is a book about Chinese writing style in modern times by a Western scholar – Edward Gunn, who has a background in linguistics. With some help from Chinese assistants and by referring to Chinese linguists' theories and modern Chinese writers, Gunn discussed the development of literary writing, using examples from some writers to illustrate his points. Gunn studied Chinese linguistic style to give general guidance rather than to make a study of Lao She's literary language. He discussed in detail many new occurrences in Chinese grammar, rhetoric and style in the twentieth century. He used literary and non-literary texts written by numerous well-known Chinese politicians, linguists, authors and writers. Language data from Lao She selected as his supporting evidence was only 4.6% of his whole data selection and the material was taken from only 3 novels, which cannot represent Lao She's language features as a whole. Furthermore, his analysis focused mainly on Chinese grammar and sentence structure. The analysis

¹⁷ I interviewed Shu Yi regarding research on Lao She in 2002.

¹⁸ Originally the book entitled *Lun Lao She de Yuyan Fengge* was published in *Beijing Wenyi* 北京文艺 (Beijing Literature and Art) in 1979, Vols. 11 & 12.

and explanations were not totally accurate because they showed some misunderstanding of the use of the *er* sound in the Beijing dialect. For instance, when Gunn tried to make the point that virtually all Lao She's novels centre on multiple languages and multiple societies, cultures, or subcultures, he used the words of Xiao Sun 小孙 (Young Sun) as evidence to show that the inappropriate use of the-*er* sound by non-Beijing native speakers. Gunn intends all his examples to show incorrect usage, but in fact 50% of the words with *er* were used correctly by Xiao Sun, i.e. *Xiao Zhaor* 小赵儿 (Little Zhaor) and *Yagenr* 压根儿 (from the start). Although Lao She did not indicate Zhao in Xiao Zhao with the *er* sound in the Beijing dialect in particular in other sentences, it is always read with the *er* sound in the Beijing dialect. Gunn's discussion of Lao She's works adds nothing to the common conclusion of other scholars who major on Lao She's use of the Beijing dialect (Gunn 1991: 109-110).

Like Chinese scholars, Gunn also used Lao She's own accounts as a foundation for his discussion. When Gunn considered Lao She's writing, he depended on Lao She's own words, as did Chinese scholars, such as Wang Jianhua. Gunn said: "After his first two novels (...), he took the advice of the young linguist Bai Dizhou to delete archaic *wenyan*¹⁹ wordplay from his writing, and he put his talents to promoting and enriching the vernacular in his next novel, *Er Ma*" (Gunn: p. 110).

Gunn's work provides useful evidence to support my view that Lao She was previously famous for his Beijing spoken language. In the aspect of literary language, Lao She was well known for his use of the Beijing spoken dialect, particularly in China and Chinese-speaking communities outside China. This is because his most popular novels and dramas were stories about Beijing citizens and they were written in *Beijingshua*. Gunn remarked: "Lao She remained the most celebrated bard of Beijing idiomatic speech until the advent of the 'normalization'²⁰ movement of the

¹⁹ I have not changed the Chinese phonetics into italics if they are in the writer's quotation as they were.

²⁰ The word "normalization" is a necessary word to be used for the process of the development of modern Chinese language.

early 1950's²¹, when he swore to curtail his trade in regional speech and set an example for the "common speech" style of putonghua." (Gunn 1991: 110-111) Gunn also said: "The regional features remained in Mao cheng ji, albeit sporadically. With *Lihun*, Lao She was confirmed as the leading writer of Beijing speech" (Gunn 1991: p.111).

Based on the views of Lü Shuxiang 吕叔湘 and Zhu Dexi 朱德熙, Gunn discussed the development of Chinese writing style chronologically from about 1917 to the 1980's. Generally speaking, in the 1920s, Chinese writing was made up of a mixture of *bahua* and *wenyan* with the addition of elements of both the European and Japanese styles of writing. The inclusion of non-Chinese styles had come about because of the contact with the Western world that such writers as Lu Xun and Yu Dafu 郁达夫 (1895-1945) had experienced through studying overseas. Gunn used the Chinese expression *feiluozi feima* 非骡子非马 (neither a mule nor a horse) to express the features of the language. In the 1930s and 1940s, many Chinese writers liked to use regional speech in their writings. In the 1950s and 1960s, the literary language turned towards the use of *Putonghua*. In the 1970s and 1980s, it was affected by the Cultural Revolution in China. For each period, Gunn used specific writers and their works to illustrate his points. The Chinese literary language and writing style is always affected by politics and the policy of the Chinese government, e.g. Mao Zedong's 毛泽东 "Yanan Talking [延安文艺座谈会上的讲话 *Yan'an Wenyi Zuotanhui shangde Jianghua*"]". More than ten mainland Chinese writes are discussed by Gunn.

Looking at the study of Lao She, there are five obvious phenomena. Firstly, scholars have paid considerable attention to his life, thoughts, works and death. Secondly, the studies and opinions of Lao She's writings and of Lao She as a person are the same. They praise him in every single aspect. Thirdly, every scholar uses either Lao She's or other researchers' quotations to prove or support his/her case. Fourthly, members of Lao She's family have become the authority on studies about

²¹ This is the way which Gunn used.

him. Finally, the study of Lao She's literary language is still weak, especially in Western countries. There is no monograph specifically on Lao She's literary language. As Wang Jianhua pointed out, Lao She was a master of language and so it was a pity that a book studying his language skill had not yet been published. Wang said that we must do this as soon as possible (Wang 1996: 4).

Japanese and American scholars were among the first to study Lao She outside China. They are all fascinated by Lao She's story-telling rather than by his literary language. In Japan, besides the analysis of Lao She's stories, many more scholars have concentrated on translating his works from Chinese to Japanese. In the U.S.A., besides making many translations of Lao She's works from Chinese into English, scholars have been more interested in comparing Lao She with other canonised writers such as Lu Xun, Mao Dun 茅盾 (1896-1981) and Shen Congwen 沈从文 (1903-1988) than with his literary language. This is because scholars regard the study of Lao She as one aspect of the study of modern Chinese literature. David Der-wei Wang and C.T. Hsia both discussed modern Chinese literature, and analysed various well-known writers, including Lao She, while observing the development of modern Chinese literature from different angles. However, they both paid little attention to Lao She's literary language (Wang 1992 & Hsia 1961). In *The Literature of China in the Twentieth Century* by McDougall and Louie, the contents of some of the novels by Lao She and Lao She's life were discussed, but not his literary language (Mcdougall & Louie 1997: 115-119, 210-211). Edward Gunn did analyse this, but the analysis was only a small portion of his stylistic analysis of modern Chinese literature in the twentieth century (Gunn 1991). The article "Fateful Attachments" by Rew Chow analysed Lao She's ideology together with the characters in the stories which took place during the war against the Japanese. The author linked Lao She's death to his personal character and his political ideas (Chow 2003: 1-21).

It is necessary to stress that my argument is that Lao She has never been considered famous for his mixed style. Lao She was labeled as a user of the Beijing spoken language in his writings. However, there is no research which shows the

details, differences and development of his Beijing spoken language of his literary language, and although Lao She himself said that his literary language in the 1920s was a mixture of classical Chinese and the vernacular, what I want to emphasize here is that Lao She referred to this feature only in his first two novels and only in the 1920s, but my research and analysis cover his entire writing career totaling 37 years, and not only two novels but ten novels, not just the *wenbai* mixture but a mixture of various features, not merely mentioning these features but analysing them and providing evidence (data and statistics) of a mixture resulting in what is also a style.

It is clear that the study of Lao She is continuing, but Chinese, Western and Japanese scholars' work on his literary language is still limited. The appreciation of Lao She's language is based on general impressions, there being a lack of systemic language data analysis. This is why the present study is considered to be a new stage and a new contribution to the linguistic field of Lao She studies in modern Chinese literature.

1.3.2. My critique of Wang Jianhua's, Yang Yuxiu's, Zhang Qingchang's, Zhan Kaidi's writings on Lao She's literary language and Index

The aims of this section are on the one hand, to review the relevant literature as a background, and on the other hand, to reveal the differences between my research and theirs. In this section, my critique will focus on the following publications which relate to Lao She's literary language: *Lao She de Yuyan Yishu* by Wang Jianhua, *Lao She Zuopin zhongde Beijinghua Ciyu Lishi* 老舍作品中的北京话词语例释 (The Samples of Beijing Words in Lao She's Writings) by Yang Yuxiu 杨玉秀, "Beijinghua Huaru Putonghua de Guiji" 北京话化入普通话的轨迹 (Tracing the Orbit of Assimilation of Beijing Dialect Elements into Putonghua) by Zhang Qingchang 张清常, "Luotuo Xiangzi Yuyan de Liangda Tese" 骆驼祥子语言的两大特色 (The Two Language Features of *Luotuo Xiangzi*) by Zhan Kaidi 詹开第 and *Suoyin* 索引 (Index) by Wuhan Daxue 武汉大学 (Wuhan University).

Wang's book is a good example of the view that represents Lao She's literary language as using the Beijing spoken language, a view which shows great approval

of his literary language, as I mentioned earlier. In his book, Wang only appreciated Lao She's literary language and used his quotes and data as examples to explain what Chinese rhetoric was. Here are some of his statements as examples:

Entering the world of the art of Lao She's language, [you can see] that the rosy clouds are slowly rising and [observe] a wonderful and mighty panorama. We can smell the fragrance of the earth, hear the singing of streams, see beautiful flowers and feel the warm sunshine. That natural beauty, the beauty of art, a superb collection of beautiful things that make people too busy trying to see everything. They make people feel that they are in a cheerful frame of mind and are unwilling to part. ...

The mixture of the classical and the vernacular, recorded speech from the spoken language and artificial and exaggerated expressions in his early writings were replaced by the artistic attractions of his natural, fresh, vivid, lively, succinct and pithy expressions. In the novels such as *Divorce* and *Camel Xiangzi* in the 1930s, *Dragon Beard Ditch* and *Tea House* in the 1950s and *Under the Plain Red Banner* in the 1960s, the language had already reached a high degree of professional proficiency....

His writings were full of special attractions and were extremely valuable to the world of language art (Wang 1996: 4 & 2).

Wang's analysis was based on praising Lao She's literary language. All of the data he used were to explain how "wonderful", "perfect", "accurate", "superb" and "outstanding" Lao She's literary language was. To demonstrate his points, he selected examples from different writings of Lao She, including plays.

Wang's work aims at summarising Lao She's "artistic achievement" (总结老舍的艺术成就) (Wang 1996: 268) by using examples of language which are all correct in Chinese grammar. Through illustrating Lao She's theory of writing, he tried to help people to gain a detailed knowledge of Chinese rhetoric (Wang 1996: 128-221) and to appreciate the art of Lao She's language (Wang 1996: 1-127). As he notes: "Because Lao She had a lot of incisive theoretical explanations about artistic language, many of his views were drawn into this book, in order to confirm his theory and practice. ..., I hope that this book will be of benefit to readers' study and appreciation of Lao She's language art" (Wang 1996: 268).

Wang's approach was based on the theories that Lao She developed concerning the use of language in writing, e.g. his theory of using *baihua*, of spoken language

and of humour. Following Lao She's theories, Wang provided data from Lao She to illustrate each of his points.

Wang focused on the "language arts" of Lao She, including: the art of the spoken language, of using words, description, rhetoric, punctuation, and humour. Wang's data included examples of different types of writing, i.e. plays, novels and short stories. I use the term "examples" because Wang did not use all Lao She's literary texts, and the data was related to the Beijing spoken feature only.

Although Lao She is well known for his use of the Beijing spoken language and his humour and satire, Wang Jianhua's study only illustrated how wonderful Lao She's literary language was as an art of language without doing research based on statistics. His conclusion does not differ from that of other scholars who consider Lao She to be famous for his excellent Beijing spoken language and humour.

Wang's work can be used as a good example to show that Lao She is well known for his spoken language usage, but not for his mixture of many styles. Wang pointed out that Lao She used a lively spoken vernacular to write three novels *Lao Zhang de Zhexue*, *Zhao Ziyue* and *Er Ma*. This use immediately caused a great stir in the literary field, and it also enabled him to build a very good foundation for himself in terms of literary style and future development (Wang 1996: 2) .

Yang Yuxiu's book is merely a dictionary. Yang's aim in writing this dictionary was to help non-Chinese native speakers to learn Chinese and to have a better understanding of Lao She's works. The Beijing words that Yang used in her dictionary were from a limited selection of the writings of Lao She, mostly from plays such as *Quanjia Fu* 全家福 (Family Happiness) and *Cha Guanr* 茶馆 (Tea House) .

Yang's criteria for selecting words were based on non-Chinese native speakers' questions. The examples and explanations in her book include proverbs and *xiehouyu* 歇后语 (a two-part allegorical saying) which can also be used in *Putonghua*. Yang's work is another example in support of my argument that previous scholars focused on Lao She's use of the Beijing spoken language, which is a well-known phenomenon.

Zhang Qingchang's short article focuses on how *Putonghua* uses words from the Beijing dialect which come only from words and expressions found in Lao She's writings. Zhang said that he did not study literature, nor did he study theory. When Zhang found that there were a few writers having problems in the use of local expressions in their writing, he wanted to draw people's attention to this. He thinks that although many words in the Beijing dialect used by Lao She have become words in *Putonghua*, there are still many words and expressions in the Beijing dialect which people outside China do not understand. Zhang's work reinforces the assertion of this thesis: namely that, as I have previously stated, Lao She was well known for his use of the Beijing spoken language. Zhang pointed out that: "He used Beijing spoken language as a base and he took and developed language from the spoken communication of the masses" (Zhang 1992: 27).

He said: "Great writers are all great giants and of course Lao She is one of them" (Zhang 1992: 26). "Lao She's language was written very fluently, naturally and beautifully. Therefore in the 1930s, people [including the people who had criticised his works] all admitted that his works were teaching textbooks for teaching a pure national language" (Zhang 1992: 28).

I have previously noted that there has been a lack of study of Lao She's literary language, a point also noted by Zhang, who suggested such a study, which would research into "... his way of using the Beijing dialect and his experience of using it," (Zhang 1992: 32).

Zhan Kaidi discussed only Lao She's *Luotuo Xiangzi*, and appreciated Lao She's language and admired him very much. Zhan merely commented that Lao She's language had a taste of *ouhua* – a style of the Japanese language which has become an expression for the modern Chinese language. These comments have shown the differences between Zhan's work and mine. Zhan discussed only one novel, but I have discussed ten; Zhan simply wrote a brief appreciation of Lao She's literary language. In contrast, this thesis is a detailed analysis of Lao She's literary language using statistics and examples. Like other scholars, Zhang did not comment on Lao She's usage of classical Chinese, written language, language in English style, words

from the southern dialect and unconventional expressions, but I did.

Xiandai Hanyu Yuyan Ziliao – Suoyin 现代汉语语言资料 - 索引 (Modern Chinese Language Material - Index) by Wuhan University represents one type of study of modern Chinese literary language. This study is not concerned with the literary content, or with analysing the meaning of the literary language, but deals with the total number of Chinese characters used in a particular novel. The first volume of the *Index* is *Luotuo Xiangzi*. The aim of *Suoyin* is to investigate how many times each Chinese character appears and how many single characters are used in the novel, regardless of the meanings of words and phrases. The first volume includes three parts: part one is *Danzi Pindubiao* 单字频度表 (a table of the frequency of characters), part two is *Bushou Suoyin* 部首索引 (an index according to radicals), part three is *Zhuzi Suoyin* 逐字索引 (an index according to alphabetical order). All of them deal with individual characters, but not meanings or phrases. *Suoyin* is a mechanical work, which only looks at each character. The mechanical approach has nothing to do with the meaning of words. *Suoyin* only provides the frequency of individual meaningless single characters and the total number of single characters. In *Suoyin* there are no criteria for word selection. For example, the characters *bian* 便, *le* 了 and the phrase *jingji* 静寂 in *Suoyin*, four characters in all, have all been selected but their meaning and pronunciation have been ignored. *Bian* in *Suoyin* was shown to be used 191 times (Wu 1982: 107) in *Luo* but there is no *pian* as in the phrase *pianyi* 便宜 (cheap), which was used in *Luo* (Lao 1999: 101). *Le* in *Suoyin* was shown to be used 2403 times (Wu 1982: 317) but there is no *liao* as in 跑不了 (cannot run away), which was used in *Luo* (Lao 1999: 108). These examples show that *Suoyin* does not consider the meaning at all, or the pronunciation, but the frequency of meaningless characters. In contrast, my work has to be very selective. *Bian* in my analysis is placed in the written language, which allows only its limited usage as an adverb or conjunction, and has to exclude phrases such as *fangbian* 方便, *pianyi* 便宜, *bianyi* 便衣, etc.. However, in *Suoyin*, as long as *bian* appears, regardless of the part of speech, or whether it is a single character, or is in a phrase, or is used with a different pronunciation, they are all added up. The character *le* in

my analysis is classed as being an end of sentence particle in the spoken language, which has to exclude *budelialiao* 不得了 (terribly), *kunlezou* 捆了走 (tie up and take away), etc.. *Jingji* in my analysis is classed as a word from the southern dialect, but in *Suoyin*, the characters were counted without any restrictions. *Jingji* in my analysis appeared only twice on two pages in *Luo*, but *Suoyin* shows that *jing* appeared 73 times on 45 pages (Wu 1982: 282) in *Luo* and *ji* appeared 11 times on 8 pages (Wu 1982: 269). There is a different criteria in words selection. *Suoyin* is only concerned with the frequency of use of each of the characters. This has lead to the conclusion that Lao She used very limited and simple words in his writing, in order that readers with a low educational level could read and understand his novel easily. In contrast, the present writer is interested in the style of the literary language in order that Lao She's styles of writing can be identified.

To sum up, Lao She, as one of the first generation of modern Chinese writers, played a significant role in the development of modern Chinese literature and language. He was considered to be one of the first to use the vernacular in the writing of fiction. The style of his literary language is well known for its popularity, colloquialisms and Beijing flavour (*Jingweir*, 京味兒), as well as for the style of his satire and humour. It has generally been thought that Lao She's writings were in the pure Beijing dialect and that his novels were about Beijing people and the environment there. For example, Liu Shousong 刘绶松 said that Lao She had adopted the Beijing spoken language and purified it; there were no unnecessary or over-elaborate (*fansuozhiman* 繁锁枝蔓) sentences, as were used by some other writers. Nor were there breaches of structure that were contrary to grammatical rules (Liu 1985: 772). "Lao She was very familiar with the characters who were described in his novels. He used a plain mode of narration - vivid Beijing spoken language which is a simple but powerful way to talk about local life and the personalities of the characters. ... Lao She was very good at using accurate and fluent Beijing spoken language" (Tang 1985: 787). Zhang Huizhu 张慧珠 wrote: "When discussing the language in writing, the goal of [Lao She's] writing is to use

the Beijing dialect accurately.” (Zhang 1994: 316) . Ye Shengtao greatly appreciated Lao She’s creative writing, and pointed out that Lao She’s writings were not only in the spoken language, but also in a succinct (*jingcui* 精粹) language, and this became his style (Ye 1985: 654) . Su Shuyang 苏叔阳 said: “Lao She is an outstanding master of language. He turned the cream (*jinghua* 精华) of Beijing language into a literary language with distinguishing features” (Su 2005: 104-105) . Wang Xin 王欣 commented: “Lao She used idiomatic Beijing spoken language to describe Beijing people and stories that took place in Beijing. His novels were often called Beijing native fiction. ‘In respect of using fresh, vivid and pure Beijing language for creative writing in literature and drama, Lao She is the first writer to do so in modern Chinese literature’” (Wang 2005: 55-56) . The above quotations show that the previous research on the literary language of Lao She only focused on his Beijing spoken language, only appreciating his correct sentences, and did not study the literary language of Lao She statistically; the findings were very narrow and only partially revealed the style of Lao She, who used different techniques in his novel writing. In contrast, the present research aims to monitor the development of Lao She’s literary language over 37 years. The research reveals and analyses the 8 features of Lao She’s literary language objectively and statistically.

1.4. Lao She’s life and his ten novels

Lao She, who had the title of “The People’s Artist (*Renmin Yishujia* 人民艺术家)” conferred on him by the Beijing government (Wang & Su 1985: 390), was regarded as a great master of language. As a result of his family and educational background in China and his experience of working and living in Europe and the U.S.A., Lao She brought together Eastern and Western literature, language and culture in his writing, thereby forming his own unique writing style. He was concerned with the life of the lower classes in Beijing and he tried to use the language of the masses to describe Chinese people and their life based on the

guidance of Mao Zedong's 毛泽东 (1883-1976) *Talks at the Yan'an Forum on Literature and Art*.²² Lao She was not a political figure, but in his daily life, he did pay attention to national events, such as the May Fourth Movement. Even when he was abroad, he cared about his own country. Lao She said: "After all, The May Fourth Movement was against imperialism and feudalism. No matter how mad a young man is, even if he is so mad that he wants to snatch the moon from the sky, he will not forget national matters completely. ... he will never forget international revolution" (Lao 1985: 26). In 1926, although Lao She was in London, he was worried about the situation in China. These are his words: "In London, my friends and I used to stick needles into a map to keep track of events: the Revolutionary Army moved forward, we were delighted; they were forced backwards, we were dejected" (Lao [1982] 1997: 15). He also made a contribution in respect of modern Chinese and the development of the country during the war against Japan in the 1930s and 1940s and after the PRC was founded in 1949.

Lao She started his writing career in England a year after his arrival in 1924. He began to teach Chinese as a foreign language in London, but he never thought that he would be a writer at a later date. According to Lao She himself, he wrote his first story for the following reasons: the disappearance of the novel feeling of living in a foreign country, missing his hometown, and feeling lonely. He drew inspiration from reading English fiction, initially for the purpose of improving his understanding of English. Xu Dishan 许地山 (1893-1941) encouraged him to publish his first novel, and from Xu he received much help in many ways whilst in London. Without any previous experience of writing novels or any specific goal in writing, he started writing just for fun and in order to be in his world of dreams and memories. The content and characters of the story came from his experience of living and working in Beijing as a school headmaster and district educational inspector.

The first novel, *Zhang*, realistically revealed the dark side of the daily life of

²² "The literary thought of Mao Zedong bears strong 'practical' characteristics. The issues he raised in the area of literature, as well as his answers to these problems, to a very large degree were responses to pressing issues in reality." (Hong, translated by Day 2007: 12)

local officials, educational authorities and traditional thought in society in the 1920s - rotten, putrid, corrupt and degenerate. The story takes place in Beijing and all its characters are from Beijing.

The second novel by Lao She was *Zhao*. After learning that his work had been published, his excitement drove him to write a second novel. Because he was so pleased to see his first novel printed and published, and had also gained experience from writing it, he felt that there was nothing to be afraid of in writing another novel following this example. After learning that his first novel had been published he was very anxious to have a response from the public, but he heard no particular negative critical comments about it, and he did not care if there were any because he was in a state of happiness. He thought that he could just follow what he did in the first novel to produce a second one. That is why he had no fear, no worry and no pressure and the second novel came out. When he wrote the first novel, he did not have any writing experience or receive any particular guidance but it was published smoothly. It must have been very good, Lao She said to himself. Thus he gained confidence in writing, and he thought that *Zhang* opened the road for *Zhao*. He knew that *Zhang* was funny and vivid. He could just produce another novel in a similar style. Of course, he had to change the content of the story, but this was not a problem. What he needed to do was just continue. He described *Zhang* and *Zhao* as like a pair of little animals coming from the same cage (Lao 1997: 8-9). The story of *Zhao* was about the mode of life of a group of university students living in an apartment house in a popular area of the west district in Beijing.

Ma was his third novel written in London. The story is about a father and son who came from Beijing to live in London for family reasons. The story takes place in London, and the characters consist of both Chinese and English people. Writing *Ma* was unlike writing the first two novels; firstly, because Lao She had now had experience of writing novels; secondly, because he had had about four years' experience of living in London; thirdly, because he had read more English novels, from which he had learned more writing techniques, such as English writers' methods of story-telling, using psychological analysis and using detailed descriptions.

From the language point of view, Lao She did not initially accept his friend Bai Dizhou's 白澌州 criticism about using *wenyan* in writing (Lao [1982] 1997: 13), but a few years later he acted on it. When writing *Ma*, he began to experiment by using simple language and common words to express and describe things.

Xiao was written after Lao She had stopped writing *Dagai Ruci* 大概如此 (Probably It's Like This), which he had commenced before arriving in Singapore. Due to various factors he had changed from the writing of a story about the way of life of overseas Chinese adults to the writing of a story about mixed-race children in Singapore.

Following the completion of *Xiao* in Shanghai, Lao She produced more than four novels in the period between 1930 and 1937, while he was teaching at universities and writing other short stories for publication by different publishers. He wrote and completed *Mao*, *Li*, *Niu* and *Luo*.

In March 1934, Lao She began to write *Niu*. Several factors affected his style of writing: his teaching post, the location of his teaching, his writing situation, his personal plan for his future, and the limitations of time. He described his writing environment by using three Chinese characters: hot (*re* 热), confused (*luan* 乱) and flurried (*huang* 慌) (Lao [1982] 1997: 42). Most importantly, he wrote it very quickly within a very short time because it was written in response to a special invitation for a fortnightly periodical, to publish a novel.

From completing *Luo* to starting *Si*, there was a seven-year interval, and there were many changes during this time. These changes during the seven years in China made Lao She spend more time writing dramas, plays, songs with local-flavour and so on. This writing took place in Wuhan 武汉 and Chongqing 重庆. Then, in 1944, he began to write *Si*, which were published as a series in newspapers in Chongqing and also in some periodicals.

From 1946 to 1949, Lao She was in the U.S.A., giving lectures for a year and then starting his writing and translation work. He finished the last thirteen sections had his *Si* translated into English and published, and also wrote a novel entitled

Gushu Yiren 鼓书艺人 (The Drum Singers).²³

After receiving Premier Zhou Enlai's 周恩来 (1898-1976) invitation, Lao She returned to China. When he saw the new China, the new Chinese government and the new social system, his excitement and political enthusiasm drove him to commit himself to his administrative work, as well as to the creation of writings for the purpose of praising the new China. Within the first ten years of the foundation of the PRC, he produced essays and more than ten plays, dramas and traditional operas. There were two reasons for not producing more novels. Firstly, he did not have much time to write long stories because of his administrative work, and secondly, he needed to produce works as quickly as possible in order to serve the needs of the new society. The rapid development in China made him feel that he must respond to the fast changing society, so that he could follow it and produce effective work without delay in order to meet the working people's needs. He did not want to fail in his duty of encouraging people to get on with the fast development of China (Lao [1982] 1997: 152). Therefore he could not wait too long for the results of his writings because he wanted prompt results (Lao [1982] 1997: 51). Writing plays and dramas was the best solution. *Wuming Gaodi Youleiming* 无名高地有了名 (The Unknown Heights Have Got a Name) was meant to be a novel written after Lao She had visited the Chinese Liberation Army in Korea in 1953. He spent five months there, gathering his source material. However, he did not write a novel but a *baodao* 报道 (report), because he did not have enough time to get to know about the people of whom he was writing (Lao [1982] 1997: 135).

The only novel produced by Lao She after his return to China in 1949 was *Zheng*. In 1961, he made an effort to put his thoughts and ideas into words. This was his first novel written in Beijing - the first novel written in the PRC period, the first novel written after the new Chinese standard language was officially announced, the first after *Putonghua* was officially popularised six years later; and it was his last novel, which was never finished.

²³ Lao She's original version of *Gushu Yiren* was lost. The Chinese version of this book was translated from English into Chinese by a friend of Lao She.

1.4.1. The educational background of Lao She and the formation of his character

Lao She was born into a poor Manchu family in Beijing on 3rd February 1899. His father had served as a royal guard in the Forbidden City for many years before Lao She was born. When Lao She was over one year old in August 1900, his father, who was a Manchu banner-man (*qiren* 旗人)²⁴, died during the fighting against the eight allied armies in the defence of the Imperial Palace of the country ruled by the Qing emperor. Lao She and his mother and his two elder sisters lived on his father's very small pension, given by the Manchu army after his death. Like many other ordinary Beijing citizens, Lao She and his family lived in poverty. He saw how lower-class people, such as those who pulled carts, family traders, bricklayers, tillers and plasterers, including his relatives, struggled and suffered. The formation of Lao She's character was much influenced by his mother, who was kind, warm-hearted, strong willed and had deep feelings for the poor (Lao [1982] 1997: 289-294). Being born and brought up in Beijing meant that Lao She spoke the typical Beijing dialect and shared the life style and views of the populace. These factors had an important influence on the fictional writing he produced after the age of twenty-six.

1.4.2. Lao She's training in classical Chinese and the influence of the May Fourth Movement

Lao She started to attend a private school in 1905 at the age of seven. There, he began to read the Four Books and the Five Classics. From 1909 to 1912, he studied in two different primary schools in Beijing. During his school years, Lao She was trained in writing classical Chinese. After his graduation from primary school, he entered the Beijing Teacher Training College where he studied for five years. It was in this college that he received further education and gained a foundation in Chinese language and literature. From his classical literature teachers, Lao She learned to write poetry and prose in the traditional style.

²⁴ A member of any one of the "Eight Banners" during the Qing dynasty (*Chinese-English* [1995] 1998: 774).

Lao She did not take part in the May Fourth Movement personally, but was strongly influenced by it. In 1919, when he was working as the headmaster of one of the elementary schools in Beijing, the May Fourth Movement emerged. This movement changed his way of thinking and the direction of his life; it also created the conditions for him to become a writer. Lao She said: "If the May Fourth Movement had not happened, I would have very much liked to have become the kind of person who worked in an elementary school, looked after his old mother, got married and had a family. That is all. I would never have thought of doing something in relation to the arts" (Lao [1982] 1997: 299-230).

After the May Fourth Movement, *baihua* became a written language and was promoted and popularised in China. It was then that he started practising writing in *baihua*. His first written exercise in *baihua* was entitled "Xiao Ling'er".²⁵ It was published in 1923 in his school's periodical, *Nankai Jikan* 南开季刊 (Nankai Seasonal Journal), while he was teaching in Tianjin 天津 Nankai Middle School. He felt that the May Fourth Movement had given him a new literary language, a new spirit and a new pair of eyes. Without this movement, he could not have produced the works that he did (Lao 1997: 300).

1.4.3. The influences of Western writers on Lao She

The development of modern Chinese new literature is closely related to Western literature. Before the 1930s, Western writers influenced many Chinese writers, including Lao She. He started writing a novel a year after he arrived in London. His motivation originally came from his feeling of homesickness. With the encouragement of his old friend Xu Dishan, he began to write *Zhang*, which was first published in 1926 in *Xiaoshuo Yuebao* 小说月报 (The Short Story Magazine) as a serialised story. The structure of his first novel was influenced by Charles Dickens's *Nicholas Nickleby* and *The Pickwick Papers*. After he finished writing his first novel, he wrote his second, *Zhao* and his third, *Ma*. By 1928 he had read more English

²⁵ This is a short story in the spoken-language style. I have found no literary language in it, except for a few words of the written language. There are a few Beijing words in this story.

fiction, such as the novels of D. H. Lawrence and Joseph Conrad, as well as those of Charles Dickens. He appreciated their literary language and their style of writing. “Conrad’s creativity stems from his sincerity and passion. He weighed his words and revised what he wrote. He researched everything possible” (Lao 1985: 28). Lao She’s writing career started abroad and his writings spread throughout the world. It would not be logical to think that the linguistic style of his literary language had not been influenced by Western language.

1.5. The *baihuawen* movement - from classical Chinese to the vernacular

The aim of the *baihuawen* 白话文 (vernacular writing) movement was to change the Chinese writing system from classical Chinese to the vernacular. This was a major change because it involved changes in people’s views of language, culture, society and politics.

In classical Chinese, *wenyan* had been used as a unified written language as far back as ancient times, although its use was confined to a small number of scholars. Later, since the gap between *wenyan* and the spoken language was getting wider and wider, *baihua* began to appear – this being a basically new written language based on the spoken language.

Early *baihua* started before the Tang dynasty (618-907), and it became very popular during and after the Tang period, and until the Song dynasty (960-1279) when *baihua* novels were first seen. Gradually this early *baihua* became a written language in the Yuan (1206-1368), Ming (1368-1644) and Qing dynasties. In 1868, Huang Zunxian 黄遵宪 raised his voice and said: you write from what you say. Liang Qichao 梁启超 (1873-1929) and Qiu Tingliang 裘挺梁 wrote articles to express their opinions on using *baihua* instead of *wenyan* (Yu 1996: 41).

During the ten-year period of the May Fourth Movement, there was a very strong outcry calling for *baihua* to replace *wenyan*. The magazine *The New Youth* (*Xin Qingnian* 新青年) contained many articles on the use of *baihua*. It was the editor, Chen Duxiu 陈独秀 (1880-1942), who offered this space for scholars to

publish their articles, such as those by Hu Shi 胡适 (1891-1962), Qian Xuantong 钱玄同 (1887-1939) and Liu Bannong 刘半农 (1891-1934). Chen Duxiu supported them by writing his own articles stressing how important it was to use *baihua*. From May 1918 *The New Youth* began to use *baihua* exclusively.

After the May Fourth Movement, a large number of *baihua* articles could be seen, filling many of the papers and periodicals of the time. *Baihuawen* became a formal writing system, showing the success of the *baihuawen* movement. However, there were some shortcomings relating to this successful *baihuawen* movement. The theory behind using *baihua* was too simple. There were some arguments about the meaning of the word *bai*. There are two ways of using *baihua*: one way is to use half *wenyan* and half *baihua*, and the other is to adapt the grammar of a foreign language when writing in Chinese. Although *baihua* became the new writing system after the *baihuawen* movement and the May Fourth Movement, due to the above reasons, there were problems with regard to the following: how to use *wenyan*, how to allow the Chinese language to benefit from foreign languages and how to improve the language of the masses. These remained points of discussion for some time.

The *Baihuawen* movement established the new writing system, but the issue of exactly what the word *bai* meant brought the discussion to a new stage. Qian Xuantong gave three meanings: (1) *bai* was common speech; (2) *bai* was clear; (3) *bai* was clean, which meant that there was no *wenyan* at all. Hu Shi provided eight points for guidance and then reduced them to four.²⁶ Hu's main idea was to seek unity between the written and spoken language. Gao Tianru 高天如 pointed out that

²⁶ Hu Shi's eight points (*bashi* 八事) are: (1) 须言之有物 [say something meaningful]; (2) 须讲求文法 [pay attention to grammar]; (3) 不作无病呻吟 [do not moan and groan if you are not ill]; (4) 务去烂调套语 [unnecessary polite formulae must be removed]; (5) 不避俗字俗语 [do not avoid common words and folk adages]; (6) 不摹仿古人 [do not imitate the old style of ancient people]; (7) 不用典 [do not use allusions]; (8) 不讲对仗 [do not worry about antitheses]. Hu Shi's four points are: (1) 要有话说, 方才说话 [say something only when you have something to say,]; (2) 有什么话, 说什么话, 话怎么说, 就怎么说 [whatever you have got to say, say it; say it in the way which it should be said]; (3) 要说我自己的话, 别说别人的话 [use your own words, not anybody else's]; (4) 是什么时代的人, 说什么时代的话 [whatever the times, you should say the words of that period] (Yu 1996: 47), (Hu 1990: 68-71).

Hu's explanation of the meaning of *bai* confused linguistic systems with language usage. The question here was that when the term *baihua* was used, only the spoken language was referred to, but the differences between the different dialects were not made clear. Hu Shi hoped that future writers of literature would be people who formed the standard national language. The above discussion shows that there was not a clear standard for the language at that time (Yu 1996: 49).

1.6. *Guanhua, Guoyu and Putonghua*

As previously stated, this research will investigate and analyse Lao She's literary language, which relates to the development of the modern Chinese language. The purpose of this section is to provide the background for the analysis of the modern Chinese language.

Guanhua (Mandarin), *Guoyu* and *Putonghua* have been used to represent the modern Chinese language. Chronologically they have appeared in Chinese history in the following sequence: *Guanhua*, *Putonghua*, *Guoyu* and the revised version of *Putonghua*. All of these four terms refer to the common language of the Chinese. Yu Genyuan 于根元 pointed out that the word *Putonghua* appeared at the time of the *Xianhai* 辛亥 Revolution. "*Putong*" here does not mean "usual" (*pingchang* 平常) or "ordinary" (*puputongtong* 普普通通), but "universal" (*pubiantongxing* 普遍通行). The revised version of *Putonghua* is the common language of the *Han* nation when those who have different dialects are communicating with each other. It is also the common second language of Chinese minorities. The implications of *Putonghua* were not clear until after 1955 and 1956 (Yu 1996: 57).

The Chinese language has experienced many changes throughout its history.²⁷ For successful communication, a common language was needed, not just for writing, but also for speaking. For a thousand years, Beijing was a very important place during the Liao (907-1125), Jin 金 (1115-1234), Yuan, Ming and Qing periods, especially because the capitals of the Yuan, Ming and Qing dynasties were

²⁷ The book by Zhang Jing 张静 provides general information on the development of modern Chinese (Zhang 1984).

established in Beijing, which became the centre of politics, economics and culture in China. Beijing pronunciation gradually became the standard pronunciation of the common language.

From the Ming dynasty, the word *Guanhua* was first used to represent the Chinese common language. The meaning of *Guan* is the same as the meaning of *Gong* 公, but the implication of it is still not clear. These two characters may also have the meaning of “an official language usage” (*guanchang yongyu* 官场用语). The word *Guoyu* was first suggested for use in 1902 by Wu Rulun 吴汝伦 after his inspection of education in Japan, and this soon became an official word for the Chinese standard language. *Guoyu* means “Chinese National Language” or “Standard Language”, and as a teaching subject in primary schools, it means “Speaking and Writing” (Lü 1983: 75). Wang Li said: “Our so-called Chinese grammar uses *Guoyu* as its standard. The word *Guoyu*, which China decided to use, is based on the language used by educated people who are Beijing dialect speakers” (Wang 1985: p. 3). Between 1911 and 1919, due to a series of political movements²⁸ the Chinese common language developed rapidly (Yu 1996: 67). In order to popularise *Guoyu*, many methods were used. For example, *Guoyu* courses were set up in primary schools, and *Guoyin* 国音 (national pronunciation) was used for the learning of new characters in both teacher training colleges and in primary schools.

In 1919, *Guoyu Tongyi Choubenheim* 国语统一筹备会 (Preparatory Commission for the Unification of the National Language) was set up. In 1928, its name became *Guoyu Tongyi Choubi Weiyuanhui* 国语统一筹备委员会 (Preparatory Committee for the Unification of the National Language). One of the tasks of *Choubenheim* was to create a dictionary, called *Guoyin Changyong Zihui* 国音常用字汇 (National Pronunciation Dictionary for Common Use). In 1932, the Educational Department announced that this dictionary was the standard dictionary to be used for pursuing

²⁸ These include the Chinese bourgeois-democratic revolution (*zichanjieji minzhu geming* 资产阶级民主革命), which broke out in 1911, and the new democratic revolution (*xinminzhu zhuyi geming* 新民主主义革命), which started in 1919 (Yu 1996: 67).

(*tuixing* 推行) *Guoyu*. The other tasks of *Choubeihui* included editing periodicals and books, creating advertisements for learning *Guoyu* and investigating the situation regarding teaching *Guoyu* in China (Yu 1996: 71).

Between the end of the Qing dynasty and the formation of the PRC there was a movement called the *Guoyu* movement. If we say that the aim of the *baihuawen* movement was to change the Chinese writing system by using *baihua* to replace *wenyan*, then the aim of the *Guoyu* movement was to pursue the standard language and to seek language unification. The term “*Putonghua*” was officially used to represent the standard modern Chinese language in 1955 and 1956, and the standard pronunciation was that of Beijing. “In its standard form it is learned not only by members of the Hànn nationally throughout China, but also by the speakers of minority language; due to its prestige and wide use, it exerts a strong influence on all the Chinese dialects and on the non-Hànn languages of China” (Norman [1988] 1993: 191).

1.7. The standard modern Chinese language

In order to find out how close Lao She’s literary language is to the common Chinese language, it is necessary to examine the standards of the modern Chinese language.

It appears that standard modern Chinese was very vague and changeable, except in its pronunciation. It is true that the *Guoyu* movement was successful in promoting the standard modern Chinese language up to 1949. However, the details of the standards were vague, including those of vocabulary and grammar. This will be clearer if the following topics are brought into the discussion: the methods of using *Guoyu* and *Putonghua* as a standard language, Chinese language in education, Chinese language textbooks, the study of modern Chinese linguistics, and Chinese language teaching in primary and middle schools.

It is known that *baihuawen* is the practice of a consistent mode of speaking and writing, and for this it is necessary to have a standard language. However, standard language and the standards of language need to be distinguished. The standard

language is the language which is understood and used widely inside one country by the majority of the people. The standards of language are the criteria, which are used to measure the language. To seek the standard language is not to seek a unity of dialects, but to seek a standard common language. As discussed earlier, the standard common language from the late Qing dynasty was *Guoyu*, and it was transformed into *Putonghua* after the PRC was founded. Both *Guoyu* and *Putonghua* have been used as the Chinese standard language at different stages in Chinese modern history. However, the standard language does not necessarily possess clear standards. This is because a language develops very fast, and the use of dialects conflicts with the work of seeking a standard of language.

For successful communication in a society within any historical period, a commonly used language is needed for a writing system and for speaking. A writing system tends to lead to an improvement in speaking, and speaking is the source of written language. The *Guoyu* movement succeeded in establishing *Xinguoyin* 新国音 (New National Pronunciation) as a standard pronunciation, the purpose of which was to make the issue of pronunciation clear. As far as writing is concerned, it is difficult to have a clear standard. In the early stages of the development of modern Chinese, a standard language had to come from contemporary writers. Since the writers had various language backgrounds and were in different educational and social situations, the language which they used differed greatly from one to another. Nevertheless the *Guoyu* movement pushed the modern Chinese language forward towards a more standard form.

Regarding the teaching of Chinese as a subject in schools, in 1903, the Qing government issued new regulations, which included language education in the school syllabus, and *Guanhua* became one of the subjects taught in teacher training colleges and primary schools (Fei 1997: 11). When the May Fourth period began, Chinese language education was separated from other subjects. The Chinese language textbooks that were first introduced in schools, for example, were *Zhongxuetang Guowen Jiaokeshu* 中学堂国文教科书 (Middle School National

Language Textbook) and *Xinzhonghua Jiaokeshu* 新中华教科书 (New Chinese Textbook). After the May Fourth Movement, *Guoyu* replaced *Guowen* 国文 (National Language) and *baihua* was used in textbooks.²⁹ As Hu Shi stated: "Now, all of the teaching textbooks from the national schools to universities should be written in *Guoyu*" (Hu 1990: 71).

It seems logical to suppose that the standards of modern Chinese could be easily identified in the textbooks published between the 1920s and 1940s. In fact, textbooks can provide information on a language, but they cannot be used as a measure for judging the language that was actually used.

In analysing the textbooks, I discovered that the contents of the Chinese language textbooks emphasised the teaching of political ideas, and the types of exercises used were for developing both pupils' sense of morality and their language proficiency. The exercises and tasks in textbooks were created to suit the pupils' characteristics. The language itself was *baihua*, which reflected the historical period. There was no specific language standard as such. In the Chinese language textbooks which were used in primary schools, a limited amount of linguistic knowledge was given besides the introduction of new words in junior grades (Shen & Shen 1933) and texts to improve reading comprehension in higher grades. In the Chinese language textbooks which were used in middle schools, there was only a selection from accepted writers, e.g. in *Guoyu yu Guowen* 国语与国文 (National Language and National Writings) Vol. 2., extracts from well-known writers such as "Zhai" 债 (Debt) by Xu Dishan (p. 33), "Yili" 毅力 (Willpower) (p. 46) and "Ziyou yu Zhicai" 自由与制裁 (Freedom and Sanctions) by Liang Qichao (p. 6), "Wenming yu Sheshi" 文明与奢侈 (Civilisation and Luxury) by Cai Yuanpei 蔡元培 (1868-1940) (p. 87) and "Jixie de Songzan" 机械的讼赞 (Mechanical Eulogy) by Mao Dun (p. 96). These were used as models for writing genres including the "short essay" (*Xiao Pinwen* 小品文), "argumentative writing" (*Yi Lunwen* 议论文) and "narration" (*Jixuwen* 记叙文). As a further example, in *Guoyu Jiaokeshu* 国语教科

²⁹ *Zhengxiu Gaoxiao Guoyu Jiaokeshu* could then be used as an example of teaching materials (*Jiao* 1938).

书 (National Language Teaching Textbook) Vol. 4.; “Zenme Xie” 怎么写 (How to Write) by Lu Xun (p. 221), “Zhi Chuan” 纸船 (Paper Boat) by Bingxin 冰·心 (1899-1999) (p. 127) and “Ba Jiaohua” 芭蕉花 (Banana Flower) by Guo Moruo 郭沫若 (1892-1978) (p. 73) were all used in Chinese language education as examples for students’ writing.

The aim of language teaching in China was to train students to use the modern Chinese language correctly. Ye Shengtao believed that Chinese language teaching should help students to master the language which was used as a tool of communication. In the 1920s, speaking ability became very important in language education. Listening and speaking were equally as important as reading and writing. The teaching method used was the heuristic method. Li Jinxi 黎锦熙 (1890-1978) expressed his ideas in his book entitled *Xinzhu Guoyu Jiaoxuefa* 新著国语教学法 (New Chinese Language Teaching Method) (Li 1954). He said that the teaching of a language should include the teaching of the usage of the language in society. *Xinzhu Guoyu Jiaoxuefa* was the earliest book on the methodology of language teaching. The linguist Zhao Yuanren 赵元任 (1892-1982) produced audio material for the teaching of *Guoyu*.

Issues arising from language teaching and the study of methodology attracted the attention of many Chinese linguists and Chinese language educators. Magazines on teaching Chinese and special books on middle school Chinese reading, writing composition and the topics of composition in middle schools were published throughout the 1920s and 1930s.

One problem in teaching the Chinese language in primary and middle schools was that the continuity between the different volumes was not close enough, as Xu Teli 徐特立 (1877-1968) pointed out. There were also other problems, such as those relating to language testing, grammar teaching and text selection (Yu 1996: 84).

To sum up, the standard of the modern Chinese language was not clearly defined over fifty years ago.

1.8. Normalisation of the modern Chinese language

The standard forms and the normalisation of a language are closely linked. The Standard form means that the language is a standard language, and the normalization of a language is the action of making a non-standard language become a standard language. If the language used in communication is not normalised, it will not be considered as being the standard language. To judge whether or not the language of a user is the standard language, one has to decide whether or not it has been normalised. There must be a standard for measuring whether an utterance or a sentence has or has not been normalised. Usually, the language of linguists, writers, newsreaders, editors, actors and actresses is considered normalised because they are influential people with regard to the spreading of languages and should themselves be language experts. However, reality tells a different story.

The normalisation of the modern Chinese language became an important issue after the PRC was founded. The national common language was formed naturally over the years. *Putonghua* is a new term representing the national common language after 1949. Yu Genyuan divided the work of developing *Putonghua* into five stages: before 1955, before 1966, before 1976, before and after 1986 (Yu 1996: 116). The development of the language has continued up to the present day. For the purpose of studying Lao She's literary language, my discussion of national language development only goes up to 1966. The discussion below will cover the following areas: work on developing *Putonghua*, work on modern language normalisation and issues of language normalisation.

After the PRC was founded, the Chinese government carried out a series of reforms of the Chinese language. "In 1952, the government set up a committee to direct reform of the language. Its first measure was to publish a list of the 1,500 most frequently used characters, urging publications intended for popular consumption to use characters from the list wherever possible" (Jin 2004: 56). The series of work also included the "introduction of pinyin, an alphabetic form of writing, and the promotion of a *putonghua* or 'common language'" (Jin 2004: 57). In 1955 *Zhongguo*

Yuwen 中国语文 (Chinese Language) contained Zhang Ruoxi's 张若溪 report on using *Putonghua* nationwide in China. Zhang pointed out: "The *Han* nationality constitutes 90% of the population of China. The *Han* language is a national language. First of all, it must have a unified form, in other words, there must be a standard..." (Yu 1996: 118). On 6th February 1956, the State Council issued *Guanyu Tuiguang Putonghua de Zhishi* 关于推广普通话的指示 (Instructions Regarding Popularising the Common Language) in which more details about *Putonghua* were provided. In the same year, the Chinese Language Institute set up a *Putonghua Shenying Weiyuanhui* 普通话审议委员会 (Deliberative Committee for Discussing The Common Language). Many symposiums on *Putonghua* were held in China after 1949, and one of them was "Xiandai Hanyu Guifan Wenti Xueshu Huiyi Taolun" 现代汉语规范问题学术会议讨论 (The Symposium on the Issues of Normalising Modern Chinese), which was held on 25th October 1955. At the symposium, Luo Changpei and Lü Shuxiang gave a report pointing out that language normalisation was gradually formed through language practice. Vagueness and divergence in normalisation did not appear accidentally. Therefore the work of normalisation and regulation could not be done in a hurry. Language normalisation was a long-term task and could not be treated simplistically.

The normalisation of the modern Chinese language is a process involving constant development. Within this process, the language which is produced can be judged in different ways. Some expressions may be considered as normalised at one time but not at others. Normalised language does not necessarily survive any longer than non-normalised language, and vice-versa.

1.9. Style and stylistics

In general, the phenomenon of style can be observed anywhere at any time. "Style" is a term which can be used in many fields with both precise and wider meanings. It is therefore necessary to narrow the scope of the term to make its use appropriate to the purpose of the present research.

Style or stylistics in this thesis means linguistic style or linguistic stylistics, in

which linguistic theory, knowledge and methodology are adopted to analyse linguistic and stylistic phenomena in literary texts. It is intended to probe into the elements of the style of Lao She.

In the linguistic field, a theory of style is a theory of communication (Taylor 1980: 1). This is because style can be detected when language is in use and in visible forms (Wellek 1971: 74). Style can be seen in discourse, pragmatics and language performance only, which is different from linguistics. The present analysis will be limited to four features of style, i.e. language variation, different choices³⁰, stratified levels³¹ and deviation from the norm.³²

Style usually varies according to the different substances, different discourses, situations, circumstances, settings³³, addressees and topics. Style can also refer to the speaking or writing of the language for all time, or in a particular period. Variations of style can be called stylistic variation (Leech & Short 1981: 37). In real communication, stylistic variation can be observed in the use of different speech sounds, words or expressions and different sentence structures. The causes of such variations could include the author's use of regional and social dialects, or the impact of the author's background on his or her creative writing. The present study will connect the language variations which Lao She showed in his writings to the above factors for the purpose of identifying the different kinds of characteristics found in Lao She's fictional works.

Style has a very close relationship with linguistics but it is clearly distinct.³⁴ Style usually varies from casual to formal, according to the type of situation. It can

³⁰ "Halliday's view is that all linguistic choices are meaningful, and all linguistic choices are stylistic" (Leech and Short 1981: 33).

³¹ John Haynes illustrated five levels in his book entitled *Introducing Stylistics* which was published in 1989 (p. 6). These five levels are: level of ideology, level of situation, level of discourse, level of form and level of substance.

³² James Peter Thorne in his "Stylistics and Generative Grammars" pointed out that some texts, particularly poems, "contain sentences which are obviously deviant" (Freeman 1970: 194).

³³ There are two kinds of settings according to Haynes: immediate settings and imaginary settings. (Haynes 1989: 4-11).

³⁴ As far as linguistics is concerned, anything beyond the linguistic standard forms will fall within the scope of stylistics (Cui Yan).

also refer to a particular person's usage of speech or writing at all times, or to a way of speaking or writing used at a particular time (Richards, Platt & Weber 1985: 278). Stylistics is the study of variations in the language being used, and of the effect that the writer or speaker wishes to create in the minds of readers or listeners. "Stylistics is concerned with the choices that are available to a writer and the reasons why particular forms and expressions are used rather than others" (Richards, Platt & Weber 1985: 278). If we say that linguistics deals with language, then stylistics deals with 'parole'.³⁵ Taylor has made a penetrating analysis of this point: "Linguistics analyses how a language is able to be used to produce meaning, stylistics analyses how a language may be used to produce stylistic effects" (Taylor 1980: 17). The present study will concentrate on the choices of lexical items and expressions made by Lao She.

Style is a multi-level and multi-dimensional phenomenon, which includes the different levels of the use of linguistic forms - phonological, grammatical, lexical and semantic levels. The present study will be confined to the level of lexical items, mainly in literary texts. Some unusual modes of expressions used by Lao She will be categorised as deviations from the norm.

As assessments of quantities and frequency are always useful to support ideas when evidence is needed, in the analysis of the author's choices, variations and deviations, the amount and the frequency of use will therefore be considered because they are very important in establishing the features of his linguistic style.

To conclude, with regard to the points made above on style and stylistics, in order to pinpoint precisely what this study is undertaking, I would like to stress that the key issue which stylistics deals with is language variation and the availability and probabilities of choices in literary texts. Based on this foundation, the present study seeks to investigate the nature and the development of the literary language of Lao

³⁵ "Langue" and "Parole" are the two terms distinguished by F. de Saussure: language is thought of as an abstract pattern or scheme, and speech or individual uses of language on particular occasions (Turner 1973: 14). The articles on stylistics by Roman Jakobson and Roger Fowler can be used for further reading (Fowler: 1966: 1-28 & Roman [1960] 1978: 350-377).

She through the process of examining variations in his language with a particular focus on regional variation, which is the most specific area of investigation. From the point of view of the availability and probability of choices, this investigation and examination will specifically focus on the issue of language variation in Lao She's work in terms of the particular choices of lexical items, vocabulary and expressions. One of the tasks to be accomplished in this research is that of establishing whether, in the language of Lao She's literary texts, there are characteristics of deviation from the norm or conformity to it.

Based on the theory of stylistics, the approach of the present research is analysis and synthesis, which is the method being adopted to identify and analyse the characteristics of Lao She's literary language style separately as the first step, and then as the second step, to integrate the different characteristics in order to systematistically establish the style as used in his fictional works. The research approach will involve comparing Lao She's expressions with those usually used in the common language. More specifically, the task of each of the analytical chapters is to examine the distinctive features of Lao She's language, that is, the analysis of lexical items containing spoken features in Chapter 2; the analysis of his use of typical Beijing dialect phrases in Chapter 3; the analysis of classical Chinese and the words from the written language in Chapter 4; the analysis of literary language that is written in an English language style, southern dialect aspects, invented phrases which cannot be found in dictionaries and unusual language expressions in Chapter 5, integrating all the analysed characteristics in the previous chapters and establishing the general literary language style of Lao She in Chapter 6. After the detailed analysis of the separate characteristics of Lao She's literary language, Chapter 6 will use the synthesis approach, which incorporates all the characteristics, in order to illustrate the genuine style of Lao She's literary language in his novel writing. In order to define the unique language style of Lao She, a comparative approach will be also used in certain areas. For example, his lexical items and expressions will be compared with those of *Putonghua* - the Chinese common language, which will be used as a norm or zero style for comparison purposes, i.e. comparison with the words

of the spoken language and words in *Putonghua*; the contrasting lexical items from the written language and the spoken language of *Putonghua*, and the comparison of Lao She's innovations with the normal expressions of *Putonghua*. Chapter 7 seeks to reinforce the findings of this research.

1.10. Chinese stylistics and the structure of the thesis

Chinese stylistics or Chinese linguistic stylistics (*Hanyu Fenggexue* 汉语风格学) is the study of the style of the Chinese language. Some Chinese language experts have produced books on this subject, such as *Hanyu Fengge Tansuo* 汉语风格探索 (Probing Chinese Linguistic Style) and *Hanyu Fenggexue* 汉语风格学 (Chinese Linguistic Stylistics) by Li Yunhan 黎运汉 (Li 1990 & 2000), and *Yuyan Fenggexue* 语言风格学 (Linguistic Stylistics) by Zhang Deming 张德明 (Zhang [1989] 1990). Chinese linguists treat “style” or “stylistics” as a universal subject or theory, and they regard “Chinese stylistics” as the proper term for studying the style of the Chinese language which appears in Chinese writings, particularly literary texts by Chinese writers.

The reason for stressing the terms above is because the target data for this research are the Chinese language as used by a Chinese writer. After all, the Chinese language differs from other languages linguistically and culturally. The Chinese way of thinking and their cultural differences control their language performance. There are many linguistic factors that have to be understood within this important background. For example, in order to understand the following sentence, one must have Chinese linguistic knowledge as well as Chinese cultural knowledge and a Chinese way of thinking. 虽然已是百花开, 路旁的野花不要采。 [Although it is the season in which hundreds of flowers blossom, do not pick wild flowers from the roadside.] Unless the reader brings Chinese cultural knowledge to this translation, the English sentence does not convey the point made by the language user.³⁶ Some

³⁶ In Chinese culture, *yehua* (wild flower) is a metaphor for a woman outside marriage who may or may not intend to have a relationship with a married man. The example sentences are the words which were used by a wife to her husband before his business trip alone.

Chinese linguists consider Chinese linguistic stylistics to be a marginal subject, and some linguists argue that it falls under the heading of linguistics. As a subject, it did not come into being until the 1950s. The Chinese linguists, Gao Mingkai 高名凯 (1911-1965), Li Yunhan, Hu Yushu 胡裕树 and Zhang Deming, have made contributions to the clarification of Chinese stylistics (Li 1990). Li Yunhan points out that Chinese linguistic style is a product of the atmosphere and quality of writing that is derived from the participants' methods of communication (Li 2000: 7). He believes that the target of Chinese linguistic stylistics is the phenomena of Chinese linguistic style, i.e. to study the atmosphere and forms of the Chinese language used in communication (Li 2000: 17). The task of Chinese linguistic stylistics is to analyse the language style of Chinese language users as found in their oral or written communication. Zhang Deming suggested four theories (1) *gediao qifen lun* 格调气氛论 (theory of communicative quality and atmosphere); (2) *zonghe tedian lun* 综合特点论 (theory of aggregates of idiosyncrasies and peculiarities); (3) *biaoda shouduan lun* 表达手段论 (theory of means of expression); (4) *changgui bianti lun* 常规变体论 (theory of deviation from a norm) (Zhang 1990: 16-23).

The Chinese language is different from European languages and other non-tonal languages as it is a syllabic language, using distinctive tones. The arrangements and combinations of sounds, tones and syllables, and also whether reduplication should or should not be used, are important factors which should be taken into account by writers when writing. These features of appropriate usage cannot be neglected when analysis is carried out in the research.

Elements of language (*yaosu* 要素) play a major role in forming a linguistic style in literary writing. Chinese linguistic elements include: phonetics, i.e. initials, finals, in rhymes (*hezhe* 合辙), tones, the *er* sound. They also include tones and manners of speaking (narration and dialogue in literary writing) and vocabulary, i.e. different parts of speech, words with or without a clear style. Each of these elements can be used to show linguistic style. In the Chinese sound system. Plosives sound strong, fricatives sound soft, front vowels sound sonorous, and back vowels sound

oppressive. In Chinese, if one intends to show the character of being firm (*gang* 剛) strong (*qiang* 強), powerful (*jin* 勁), healthy (*jian* 健), soft (*rou* 柔), weak (*ruo* 弱), then plosives, front vowels, fricatives and back vowels are the best choice (Zhang [1989] 1990: 68). With four clearly distinctive tones, the sound system of Chinese can form a unique linguistic style, even in written literary texts. Lao She's literary language will be measured by analysing his use of the Chinese sound system to detect his idiolect and idiosyncrasies, especially when analysing the words in the spoken language and the Beijing dialect in Chapter 2 and Chapter 3.

The data collection is determined by the regular occurrence of certain language phenomena which emerged in the investigation by the present writer, who carried out a thorough linguistic survey of the texts searching for significant features. The characteristics of the selected lexical items will be categorised and analysed systematically.

Based on the four theories of Chinese linguistic stylistics, each of the next four chapters (Chapter 2, 3, 4 and 5) will focus on the particular characteristics of Lao She's literary language in order to detect the distinctive features in his writing, i.e. the quality and atmosphere created by the author, his aggregate of idiosyncrasies and peculiarities, his approach to expression, and his deviations from the norm. These four chapters investigate phonological style, the use of synonyms, the methods of employing modern and classical words, and the words that are used habitually. The elements of regional style and the style of the epoch will also be taken into consideration in the analysis. Chapter 5 will relate his works to the style of the period and non-conformity to convention. Further careful analysis will be carried out using my own evidence, and in combination with the different approaches that Lao She employed in the formation of his writing style.

All language data selected from Lao She's writing for analysis are presented in Chinese characters. English translations by the present writer are provided, indicated in square brackets. Translations are based on the content of the literary texts in terms of tenses and meanings but are not literally word for word. There are some cases in

which individual words may not be included when translating from Chinese to English, and when some English words may need to be inserted into the English sentences due to the differences between Chinese and English, examples being Chinese particles at the end of sentences, English pronouns, conjunctions and onomatopoeia.

This detailed analysis will use the following three approaches: an analysis and synthesis approach, a comparative approach and a statistical approach. Of the three, an analysis and synthesis approach will be adopted throughout the whole investigation. A comparative approach will be used when required. A statistical approach will be used with regard to the number of recurrences of particular language phenomena in the literary texts. Charts which show the pattern of the development of the literary language and tables which show the detailed statistics of the usage of language expressions will be provided. Statistics require counting; as Turner pointed out, if the writer often uses a certain word and a certain expression, it is of value to ask how often (Turner 1973: 25), and as Li Yunhan asserted, statistical methods can be beneficial to the study of stylistics. However, statistics may not be absolutely accurate. Further, the statistical approach cannot be the only method. A scientific result can be achieved only if the three approaches are combined (Li 1990: 30). The present writer shares both Turner's and Li Yunhan's views on the need to combine the three approaches. Thus they will all be used in the present investigation and analysis.

This thesis consists of seven chapters. Chapter 1 is an introductory chapter which provides the background, necessary information and foundations for the further investigation and analysis in subsequent chapters. The detailed analysis and conclusions in the following five chapters will bring forward practical and conclusive evidence in support of the main argument. Chapter 2 focuses on the usage of the words of the spoken language. In this chapter, Lao She's use of spoken words will be further clarified and the criteria for data selection will be provided based on the theories of authoritative linguists. From practical analysis and from statistics, the features of spoken language and the pattern of the development of its usage (see

Chart 1 and Table 1) will be established. Chapter 3 concentrates on the analysis of the usage of Beijing words by Lao She. In the first part of this chapter, the differences between *Putonghua* and Beijing dialect will be discussed and clarified, with the support of the relevant theories of recognised experts. According to the established criteria, the data selection, analysis and conclusion will follow. The conclusion will include not only the identification of Lao She's usage of Beijing words, but also the pattern of the development of his usage of the Beijing dialect based on the statistics in this investigation (see Chart 2 and Table 2). Chapter 4 analyses the usage of *wenyan* and *shumianyu*. In this chapter, the differences between *wenyan* and *shumianyu* will be explained. The data selection and analysis will take place after the clarification and criteria have been given. The conclusion of this chapter will show how Lao She used *wenyan* and *shumianyu* in his writings over a period of 37 years and the pattern of their development (see Chart 3, Chart 4, Table 3 and Table 4). The analysis of Chapter 5 works on lexical items from the southern dialects, unusual expressions and expressions in an English style. The criteria for selecting words and expressions from the southern dialects, the Chinese language written in an English style and unusual expressions will be provided. The conclusions and the developing patterns of usage in these areas will be shown at the end of Chapter 5 in charts which are based on statistics in this investigation (see Chart 5 to Chart 8 and Table 5 to Table 8). Chapter 6 revisits the conclusions of Chapters 2, 3, 4 and 5 and integrates the analysis of the previous chapters. The findings will be presented by using further different charts to show Lao She's literary language style (see Charts 9 to 30 and Tables 9 to 11). Chapter 7 takes the analysis and conclusions of Chapters 2, 3, 4, 5 and 6 on board, reinforcing the findings of this research and my argument, and providing information for the next step after this research. Eight charts at the end of Chapters 2, 3, 4 and 5 will not only support the findings but also show the pattern of the development of Lao She's literary language. The charts in Chapter 6 include a summary chart showing the development of all the characteristics of the style of Lao She and other charts which reflect different proportions in different language aspects. In Appendices 1, 2 and 3, detailed statistics,

more charts and more language data can be found. The method of producing statistics involves the following steps: (1) working out the total number of words in each of the ten novels; (2) working out the number of words or expressions with certain language features according to the criteria; (3) working out the proportions of each of the eight characteristics of literary language style in the individual novels, the proportion of each of the novels which is written in all the styles taken together and the ranking of the eight characteristics in each of the ten novels (see Charts 31 to 40). Chapter 7 is the conclusion.

Appendix 1 provides eleven tables containing statistics³⁷ of my research to show the detailed usage of literary language of Lao She; Appendix 2 shows the rank of the usage of the eight characteristics to form Lao She's literary language style and Appendix 3 provides over 450 items of detailed language data as evidence to support my findings and conclusions. The detailed language data contain the following information: words in Chinese characters, their English meanings within the context of the novels of Lao She, pages and categorising features.

³⁷ Charts will present the information from statistics which include the proportions of each of the characteristics of Lao She's literary language. The total number of words of each of the ten novels was worked out by the present writer because there are no indications for each of the novels in Lao She *Quanjī* except for total words of the whole volume. Based on this, the average number of characters on each page is about 700, which is 75 characters more than my calculation of an average numbers of words per page.

CHAPTER 2 - The Spoken Features of Lao She's Literary Language

2.1. Introduction

One of the key characteristics of Lao She's literary language style is his usage of spoken language. Previous researchers have only pointed out or given examples for the purpose of appreciation, but no evidence has been given to show the changes in this usage. In this chapter I aim to reveal how Lao She used spoken-language words and expressions in a colloquial style throughout his writing career and also how his use of this style varies. The investigation will be based on examining the lexical items in the spoken-language usage in the ten fictional works written between 1925 and 1962. The analysis will focus on spoken language in general and the Chinese spoken language in particular so as to have criteria for measuring the characteristics of the spoken language in his writings. The analytical approach and the principles of data selection and categorisation will be explained in detail. Statistics regarding the usage of the words and expressions from the spoken language in the novels will be provided in order to support my argument and to show how the use of spoken language changed in Lao She's writing career.

The style of spoken language in Lao She's writing became well known to the Chinese people in Mainland China because some of his dramas such as *Cha Guanr* and *Longxu Gou*, and novels such as *Luo* and *Si* were made into plays and films. Many people became familiar with Lao She's works by seeing these films. No one has actually offered a different opinion, nor has anyone suggested, as I am now doing, that the literary language he used is a mixture of various characteristics. In addition, Lao She's novels were not only about Beijing people and the city of Beijing but about other areas and other people who also used the Beijing dialect to communicate. Lao She's literary language developed including his usage of the spoken language but no one has actually examined it in detail. Lao She's spoken style was one of the major reasons for his popularity with readers. The previous research on Lao She's works was not well balanced in terms of the study of his literary language and the study of Lao She's other aspects. It does not do justice to Lao She as a Great Master

of Language (*yuyan dashi* 语言大师).

As explained in Chapter 1, the earlier studies of Lao She focused on other elements, but not on his literary language. Even though there are some linguistic studies of his literary language, the researchers have adopted the traditional way of treating Lao She's literary language as an excellent model for either learning or teaching purposes. For example, the sentence: 他跟我争巴了两下, 不动了。 [He struggled with me for a while and then stopped] from *Liutunrde* 柳屯儿的 (Liutunr's) is used to show grammar points in Zhou's Chinese grammar book (Zhou 1998: 83). The following sentence in *Tongmeng* 同盟 (Alliance) is used to explain the phrase *jiangjiu* 讲究 (talk about): 请原谅我, 按说不应当背后讲究人, 都是好朋友。 [Please forgive me, normally (we) should not talk about people behind their back (as we) are all friends] (Song [ed.] 1987: 337). The above two sentences contain the words from the spoken language which were discussed by Zhou and Song. The advantage of this type of study is that Lao She's distinctive spoken characteristics have been identified, but the disadvantage is that it has failed to identify the characteristics of Lao She's usage of spoken words at different stages in the development of modern Chinese.

The study of Lao She's literary language is still very limited, and the study of the spoken language in his writing has been confined to that of the Beijing spoken language only. Usually when Chinese scholars discuss the spoken language in his writings, they use the term "Beijing spoken language". When Chinese linguists or critics pick up typical spoken words of the Beijing dialect in Lao She's writings, they do so only as examples to illustrate the fact that he uses the Beijing dialect in his writing. Past analyses have lacked accuracy because they do not reflect Lao She's spoken features completely, so they have neglected to reveal the style of his literary language. Moreover, both study and analysis have not been systematic.

The use of *baihua*, the spoken language and the Chinese language of the Beijing dialect for novel writing are particularly notable phenomena in Lao She's works, and have been considered to be hallmarks of his style of writing. The works that are the

most representative of his style are the novels *Luo*, written in the 1930s, and *Si*, written in the 1940s. Much less representative are *Zhang*, *Zhao* or *Ma*, which were all written in the 1920s at the beginning of Lao She's writing career, and *Mao*, written in the early 1930s. The important questions raised here are if his writing style is so well known for its use of spoken language, why is it that not all the novels that he wrote qualify as good examples of this, and in exactly what ways are spoken features shown in Lao She's literary language? It appears that no answers have been provided to these questions. The confusion over Lao She's narrative style also occurs due to the lack of comprehensive study of his spoken language. For example, when some scholars explain Lao She's spoken-language characteristics, they only refer to dialogues in the novels or plays such as sentences in *Cha Guan* and *Longxu Gou*, but not to the writer's narratives.

I will adopt a different approach from other Chinese scholars to analyse Lao She's spoken-language features, i.e. to separate the analysis of words from the spoken language and the words from the Beijing dialect; to pay attention to the frequency of occurrence and provide statistics shown in charts and tables in order to monitor the development of these features.

I believe that the words in Lao She's writing are not just confined to the Beijing dialect, as previous researchers have said. Many of them are used in the standard Chinese language. Only some of the words are purely from the Beijing dialect, and in this research, only these words will be counted as data in the category of words from the Beijing dialect, which will be analysed in Chapter 3. Apart from using the spoken-language words, there are other ways of showing the characteristics of the spoken language, e.g. using *yuqici* 语气词 (modal particle), *gantanci* 感叹词 (interjection/exclamation) and *xiangshengci* 象声词 (onomatopoeia). These features of the spoken language are not simply the property of the Beijing dialect or the property of the Chinese common language, but they are universal characteristics of spoken language. For this reason, the analysis of words from the spoken language and the analysis of words from the Beijing dialect form two independent chapters.

The analysis of spoken language and that of the Beijing dialect are two different issues. Especially nowadays, *Putonghua* and *Beijingshua* 北京话 (Beijing dialect) share many common features, since *Putonghua* has accepted many Beijing language elements, e.g. the usage of particles such as *wa* 哇, *la* 啦 and *na* 哪 and some other notional and functional words such as *lao* 老 (always), *he* 和 (to) and *gen* 跟 (and). I believe that analysing Lao She's lexical items from the spoken language and from the Beijing dialect separately will provide strong, detailed evidence to map the development of his literary language and his unique writing style effectively.

The development of modern Chinese has not been straightforward. It has been through different historical periods and has been affected by different factors, such as foreign language influence, the policies of particular authorities, and the dialectal and educational backgrounds of well-known writers. The political background inevitably affects a writer's ideology and literary language. As Lao She was conscious of his use of language³⁸, it is very unlikely that his literary language remained at the same level with the same characteristics throughout his entire writing career, but no previous researchers have pointed this out. For this reason, it would be logical to stress that Lao She's literary language was changeable, his choices of spoken words were wide and flexible, and his ways of adopting his spoken style of writing differed from time to time.

Since the focus will be mainly on the lexical items of the spoken language, the following aspects of its usage will be demonstrated in detail: nouns, verbs, adjectives and adverbs of the spoken language, onomatopoeic words and auxiliary words of mood. First of all, particular characteristics of spoken language in general and of the Chinese spoken language will be defined.

2.2. General features of spoken language and of the Chinese spoken language

Firstly, there is a need to define the terms relating to spoken language, spoken

³⁸ Lao She often talked about his language usage and his ideas on this in his writings. In his life, he experienced four stages, i.e. writing in *wenyan*, learning to write in *baihua*, writing in the Chinese local dialect and writing in *Putonghua*.

words or notion words: i.e. nouns, verbs, adjectives and adverbs from the spoken language. Secondly, it is necessary to clarify the boundaries between the spoken language and the written language, and between lexical items of the spoken language and those of the Beijing dialect. This will be done by giving examples, but mainly by focusing on the typical characteristics of spoken words. (The characteristics of the Beijing dialect and the written language will be discussed in Chapters 3 and 4.) Thirdly, the distinctive features of the spoken language in Chinese will be highlighted for the purpose of a detailed analysis.

In Chinese, there are a number of terms relating to the spoken language, i.e. *koutouyuti* 口头语体 (type of language used in speaking), *kouyuti* 口语体 (type of language used in speaking), *kouyu* 口语 (spoken language) and *kouyuci* 口语词 (words from the spoken language). *Koutouyuti* and *kouyuti* refer to the genre in which a type of language is used in oral communication. *Kouyu* also means the language of oral communication. *Kouyuci* means that a word used in communication is used in speaking but not in writing. These four terms in English would be “speaking”, “spoken language” and “spoken words”. In the current study, the terms *kouyu* (spoken language) and *kouyuci* (spoken words) will be adopted for analysing the words in Lao She’s works.

The main characteristics of *koutouyuti* or *kouyuti* are as follows: (1) The communicative channel is the sound system. (2) Speakers use all types of phonetic means to express their feelings, mood and attitudes. (3) Speakers can make full use of tones and intonation to show their personalities and thoughts. (4) In oral³⁹ communication, speakers use a large quantity of sentences and words from the spoken language.⁴⁰ For example, the word *cuo* 撮 in the utterance: “我们俩刚才去

³⁹ This is “a term used to stress that a spoken form of language is used as opposed to a written form, ...” (Platt, Richards and Weber, 1985: p. 202)

⁴⁰ Generally speaking, in oral communication that is to say in speaking, speakers normally use spoken language, which means that the words and sentences are suitable for talking but not particularly for writing. As Brown and Yule said: “...spoken language differs from written language primarily in the way information is less densely packed in spoken language, which has implication both for syntactic structure and for vocabulary selection” (Brown and Yule, [1983] 1989: 10).

撮了一顿儿 (We two went to have a meal just now)。 ” is *kouyuci* (a spoken word).

(5) Speakers tend to use many words which indicate their language habits and their culture (6) Speakers tend to use short and incomplete sentences. (7) Speakers speak with flexibility, hesitation and lack of continuity (Zhang [1989] 1990: 154). These characteristics of *kouyu* will be used as references for the identification of spoken language when selecting and analysing Lao She's literary language. Particularly as stated in (4), if the words are used in speaking, then the words will be definitely selected and analysed in the section on spoken words.

In addition to the points listed above, for the purpose of further analysis this paragraph will clarify what spoken words are. Spoken words are those words that are used in the spoken language, which is used in oral communication between speakers and listeners. Spoken language can also be used in written contexts. The sentences and words from the spoken language may be recorded or invented as if they were used in real life. Spoken and written forms of language are not necessarily alike, and different languages share some similar features across their spoken and written forms. For instance, the spoken form of any language has the features of grammatical intricacy and lexical sparsity. The obvious differences between the spoken and written language are that the spoken language comes from speaking, which is via the voice or the sound channel with or without facial expression, and written language comes from writing, which is via written words without any facial expressions. Because of the differences between the two channels of communication, the characteristics of the two ways of communication are reflected in their output. One is natural and normal (this excludes a prepared speech), and the other is planned and artificial.⁴¹

In Chinese, the gap between the spoken and written language is wide. Generally speaking, the spoken language contains features such as colloquialisms and short forms. In contrast, “vocabulary and grammar in the Chinese written language are more accurate and rich. Written language can express profound concepts” (Hu 1991:

⁴¹ *Spoken and Written Language* by Halliday (Halliday 1990) is recommended by Cui Yan for further guidance.

20). The Chinese language is a syllabic and tonal language. Words from the Chinese spoken language can consist of either one syllable or two or more syllables. Some words are often used in spoken language, e.g. *mangmang daodao* 忙忙叨叨 (very busy), while some words are mainly used in written language, e.g. *dida* 抵达 (to arrive), and some words can be used for both spoken and written language, such as: *yanjiu* 研究 (to research), *taolun* 讨论 (to discuss) and *shenghuo* 生活 (life or to live). A monosyllabic Chinese word in the spoken language becomes disyllabic in the written language, e.g. *si* 死 – *siwang* 死亡 (death). Although these words convey the same meaning, they are different in style.

The use of *nishengfa* 拟声法 (onomatopoeia) also falls into the category of spoken language. Wang Li 王力 said: “*Nishengfa* is to imitate all sorts of sounds of the natural world. It does not have to be exactly the same, but people say things in this way, and everyone can immediately understand it.” (Wang 1985: 296). He divided *nishengfa* into five types (see the underlined): Type One: one single word: e.g. *dang de yisheng* 当的一声 [a clanging sound], *wa de yisheng* 哇的一声哭了 [burst out crying]; Type Two: two single words: e.g. *puchi de yisheng* 扑嗤的一声笑了 [the sound of sudden laughter], *gudong(de) yisheng* 咕咚(的)一声 [the sound of someone falling to the ground], *gedeng yisheng* 咯噔一声 [click]; Type Three: one reduplicated word: *zhizhi de xiao* 吱吱的笑 [to laugh with a *zhizhi* sound], *haha de xiao* 哈哈的笑 [to laugh with a ha-ha sound]; Type Four: a single word plus one reduplicated word: *hualala yitongfen* 哗啦啦 [the sound from rain falling or water running], *zhiloulou yisheng* 吱喽喽一声 [a creaking sound]; Type Five: one reduplicated word plus another reduplicated word: *henghengjiji* 哼哼唧唧 [groan and moan]; Type Five also includes some alliteration and vowel rhyme. Onomatopoeic words are not only used as descriptions, but also used as narrative words in declarative sentences, e.g. 听见里头有人嘁嘁喳喳的，又似笑，又似哭。 [(They) heard people jabbering inside. It sounded like laughing and crying] (Wang 1985: 298). In his novels, Lao She used onomatopoeia in various ways and these will be examined in the later parts of this chapter.

In oral communication, people usually use descriptive language to illustrate the

situation, scenery and atmosphere. Wang Li called this usage *Huijingfa* (绘景法), which means to describe the scenery or situation which is being talked about in a way that enables it to be pictured by the reader. These kinds of descriptive words consist of one adjective and a reduplicated word⁴², e.g. *luan honghong* 乱哄哄 [chaotic], *hei ququ* 黑魑魑 [dark], *bai wangwang* 白汪汪 [white], *leng qingqing* 冷清清 [quiet], *re tengteng* 热腾腾 [hot], *hong purpur* 红扑扑儿 [red], *hei yaya* 黑压压 [cloudy or many people], *zhi dengdeng* 直瞪瞪 [directly looking at/glaring], *relala* 热喇喇 [hot] . This kind of description does not necessarily have extra meaning but it carries very important information in rhetoric. For example: *luan honghong* does not exactly mean “very chaotic” but a chaotic situation, also *re tengteng* does not mean “very hot” but a situation where heat is being emitted from something, (热的情形 *re de qingxing*) (Wang 1985: 299), which provides an imaginative, vivid picture to the reader, e.g. (1) 一笼热腾腾的包子[a steamer of piping hot steamed dumplings/stuffed buns] and (2) 太阳落山了, 地上还是热腾腾的。 [Although the sun has set, the ground still remains hot] (Xian 1979: 948). The first example shows that not only the stuffed buns are hot but also there is steam around or coming from them. The second example shows that after receiving burning hot sunshine for the whole day, the ground gives forth hot air. Hu Mingyang calls this usage *dai qingtai cizhui de xingrongci* 带情态词缀的形容词 (an adjective with “modal suffix”). He points out that this type of adjective is different from those which are used in the written language with the same pattern, e.g. *xian zhanzhan* 新崭崭 [new] (Hu, 1987: 125-126).

Another distinctive feature of spoken Chinese is the large number of sentence particles at the end of sentences. “For example, some people like to add many *a* 啊 or other pet phrases when they talk. Of course these words have to be discarded when it becomes written language” (Hu 1991: 24).

When we talk, we usually cannot simply say something objectively. Most of the time, every utterance is made according to our mood. This mood is sometimes

⁴² The structure of one adjective and one reduplicated word is also used for imitating sounds in oral communication, e.g. *hu lalhu lala* 呼喇喇 (sound of wind blowing) (Wang 1985: 288) .

shown through the intonation, but there is a limit to what moods can be shown by intonation, after all. Therefore, in modern Chinese there are some functional words which are used to indicate the mood (Wang 1985: 160).

Here, functional words include end-of-sentence particles. These are known as auxiliary words of mood (*yuqi zhuci* 语气助词), which are used in the utterance to show the speaker's different tone and different manner, e.g. a friendly tone and a tactful manner. As Zhang Zhigong 张志公 pointed out, auxiliary words of mood are used at the end of sentences to show the mood or manner of the speaker. He also provided examples of different types of such words used for different functions, i.e. for declarative sentences, people usually use *de* 的, *le* 了 at the end of sentences; for interrogative sentences, people usually use *ne* 呢, *ma* 吗, at the end of sentences; for imperative sentences, they usually use *ba* 吧 at the end of sentences; for exclamatory sentences, they usually use *a* 啊, *en* 嗯, *ao* 噢, *ai* 唉 at the beginning or end of sentences (Zhang 1991: 164-165). In addition to Zhang Zhigong's examples, Hu Mingyang 胡明扬 listed some more detailed functions of *yuqizhuci* (particles of mood: end-of-sentence particles) that are used for guessing, discussing, persuading, confirming and surprising (Hu 1991: 31-37). We can say that end-of-sentence particles or auxiliary words of mood are properties of the spoken language. "In fact there is no space for the end of sentence particles at all in law documents. There are no uses of *a*, *ba*, *ma*, *ne*, *le* etc." (Xing 2002: 142). Words do not always have two types of function, either in the spoken or in the written language. This is simply because of the category into which the words fall. For the basic usage of words (*jibencihui* 基本词汇), there are no differences between the spoken and written form, e.g. *shan* 山 (mountain), *shou* 手 (hand). For words in general (*yibancihui* 一般词汇), it is crucial to identify which category they belong to. The words in general are worth considering as choices from the possibilities. Only such words can clearly reveal the author's individuality. In addition to the features of the Chinese spoken language explained above, there are other ways to identify it, i.e. making choices between the synonyms from linguistic sources. These words could be nouns, pronouns, verbs, adjectives or adverbs. In the following sections. The usage of words

from the spoken language in the ten novels will be demonstrated and analysed.

The fundamental issues of spoken language and of the Chinese spoken language in particular which will be used as a guide in the present analysis have been introduced. When there are other spoken features in Lao She's writings which have not been included in any previous studies or discovered by linguists, I will also consider them for analysis. It should be noted that in the Chinese spoken language, speakers often use two-part allegorical sayings, of which the first part states a fact and the second part provides the key point by using a phrase with four characters (歇后语 *xiehouyu*) and proverbs (谚语 *yanyu*). However, these are not included in my analysis because they are not individual lexical items.

2.3. Criteria, methods and principles of categorisation

In order to avoid being ambiguous, the criteria for the selection and categorisation of the words from the spoken language need to be defined. Only words and phrases which have distinct spoken features are considered as examples for analysis. If a specific spoken word is used in both the Beijing dialect and other dialects, such as the Henan 河南 dialect, the Tianjin 天津 dialect and the Baoding 保定 dialect of the northern dialectal system, or if the word has been accepted as *Putonghua*, then this word will be categorised here as a spoken word rather than as a word of the Beijing dialect. For example, the two lexical items *shoujin* 手巾 (a small towel) and *bobo* 饽饽 (steamed bread) are not only used as Beijing spoken words, but also used in the northern dialect of modern Chinese. Unlike these two words, *kexigair* 磕膝盖儿 (knee) will be included in the Beijing dialect in Chapter 3 because it is a typical Beijing word. However, I must point out that for some words and phrases there are no clear distinctions between the spoken language and the Beijing dialect. This is because the words from the spoken language in his novels are originally from the Beijing dialect. Examples are reduplicated phrases, such as *tongtongkuaikuaier* 痛痛快快儿 (to one's great satisfaction) and *yinsensen* 阴森森 (gloomy). These words could either be classified as spoken-language words in Chapter 2 or used for the analysis of the words from the Beijing dialect in Chapter 3

because they are the spoken-language words and have been accepted in *Putonghua* but they are from the Beijing dialect, which is still commonly used.

The detailed points listed below will illustrate the main principles and approaches used in data selection and categorisation for this chapter. In the analysis, when examples of a certain word are used for a specific purpose, no more than two example sentences have been selected. For example, although the word *shenliang* 身量 (height) appears very frequently in Lao She's novels written in different periods, only one or two sentences quoting this word will be chosen as examples. However, the analysis will reflect the reality of the frequency of the use of a particular spoken word, i.e. when and in which novel such a spoken word appeared.

If a spoken word or phrase belongs to two different categories, e.g. the category of the verbs used in the spoken language and the category of other spoken characteristics, the word or phrase will be placed into the category of other spoken characteristics, e.g. (1) the phrase *yuemo zhe* 约摸着 (roughly) is normally used as an adverb and should be under the category of "spoken features of adverbs", but the suffix *zhe* 着, represents another kind of style which is also in another category: "...*zhe*". Therefore *yuemo zhe* will be placed in the category of "other spoken characteristics", which includes the *zhe* structure. (2) Onomatopoeic words can be used as adverbs, adjectives and verbs, but onomatopoeia is one of the phenomena listed as spoken features. Therefore onomatopoeia is defined as an independent category rather than as a feature of spoken nouns, verbs, adjectives and adverbs.

Because of the nature of their usage, all spoken-language words will not be treated equally. Some of them will be measured by using a quantitative method, e.g. different words of the same type, and some by frequency, e.g. the same word appears frequently. If the spoken-language words possess several characteristics, they may be used more than twice. If one of the sentences contains two or more words with analytical value, then this sentence will be selected to serve two or more functions. If an onomatopoeic word serves as a verb, it will be categorised in the verb category. Selected examples are all in the same order, i.e. examples are in the chronological order of the novels. The examples are representatives of the quantity and frequency

of word-usage, and they are used to illustrate points. If an item belongs naturally to a certain category, but has a very high frequency of usage, it will be treated as an individual category, e.g. *gandao* 赶到 (until).

What need to be stressed again are the criteria for categorising the words of the spoken language. The identification of words is based on the general characteristics of the spoken language of the *Putonghua* of modern Chinese. The words are originally from the Beijing dialect, but because they have become common words in *Putonghua*, they will be included for the analysis of the present chapter. For example: *jiefang* 街坊 (neighbour) appears in *Beijing Huayu Cihui Shi* 北京话语词汇释 (Beijing Dialect Dictionary) as a typical Beijing word (Song 1987: 346). This word also appears in *Xiandai Hanyu Cidian* 现代汉语词典 (Modern Chinese Dictionary) as a spoken word (Xian 1979: 567). Some spoken words have the distinctive features of the Beijing dialect and are not widely adopted by *Putonghua* speakers with other native dialects. These words will be analysed in Chapter 3 as Beijing words, for example: the suffixes of certain adjectives: *gulongdong* 咕隆咚⁴³ after *hei* 黑 (black), *buliudiur* 不溜丢儿 after *zi* 紫 (purple), *bucilie* 不毗裂 after *bai* 白 (white) and *lebaji* 勒巴即 after *sha* 傻 (stupid).

Those words defined as spoken words will be divided into different sections, to be analysed according to the part of speech. The various particles at the end of sentences, interjections, exclamatory sentences and sentences in utterances containing typical spoken features will be included in this analysis. The analysis of spoken-language words will be divided into ten sections, and each of the sections will provide examples possessing certain features of spoken-language words.

2.4. The nouns from the spoken language in Lao She's writings (examples 1-20)

The Chinese language contains a rich and varied vocabulary and synonyms are examples of this. There are different types of synonyms, including the synonyms of

⁴³ There are different characters for the same sound and the same meaning, i.e. 黑古隆洞, 黑骨隆咚, 黑咕笼咚 (Song 1987: 278).

the spoken and the written language. One cannot go as far as saying that every single word has its own synonym, but when it does, the synonym conveys the meaning with a different style. The spoken style of Lao She's novels mainly comes from the choice of the synonyms in the written language that reflect his writing style.

Nouns, verbs, adjectives and adverbs are *shici* 实词 (notional words).⁴⁴ Notional words in the spoken language are usually those words which are very close to people's daily life, but are not terms in politics, economics and the social sciences.

The following are examples of noun-phrases which appeared in Lao She's novels. As mentioned earlier, the pronunciation (*Pinyin* 拼音) of the key character of the title of the book will be used to represent the title of each of the novels as shown in brackets after the examples, e.g. *Zhang* stands for *The Philosophy of Lao Zhang*. If the subsequent examples are from the same book as the previous sentences, the representative key word of the book will be omitted. The spoken words are those underlined in each of the sentences in Chinese characters. The example sentences will be given in Chinese characters. English translations based on the meaning in the certain context are also provided. Some of the analysis of the sentences will follow immediately, and some will be analysed after all the example sentences have been shown. In addition, *Xian* and *Han* are the phonetics of the first characters of the two dictionaries and therefore they represent the two dictionaries, i.e. *Xiandai Hanyu Cidian* and *Hanyu Cidian*

① ……，把手巾掩着嘴像要打哈欠。 [..., using a towel to cover the mouth as if (he) is going to yawn.] (*Zhang*, p.15)

Shoujin is called *maojin* or *xiao maojin* 小毛巾 (a small towel) in standard Chinese. There are no differences between the two in meaning, but *shoujin* is the word normally used in oral communication. Nowadays, due to the fact that *Putonghua* is more likely to be used in society, the word *maojin* is widely used.

② 自己只要一个烂桃和一块挤碎了的饽饽。[(Li Jing's aunt) only wanted to have a rotten peach and a crushed bun for herself.] (p. 57)

⁴⁴ The abbreviations used for some parts of speech are: n. (noun), v. (verb), adj. (adjective), adv. (adverb), and prep. (preposition).

Bobo refers to many food items cooked with processed grains. They can be made from different kinds of pastry in different ways. *Mantou* 馒头 (steamed bread), *wotou* 窝头 (steamed bread made from corn flour) or *huajuanr* 花卷 (steamed twisted roll) can all be called *bobo*. This word is widely used in the countryside of northern China as a spoken word, but is no longer used in the cities.

[3] “我不爱你，我是个没长犄角的小黄牛！”[“If I did not love you, then I would be a little yellow ox that had no horns!”] (p. 94)

Niujiao 牛角 is normally used in writing for *niujijiao* 牛犄角, which is a spoken word (Xian 1979, p. 512).

[4] 秀瘦的一张脸，脑门微向前灼着一点。 [An elegant and thin face, (his) forehead is sticking out slightly.] (Zhao, p. 213)

Naomen(r) is used for the common language word *qian'e* 前额. *Qian'e* is an appropriate name for “forehead”. In Chinese, *naomen* must be read *naomenr* 脑门儿 (add *er* to *men*) or *naomenzi* 脑门子 (add *zi* to the word). If there is no *er* sound or the suffix *zi*, it sounds wrong.

[5] 欧阳天风双手扶着赵子曰的肩头问。 [Ouyang Tianfeng asked, with both his hands on Zhao Ziyue's shoulders.] (p. 218)

[6] ……，烟从鼻子眼慢慢的往外冒，[..., smoke came slowly out of his nostrils,] (p. 235)

[7] 他把字典在夹肢窝里一夹。 [He placed his dictionary under his arm.] (Ma, p. 400)

[8] ……，连脸蛋上的肉都震得一哆嗦一哆嗦的。 [..., even the flesh on her face was made to tremble because of the vibrations.] (p. 410)

[9] ……，郑重其事的打了国货店看门的老印度两个很响的耳瓜子。 [..., in earnest, (he) slapped the old Indian's face very hard twice; this Indian man worked as a security guard in the national goods shop.] (Xiao, p. 5)

[10] 我可以看出他不但身量高， [I could see that he was not only tall,] (Mao, p. 268)

[11] 大而丑的月份牌，五天没撕了， [The pages of the big and ugly monthly calendar have not been torn for five days,] (Li, p. 344)

[12] 张大嫂一边涮洗家伙，……[While big sister-in-law Zhang was doing the washing up, ...] (p. 365)

[13] ……，用舌头顶住门牙的豁子。 [..., (he) used the tongue to block the breach where the incisor

had been.] (*Niu*, p. 569)

[14] ……，买了把用洋火当子弹的小手枪。 [..., (he) bought a small pistol, which required bullets made from foreign matches.] (p. 610)

[15] ……，有些心眼， [..., (he) is quite canny,] (*Luo*, p. 7)

[16] 街坊们过来， [The neighbours have come over here,] (p. 153)

[17] “……，我的拳脚不过是二把刀，……” [“..., my skill at Chinese boxing is only modest, ...”] (*Si*, p. 341)

[18] ……，因为她的衣裳肥大， [..., because her clothes were too loose,] (p. 310)

[19] ……，我长着一个脑袋，不是一块破砖头！ [..., I have grown a head, not a broken brick!] (*Zheng*, p. 457)

[20] ……，颇像鸡爪子。 [..., (they) are very much like chickens' feet.] (p. 476)

In addition to the first four examples, the rest of the nouns with spoken features or noun phrases in the examples also have matching alternatives in the common language, i.e. *Jiantou(r)* - *jianbang(r)* 肩膀, *biziyan(r)* - *bikong* 鼻孔, *jiazhiiwo* - *yewo(r)* 腋窝, *liandan(r)* - *lian* 脸, *erguazi* - *dalian* 打脸, *shenliang* (*Xian* 1979: 1008) - *gezi* 个子, *yuefenpan(r)* - *rili* 日历/*nianli* 年历, *jiahuo* - *wan* 碗⁴⁵, *huozi* - *diaomenyade defang* 掉门牙的地方, *yanghuo* - *huochai* 火柴, *xinyan(r)* - *congming jizhi* 聪明机智, *jiefang* - *linju* 邻居, *erbadao* - *butaihao* 不太好, *yishang* (*Xian* 1979: 1337) - *yifu* 衣服, *naodai* - *tou* 头, *jizhuazi* - *jijiao* 鸡脚. *Jiefang*'s synonym in the common language is *linju* 邻居. Although Lao She used the spoken word *jiefang* (*Xian* 1979: 576) for *linju* in this particular sentence of *Luo*, he used *linju* in *Si* (*Si*, p.324). Both sentences were used for recounting by a narrator. This shows that Lao She's way of using words was flexible.

The above nouns or noun phrases refer to objects, parts of the body and actions used as objects of sentences. Lao She chose to use the words from the spoken language as a narrator of stories in order to widen his readership. Lao She believed that literary language should come from real life. He said: “If [we] are looking for language in life, then it begins to have roots. If [we] look for language without

⁴⁵ Generally speaking, *xivan* 洗碗 means doing washig up, so *wan* here is a general term for dinner set.

analysing it, then the language becomes decorative. You can never separate language from life” (Lao [1982] 1997: 93).

2.5. Appellations in Lao She’s writings (examples 21-40)

Apart from using spoken nouns for various items, Lao She also used certain spoken-language words that are used to call or to address other people or the listener. The examples in this section are mostly the utterances or thoughts of the characters in Lao She’s stories; some of them are used by narrators.

In reality, Chinese appellations are traditional ways of addressing members of the family, relatives, neighbours, friends, colleagues and even strangers, either face-to-face, to a second person, or not face-to-face, to a third person. In Lao She’s novels, he uses a considerable number of terms as appellations addressed to other characters in oral communication. No matter what the meaning is, they normally appear in the spoken language. These terms are different from nicknames. The following examples include twenty appellations.

[21] “……，吃我喝我的死母猪！” [“..., (you) are the dead sow, which eats my food and takes my drinks!”] (*Zhang*, p. 25)

[22] “……，我这不中用的老东西！……” [“……, what a useless old thing I am!”] (p. 82)

[23] “……，要是遇上一个瘸拉车的，…… [“..., if (he) bumps into a limping rickshaw man, ...] (*Zhao*, p. 219)

[24] “……，他一定是傻蛋！ [“..., he must be a fool!] (p. 244)

[25] 只有李景纯是个不懂新潮流的废物！ [Only Li Jingchun is trash who does not understand the new social trend!] (p. 251)

[26] “……乘着主母在别处的时候，…… [“... took advantage when the landlady was not here, ...] (*Ma*, p. 543)

[27] “……，成天和一群小泥鬼儿打交道； [“..., everyday (he) plays with those dirty little devils;] (p.420)

[28] “华盛顿不是个坏小子，凯萨林也不是个坏丫头，…… ” [“Washington is not a bad boy, nor is Katherine a bad girl, ...”] (p. 603)

[29] “…… 他们的老妈子。…… [“... their maidservant. ...] (*Xiao*, p. 18)

- [30] 似乎与几个小饿老虎竞赛呢。[It seems that (he) is competing with a few hungry tigers.] (*Li*, p. 340)
- [31] ……再把那个贱丫头撵出去, [... then kick that lowly girl out, ...] (p. 424)
- [32] 他知道牛老者是老实头, [He knew that Old Niu was an honest person,] (*Niu*, p. 534)
- [33] 笑得像个屈死鬼似的。 [... laughed like a ghost who was persecuted to death.] (p. 579)
- [34] “……! 我不能都便宜了个臭拉车的!” [“...! I cannot let this stinking rickshaw man get away with it!”] (*Luo*, p. 126)
- [35] 他对猴子们特别的拿出耐心法儿, [He was especially patient with the monkeys,] (p. 46)
- [36] ……而死鬼们大概也可以满意了。 [..., and the spirit (dead parents) can probably be satisfied, too.] (*Si*, p. 139)
- [37] “一个破种地的乡下脑壳, [“The skull of a poor country peasant, who works in the fields,”] (p. 141)
- [38] ……连……卖烧饼的都敢指着他的鼻子说: [..., even a pancake-seller...dared to talk to him with his finger pointing at his nose:] (*Zheng*, p. 472)
- [39] 他注意到, 老主顾们, ……[He has noticed that the customers whom he had known for a long time, ...] (p. 502)
- [40] ……而老三老四就只好赋闲。 [..., but the third and the fourth sons could only be unemployed.] (p. 485)

In Chinese, some of the terms as shown above that are used for addressing people are derogatory, and some are neutral. For example, *shadan* in example 24 and *jianyatou* in example 31 are derogatory; *laozhugumen* in example 39, *Laosan* and *Laosi* in example 40 and *zhumu* in example 26 are neutral.

In Chinese grammar, the structure of a verb, an object and *de* form a fixed phrase which shows a person's occupation, e.g. *kaicanguanrde* 开餐馆儿的 (a restaurant boss), *titoude* 剃头的 (barber), *maishaobingde* 卖烧饼的 (pancake-seller). This is a casual expression in Chinese. Some of these words are neutral, but some of them can be very disrespectful. Sometimes they show the speaker's attitude towards the one who is referred to. As examples 23 and 34 show, the speaker used *que* and *chou* to describe *lachede*. In modern Chinese society before 1949, the word *lachede* was used

as a spoken term for referring to a *yangchefu* 洋车夫 (rickshaw man).⁴⁶ Its use not only shows how low a rickshaw man's social status was, but also shows the attitude of the speaker towards him.

Zhumu referred to a landlady in the story. *Fangdong* 房东 (landlord, house owner) is the word usually used for a landlady or landlord who owns a property. When it was used in relation to a dog owned by the landlady, *zhumu* was used to show this special relationship because *zhu* showed that the landlady owned the dog, and *mu* showed that the relationship between the two was very close, like that of a mother and child. *Xiaozi* and *yatou* were the forms of address used by an Englishman, John, in *Ma*. He used such words when talking with Mary about his son, Bob, and daughter, Katherine, as Mary was complaining about them.

Xiaozi and *yatou* are colloquial Chinese words referring to a boy and a girl. In Lao She's story, these two colloquial words were chosen by the author to be used by a typical Englishman. From this, we can see that spoken-language words could be used by anybody in his novels, especially in a novel which was written in the 1920s. Since *xiaozi* is a typical term of the Beijing dialect with a special word-suffix, it is also selected in Chapter 3 for more detailed analysis. Other examples such as: *simuzhu*, *laodongxi*, *shadan*, *laoshitou*, *feiwu*, *jianyatou*, *xiangxia naoker* all indicate the speakers' negative attitudes towards different people.

Xiao'elaohu, *houzimen*, *qusigui* and *siguimen* are words which are comparatively less disrespectful. These examples provide the evidence that Lao She used a variety of nounterms in the spoken language.

2.6. The verbs from the spoken language in Lao She's writings (examples 41-70)

The action or behaviour of a person is controlled by his thoughts and can be expressed by his choice of words. Lao She illustrated this by using various verbs with spoken features in his writing. Some of the verbs show movements, and some show movements accompanied by certain noises. No matter which of these kinds of

⁴⁶ The occupation of working as a rickshaw man was abolished in the new social system after 1949.

verbs they are, they are all representative of the verbs which are used in the spoken language. Here are some examples.

- [41] ……，不然谁吃得住这样的阵式！[..., otherwise, who could stand this situation!] (*Zhang*, p. 12)
- [42] “……，专靠着她得些彩礼补亏空。……” [“..., (He) is specially relying on her betrothal gifts to make up the deficit. ...”] (p. 76)
- [43] ……，又找补了一鞠躬，然后一语不发的呆着。…… [..., (and after that, Wang De) added a bow, then (he) stayed there without saying anything. ...] (p. 113)
- [44] 他自己叨唠着，[He chattered to himself,] (*Zhao*, p. 277)
- [45] 李景纯慢慢的舒出三个手指来，[Li Jingchun slowly stretched out three fingers,] (p. 216)
- [46] “……，事事跟咱扭大腿！” [“..., everything is done against me!”] (p. 278)
- [47] 心里一个劲儿颠算：[(She) kept thinking (in her mind) all the time:] (*Ma*, p. 398)
- [48] ……，只好顺口支应道：[..., (she) was forced to respond thoughtlessly:] (p. 398)
- [49] ……，说着顺手把戒指攥在自己的衣兜儿里啦。[..., while talking, (he) conveniently put the ring in his own pocket.] (p. 438)
- [50] “她来，我们去歇夏；她不来，我们也得去歇夏。” [“(If) she comes, we will go for a summer holiday. (If) she does not come, we will still have to go for a summer holiday.”] (p. 494)
- [51] 虽然一回官儿还没作过，可是作官的那点虔诚劲儿是永远不会歇松的。[Although (he) has not been an official, his devotion to the idea of becoming an official has never weakened.] (p. 401)
- [52] ……，净等着老马宣告歇业，[..., just wait for Old Ma to announce his bankruptcy,] (p. 538)
- [53] ……，他便抓瞎了，[..., he will then find himself at a loss,] (*Xiao*, p. 40)
- [54] 小坡算计好，…… [Little Po worked out (how to deal with him) satisfactorily, ...] (p. 49)
- [55] 这样极痛苦的可笑磨烦了至少有半点钟，[This extremely painful and ludicrous behaviour lasted at least half an hour,] (*Mao*, p. 161)
- [56] “……。可是不准我与任何别的小孩子一块玩耍。……” [“.... But I was not allowed to play with any other children. ...”] (p. 225)
- [57] 我的腿上挨了一脚，…… [I was kicked on the leg (by one foot), ...] (p. 153)
- [58] 又待 (*Xian* 1979: p. 201)了半天，…… [(We) continued to wait for ages, ...] (p. 283)
- [59] ……，她要是敢放声的嚎丧，…… [....: if she dares to cry loudly, ...] (*Li*, p. 394)
- [60] “……，不乘早收拾 (*Xian* 1979: p. 1046) 他，……” [“..., (If we) do not deal with him earlier, ...] (p. 414)

[61] 看着老黑的孩子们啃老玉米, [Watching Old Hei's children nibbling at ears of corn,] (*Niu*, p. 601)

[62] “一天到晚圈着你, ……” [“You are locked up every day, …”] (p. 576)

[63] “……. 临完上天桥吃黑枣, ……” [“..., in the end (we) will be killed at Tianqiao, …”] (*Luo* p. 99)

[64] “……, 拉包月就是凑合事, ……” [“..., pulling a rickshaw for a monthly wage is not a serious way of making a living, …”] (p. 89)

[65] “……, 日本人能叨住北平, 再撒了嘴?” [“..., could the Japanese control Beiping and then let it go again?”] (*Si*, p. 36)

[66] “……, 他还惦记着妈! ……” [“..., he is still worrying about Mother! …”] (p. 330)

[67] ……, 小眼睛里窝着两颗眼泪。[..., there were two teardrops in his little eyes.] (p. 142)

[68] 上茅房, 大赤包的嘴里都轻轻的叫自己: [(even) while going to the toilet, Dachibao called her own name in a low voice: ...] (p. 336)

[69] 每逢遇到教友们, 他必先哇哇几下, [Every time he bumped into the members of the group/flock, he always made a *Kaka* sounding noise several times, ...] (*Zheng*, p. 540)

[70] “多对点水!” [“Add some more water!”] (p. 497)

In examples 46, 50, 62, 63, 65, 66 and 70, the words are used by characters within the stories, and in the rest of the examples they are used by narrators. This shows that spoken verbs were used in both ways, in both dialogues and narratives, by the two parties: the characters and the narrator. The formal words for *chidezhu* in example 41 should be *jinshoudezhu* 经受得住. *Daolao* in example 44 not only showed that the speaker was actually talking, but also showed clearly how the speaker was talking and what mood he was in. If Lao She had used *shuo* 说, which is normally used for speech in the Chinese common language in the stories, the meaning would not have come across clearly like this, even with some adverbial descriptions.

Shuchu, in example 45, not only provides the information that the fingers were stretched out, but also how slowly this was done. The synonym of *shuchu* is *shenchu* 伸出 in *Putonghua*. *Zhiying* in example 48 means that the person responded in a way which showed that she was reluctant to respond and therefore responded

thoughtlessly. The English landlady was hesitating over whether she would let the room for some income or whether she would insist that she would not serve the two Chinese, who she thought might kill people, burn the houses down and eat rats. She could not make up her mind, but she also did not want to give her answer too late to keep the priest waiting for too long. In this situation, she responded but did not really want to respond, so she was reluctant to answer the question. *Niudatui* in example 46 is a metaphor showing that someone does things in opposite ways.

Other verbal phrases in the examples are those which are underlined, and the words in the Chinese common language which match those underlined are:⁴⁷ *diansuan* - *dasuan* 打算; *liao* - *fang* 放; *bukuikong* - *buque* 补缺; *zhaobu* - *bushang* 补上; *xiesong* - *fangsong* 放松; *zhuaxia* - *mangluan* 忙乱; *suanji* - *jihua* 计划; *mofan* - *danwu* 耽误; *buzhun* - *buyunxu* 不允许; *kenlaoyumi* - *chiyumi* 吃玉米; *xieye* - *daobi* 倒弊; *dai* - *deng* 等; *ai* - *beiti* 被踢; *kaka* - *xiao* 笑; *duidianshui* - *jiadianrshui* 加点儿水 and *xiexia* - *xiatiandujia* 夏天度假. *Xiexia* was used in *Ma* by a girl called Mary, speaking to her mother Mrs. Wendell. *Qu xiexia* was a spoken expression meaning going somewhere for a summer holiday.⁴⁸ The formal word for this is *zai xiatian dujia* 在夏天度假.

Kaka in example 69 represents a foreign clergyman's way of laughing. The word *kaka* shows that his laughing is not natural, but very artificial. *Salezui*, *chiheizao*, *shoushi*, *juanzhe* are kinds of metaphors which involve social-linguistic knowledge for their full understanding.

I have established that Lao She's language as he himself used it in his own life was similar to the language of the narrator and the language in the dialogues between characters in his novels. Let us use the word *xiexia* as an example. This word can be seen in Lao She's letter to Zhao Jingshen 赵景深. In answer to Zhao's letter, in August 1930, Lao She wrote: "... he asked for novels for a long time but I refused because I needed a rest. I can only write short stories while I am teaching. In this

⁴⁷ These words, which could be used as written language, are based on the meaning of the spoken words in the literary text.

⁴⁸ "This is *Guanhua*, which means *bishu* 避暑" (Xu & Gong 1999: 6564).

case, I have decided to go on a summer holiday (*qu xiexia* 去歇夏), so there is no hope of my writing a novel!” (Yi 2002: 11). Lao She’s literary language in his novels was similar to that of his other writings, such as his non-fiction and short stories. For example: (1) …… 而妇女又爱挑眼。[... and women are very fastidious.]; (2) 我不爱这样的人, 但喜欢听他的吹。[I do not like this type of person, but I like to listen to his boasting.]; (3) …… 可是装蒜也大可以不必。[... but it is not necessary to put on an act.] (Lao 2003: 335). Each of these three sentences contains a verbal phrase from the spoken language, i.e. *tiaoyan*, *chui* and *zhuangsuān*. *Tiaoti* 挑剔, *shuodahua* 说大话 and *jiazhuangzhe* 假装着 are their synonyms in the Chinese common language.

2.7. The adjectives from the spoken language in Lao She’s writings (examples 71-90)

Adjectives, or other words which are used as adjectives, all modify nouns. As the examples below will show, various choices are made between ways to describe nouns. They are reflections of the users’ attitudes, feelings, style and types of language (Xie 1983: 352-363). The underlined words in each of the following sentences show Lao She’s ways of using them in his writings.

[71] …… , 以备抵抗冰凉铁硬的竹板。[..., in order to resist the ice-cold and iron-hard bamboo board.]

(Zhang, p. 18)

[72] …… , 脸洗得雪白, …… [..., the face has been washed as white as snow, ...] (p. 52)

[73] 她摸了摸她的头依然是滚热的。[She felt her head, which was still boiling hot.] (p. 95)

[74] …… , 门洞漆黑的好象一群鬼影作成的一张黑幔。 [..., the doorway was as dark as a piece of black curtain made from a group of ghosts’ shadows.] (Zhao, p. 256)

[75] ……娇黄的一锅白薯, …… [... one pot of lovely yellow sweet-potatoes, ...] (p. 211)

[76] …… , 上嘴唇儿上留着小月牙似的黑胡子, ……[..., there was a black crescent-moon-shaped moustache above his upper lip, ...] (Ma, p. 399)

[77] “……, 自要不受这个臭罪 !” [“..., as long as (I) do not have to endure this terrible suffering!”] (p. 422)

[78] …… , 就是妈妈也不敢断言雪是白的, 还是红的, 还是豆瓣绿的; …… [...; even Mother cannot say for sure if the snow is white, red or a bean-green colour; ...] (Xiao, p. 17)

- 79 小坡摔了个“芥末蹲”儿。 [Little Po fell down and sat on the ground.] (p. 69)
- 80 ……，来了，那个黑影！ [..., (there it) comes, that black shadow!] (Mao, p. 161)
- 81 ……，可是记住了世界上有种没毛的大鸟。 [..., but (they) remembered that there was a kind of bird in the world, without feathers.] (p. 169)
- 82 必须向那个鬼影儿道歉。 [Must apologise to that ghost's shadow.] (Li, p. 325)
- 83 “玫瑰紫，太太戴正合适。” [“A rosy purple colour, it suits (my) wife perfectly.”] (p. 362)
- 84 ……，像被人按了一下子的高桩馒头。 [..., (he) looked like a well-risen steamed bun which was pressed by somebody.] (Niu, p. 527)
- 85 对于发邪财的人，不管这家伙是怎样的…… [For those who become rich through bad means, no matter what this chap is like...] (Luo, p. 39)
- 86 他已有点讨厌拉散座儿了， [He has come to dislike serving the non-regular customers,] (p. 43)
- 87 “……，没有一个虫眼儿，……” [“..., there is not (even) one insect's hole, ...”] (Si, p. 127)
- 88 ……，铺着臭油的马路。 [..., the road that was covered with stinking black oil.] (p. 139)
- 89 “……，娘家婆家都有铁杆儿庄稼！……” [“..., my mother's family and father's family both have guaranteed crops (– regular income)! ...”] (Zheng, p. 463)
- 90 ……，得回手指甲大小的一块芝麻糖。 [..., (she) got back a finger-nail sized sesame sweet.] (p. 513)

In example 71, *bingliantieying* is used to describe how cold and hard the bamboo board is. From the use of *bing* (ice) and *tie* (iron), readers can get a vivid sense of the cold, hard bamboo board that is used for beating naughty pupils. Using a vigorous descriptive word to modify the main adjective is a typical Chinese way of speaking. The words *xue*, *gun*, *qi*, *jiao*, *douban(r)*, *meigui* and *shouzhijia* in examples 72, 73, 74, 75, 78, 83 and 90 are all used to qualify the colours and sizes of the main adjectives. Their functions are to provide extensive, visual impressions. The rest of the nouns or adjectives, such as *chou*, *hei*, *gui*, *jiemo*, *meimao*, *xie*, *san*, *chong*, *gaozhuang* and *tieganr* in examples 77, 80, 82, 79, 81, 85, 86, 87, 84 and 89, are used as modifiers and are words that are used to modify nouns directly. Lao She believed that there was only one proper adjective to modify one particular word in each context, and that the novelist must find this proper word when writing novels. To judge whether a writer's writing is good or not, we do not look for how many

beautiful words have been used, but whether the right word is used in the right place (Lao [1982] 1997: 93).

2.8. The adverbs from the spoken language in Lao She's writings (examples 91-110)

There are various kinds of words and phrases that can be used as adverbs in Chinese. Apart from the single-character adverbs, there are phrases that function as adverbs, with two, three or four characters. In the spoken language particularly, there is flexibility in the use of such phrases. In Lao She's writings, using one, two, three or four-character phrases as descriptive words to describe actions, movements and the quality of physical activities forms a feature of his style. The following examples have been selected to illustrate this phenomenon.

[91] “……，不过隐士许死的更快，……” [“..., however a recluse probably dies even quicker, ...”] (Zhang, p. 51)

[92] 龙凤和洋人是中西两掺的说，…… [Longfeng talked to (those) foreigners in both Chinese and Western languages, ...] (p. 86)

[93] ……，歇里歇松的往外走，[..., casually (he) walked towards the door,] (Zhao, p. 296)

[94] ……，两个红笑涡一凸一凹的动，…… [..., (her) two red smiling dimples moved inwards and outwards, ...] (Ma, p. 547)

[95] 管保他不再想碰第二次。[(I can) guarantee that (he) will not want to meet with setbacks a second time.] (p. 423)

[96] 他们都是光头未戴帽，脑袋晒得花花的流油。[(Their) heads were sweating heavily in the sun.] (Xiao, p. 57)

[97] 大爬虎似的倒在地上。[(He) fell to the ground like a gecko.] (p. 59)

[98] ……，好洗洗身上，[..., in order to wash (myself),] (Mao, p. 163)

[99] ……，这是脸对脸的污辱我。[..., this is to humiliate me face to face.] (p. 174)

[100] 生在乡下多少是个不幸。[Being born in the countryside is more or less unfortunate.] (Li, p. 304)

[101] ……，只把冷布的纸帘好歹的粘上。[... there was only a paper curtain stuck roughly on gauze (on the window).] (p. 332)

[102] ……，说的话他也不大懂。[…., what had been said he also could not understand very well.] (Niu, p. 590)

[103] 同行的捣乱好对付，…… [It is easy to deal with colleagues' disturbances, …] (p. 618)

[104] 黑灯下火的教我和太太瞎抓，[The mistress and I were made to grope around in the dark,] (Luo, 104)

[105] ……，半笑半恼的说。[…., (she) said it in a way which was half smiling and half angry.] (p. 50)

[106] ……，成天际弯弯着腰，[…., every day he bent his waist,] (p. 185)

[107] 老二急扯白脸的说。[The second child said it with his pale, red face showing too much anxiety.] (Si, p. 330)

[108] ……，晓荷领头儿鼓掌。[…., Xiao He led the clapping.] (p. 355)

[109] ……，这点收入才将使我们不至沦为乞丐。[…., this little income just enabled us to survive without becoming beggars.] (Zheng, p. 472)

[110] 下了班，他照直地回家。[After work, he went straight home.] (p. 507)

Lao She used the spoken adverbial phrases *zhongxilianchan*, *yituyi'ao*, *heidengxiahuo*, *jichebailian*, *banxiaobannao* and *xielixiesong* in examples 92, 94, 104, 107, 105 and 93 to describe actions or movements. In order to give readers a vivid picture, he himself created some of the oral-type adverbial phrases, such as *zhongxilianchan* and *yituyi'ao*. The three-character adverbs, *lianduilian*, *dapahu*, *chengtianji* in examples 99, 97 and 106, are used to describe an action, indicating in a spoken way how actions were done and the frequency of movement.

The phrases with two characters, *guanbao*, *huahua*, *duoshao*, *haodai*, *buda*, *lingtouw*, *jiangjiang* and *zhaozhi* in examples 95, 96, 100, 101, 102, 108, 109 and 110 are spoken words, which all have their synonyms or similar expressions in the non-speaking style in these texts of Lao She, e.g. *baozheng* 保证 for *guanbao* and *ganggang* 刚刚 for *jiangjiang*.

The single-character adverbs are *xu* in example 91 and *hao* in examples 98 and 103. All these twenty examples, with the exception of example 91, are parts of the author's narratives, which provide further evidence of Lao She's oral style of writing.

2.9. The method of using onomatopoeia (examples 111-140)

Using onomatopoeia in story telling was another distinctive feature of Lao She's writing. In the spoken language, people use onomatopoeic words very often, as they attract a listener's attention and provide vividness and authenticity. The following examples are selected from Lao She's fiction.

[111] ……，把佩刀的链子摆的哗啦哗啦响。[..., the chain of his sword clanged noisily with a *hualang hualang* sound (because he was walking backwards and forwards).] (Zhang, p. 147)

[112] 接着一阵拍拍的掸鞋灰，邦邦的开汽水，嗖嗖的飞手巾把，嗡嗡的赶苍蝇，……。咕噜咕噜的扩充范围的漱口。[Next was (what we could see) a peal of dusting shoes with a *papa* sound, opening bottles of soft driks with a popping sound, throwing towels with a *sousou* sound, getting rid of flies with a swishing sound, (and) rinsing mouths vigorously by swishing the water around the mouth with a gargling sound. (p. 46)

[113] 砰的一声，王德把钱弹起，[With a flicking sound, Wang De threw the coin into the air.] (p. 50)

[114] ……，在公寓中打麻雀西唧花唧一五一十的输洋钱。[..., when playing *maque (majiang)* with a rattling sound in the residents' house, (he) lost a lot of foreign money from the very beginning.] (Zhao, p.205)

[115] ……，口中沸吓沸吓的冒着白气，……。[..., white vapour came out of his mouth with a hissing sound, ...] (p. 253)

[116] 直嘣咚嘣咚的跳。[“thump, thump, thump”, (his) heart was beating very fast.] (p. 215)

[117] ……，拍叉的一声，完了！[..., with a thud, (it) was smashed!] (p. 240)

[118] “快乐的新年”虽然在耳边嗡嗡着，[Although the ‘Happy New Year’ music is still being played very loudly near people's ears, ...] (Ma, p. 562)

[119] ……，噤噤的往前走。[..., walked straight ahead with heavy thudding footsteps.] (p. 405)

[120] ……，吧哒吧哒的往下落。[..., drip, drip, (tears) were being shed.] (p. 407)

[121] 拿破伦把耳朵竖起来吧吧的叫了两声。[“Woof! Woof!”, Napoleon barked twice, with his ears pricked up.] (p. 412)

[122] ……，也好像还听得见海水沙沙的响。[..., in addition, it also seemed we could hear rolling sound of the sea.] (p. 416)

[123] ……便全咯噔一下子站住；往东西走的车辆忽啦一群全跑过去。[... and everything suddenly stopped, all the vehicles from both the east and the west drove over there quickly.] (Xiao, p.8)

- [124] 后面咚咚地打起鼓来，…… [Behind, the drums were beating with a *dongdong* sound, ...] (p. 58)
- [125] 咯当⁴⁹ 的一声，…… [With a clanging sound, ...] (*Mao*, p. 153)
- [126] 他们扎扎的叫， [They shouted with a *zhazha*, sound] (p. 150)
- [127] 把菱招得咯咯的笑起来。 [Ling was made to start laughing with a *gege* sound.] (*Li*, p. 379)
- [128] ……，嗓子里咯咯的咽气； [... swallowed the air with loud gulps: *gege*...] (p. 439)
- [129] “……，成天呜呜的坐着汽车；……” [“... , every day she was travelling in a car which made a *wuwu* sound; ...”] (p. 322)
- [130] ……，拍，拍，自己抽了两个好的： [..., *pa, pa*, she slapped herself hard twice:] (p. 448)
- [131] ……，她的灵魂会汪汪的叫，…… [...., her soul could bark with a *wangwang* sound, ...] (*Niu*, p. 537)
- [132] ……，头一动就哗啦哗啦的响。 [...., as soon as (its) head moved, it rustled with a *hualahuala* sound.] (p. 547)
- [133] ……，“咚咚噍⁵⁰”是什么意思，……[...., what is the meaning of “*dongdongca*”, ...] (*Luo*, p. 122)
- [134] ……，背后骆驼蹄子噗噗轻响猛然吓了他一跳。 [...., behind, the gentle *pupu* sound from the camels' steps suddenly made him jump.] (p. 22)
- [135] ……直轰轰的响。 [... (it) continually made a booming noise.] (*Si*, p. 374)
- [136] ……西屋里四大妈对少奶奶咯啦咯啦的乱说， [...in the east-facing room Auntie Si was talking nonsense *gelagela* (blah, blah) to the young mistress of the house,] (p. 372)
- [137] “……。忽然，我听见了蛙叫，咕呱，咕呱！……” [“.... Suddenly, I heard frogs croaking: Croak! Croak!...”] (*Zheng*, p. 536)
- [138] 牧师咔咔地笑了一阵。 [The priest laughed for a while, with a *kakaka* sound:] (p. 569)
- [139] ……，呼隆呼隆地乱响，…… [...., very noisy with a *hulonghulong* sound, ...] (p. 515)
- [140] ……，铺户外的冲天牌楼唧唧吱吱地乱，…… [...., the high, decorated archway outside the shop made a loud *jijizhizhi* sound, ...] (p. 515)

The above examples illustrate the sounds of different ways of laughing, the

⁴⁹ The character “*dang*” is different from the one we use today (当), and the one which Lao She used: 口当 cannot be found in a modern Chinese dictionary. It is a combination of the character “口” as a radical and the character 当.

⁵⁰ In communication, this is used to imitate the sound made from drums and musical instruments at a wedding. In the context of the story, it means “getting married”.

sound of a heart beating, the sea roaring, a dog barking, a frog croaking, a person breathing and crying, and the sounds of walking and running. This kind of usage can frequently be found in Lao She's works.

Onomatopoeia plays a very important part in spoken language. Using onomatopoeia to show the sound of actions was Lao She's strategy in his novel writing. Lao She first adopted this strategy in his novel *Zhang*, and he used it continually until his last novel. There are basically four types of this usage. The first type uses a word to imitate the sounds of human beings' actions or movements or sounds which are made by people, e.g. *papa*, *bangbang*, *sousou*, *wengweng*, *gulugulu*, *peng*, *xilanhuala*, *fluxiafluxia*, *pudongpudong*, *tangtang*, *dongdong*, *gege*, *pa*, *gelagela* and *kakaka* in examples 112, 113, 114, 115, 116, 119, 124, 127, 128, 130, 136 and 138. In the second type, the words which imitate the sounds come from animals, e.g. *baba* in example 121 came from a special pet dog, *Gu(r)gua* in example 137 from a frog and *pupu* in example 134 from a camel walking. In the third type, there are words which imitate sounds made by natural objects, e.g. *hulonghulong*, *pacha*, *jijizhizhi*, *wuwu*, and *shasha* in examples 139, 117, 140, 129 and 122. In the fourth type, the words which imitate actions and sounds are at the same time, e.g. *dongdongca* in example 133. Furthermore, there are other points concerning the use of onomatopoeia. The onomatopoeic phrase *wengweng* indicates the noise of a buzzing fly or a mosquito or a droning aeroplane in the Chinese way of description. Lao She used *wengweng* to describe music in a negative way, - very loud music in example 118. Onomatopoeic words, such as *honghong*, *hualahuala* and *wangwang* in examples 135, 132 and 131, are also used to represent imagined sounds, particularly the word *wangwang*, which was intended to convey the sounds of the soul.

There are many other spoken Chinese words which are used for giving an impression of sight, smell, taste and movement. These kinds of words provide readers or listeners with a kind of perceptual or cognitive impression. The following phrases are examples: *hushidandan* 虎视眈眈 (look at fiercely as a tiger does; glare

at fiercely), *xiangpenpen* 香喷喷 (an appetizing smell from food), *tiansirsir* 甜丝丝儿 (pleasant, sweet), *pulala* 扑拉拉 (the sound of flying) (Liu 1983: 296). In Lao She's writing, such expressions can be easily found, e.g. *rehuhu* 热呼呼 (warm) and *lengqingqing* 冷清清 (quiet) (Lao 1999: 667).

2.10. The method of adopting *yuqici* ⁵¹(examples 141-170)

All utterances employ a certain *yuqi qingtai* 语气情态 (speaking mood) in order to express feelings and thoughts (Zhang 1991: Vol. 1; 310). Auxiliaries of mood are the words used at the beginning and end of a sentence to indicate the speaker's feelings, mood, thought, attitudes, etc.. For example, the particle *a* 啊 indicates being surprised, *heng* 哼 being angry, and *ma* 吗 and *ne* 呢 are usually used for asking questions. The presence of an end-of-sentence particle is indeed a test of whether a sentence is in the spoken or written language because in reality the particles at the end of the sentence are used mostly in the spoken language. In communication, there are basically three types of *yuqi*, i.e. the declarative mood, the interrogative mood and the exclamatory mood. Of the three, interrogative sentences and exclamatory sentences require certain particles. Together with a different intonation, the speaker's mood is then shown clearly. Hu Mingyang illustrated *yuqici*, and explained different *yuqi* in detail. He said that the speaker's feelings as prompted by their surroundings and other peoples' remarks are *biaoqingyuqi* 表情语气 (a mood for expressing feelings) which include: *zantan* 赞叹 (admiration), *jingya* 惊讶 (surprise), *chayi* 诧异 (being surprised), *buman* 不满 (being resentful). Attitudes towards the content of utterances are *biaotaiyuqi* 表态语气 (mood for expressing attitudes) which includes *kending* 肯定 (to affirm), *bukending* 不肯定 (be not sure), *qiangdiao* 强调 (stress) and *weiwan* 委婉 (being tactful). A speaker's delivery of information to a listener is *biaoyiyuqi* 表意语气 (a mood for expressing meanings), which includes: *qiqiu* 祈求 (to beg) *mingling* 命令 (to order), *tiwen* 提问 (to question), *huhuan* 呼唤 (to call), *yingyun* 应允 (to consent).

⁵¹ The English meaning for *yuqici* 语气词 is "modal particle".

In reality, it is hard to distinguish whether the word used is *yugizhuci* 语气助词 (modal particle/auxiliary word of mood) or *yugitanci* 语气叹词 (interjection/exclamation of mood) because of the similarity in meaning between the two (Hu 1987: 76). Hu Mingyang also illustrated compound *yugici* as used in oral communication, such as: *bei* 呗, *lei* 咧 and 喽 (Hu 1987: 77). Zhou Yimin 周一民 puts *yugici* into three groups: regularly used *yugici* such as *a* 啊, *ne* 呢, *ma* 嘛, *ba* 吧, *ha* 哈, *la* 啦, *ya* 呀; pure *yugici* such as *le* 了, *de* 的, *a* 啊, *ya* 呀, *ne* 呢, *ma* 吗/嘛, *ha* 哈, *ba* 吧, *hei* 嘿, *ai* 哎, *ou* 欧 and combined *yugici* such as: *lou* 喽, *nou* 呸, *da* 嗒, *la* 啦, *nei* 奈, *lei* 嘞, *na* 哪, *bou* 噠, *bei* 呗 (Zhou 1998: 260-261).

In Lao She's novels, of all the different types of *yugici*, more than thirty kinds of end of sentence particles are used together with interjection or exclamation words. They are as follows: *haha* 哈哈, *aiyao* 哎哟, *ou* 呕, *ai* 唉, *po* 噠, *pei* 呸, *hei* 嘿, *wala* 哇啦, *wa* 哇, *lou* 喽, *heng* 哼, *he* 咳, *la* 啦, *ya* 呀, *a* 啊, *ma* 吗, *ne* 呢, *le* 了, *ba* 罢, *na* 哪 and *ba* 吧.

These particles not only appear in the utterances of the characters but also in the narratives of the author – Lao She. Given below are some examples which include the words of characters and those of narrators.

[141] “二哥，又招兵哪！……” [“Second Brother, (they are) recruiting soldiers again! ...”] (Zhang, p. 37)

[142] “……，哼！不如此，” [“..., humph! If it is not like this, ...!”] (p. 6)

[143] “咳！老张！” [“Hey! Old Zhang!”] (p. 7)

[144] “哎哟！老师！小三立正，立在我脚上啦！” [“Ouch! Teacher! Little San is standing at attention but he is standing on my feet!”] (p. 11)

[145] “呕！教科书用那一家的，……？” [“Oh, I see! The textbooks which you are using: who was the publisher, ...?”] (p. 14)

[146] “……，老张你有些吃不住哇！” [“..., Old Zhang, you will be unable to take it!”] (p. 24)

[147] “老龙，别小看了人！喝！土绅士？……” [“Old Long, do not look down on him! Oh! The local gentry?...”] (p. 98)

[148] “兄弟，吃罢！啊！……” [“Brother, eat! Ah! ...”] (p. 107)

[149] 无论怎么说吧，[Anyway, ...] (Zhao, p. 199)

- 150 。。。。，军官不是好惹的呀！[...，military commanders could not be provoked!] (p. 284)
- 151 “呸！呸！ 还没漱口，不合卫生！ 咳！嗽！” [“*Pei! Pei!* (I) have not rinsed my mouth yet, it is not hygienic! *Hei! Po!*”] (p. 212)
- 152 “嘘！嘘！”李顺在院里答应。 [“Yes! Yes!” Li Shun responded in the courtyard.] (p. 212)
- “好热呀 —— 白薯！ 。。。。” [Very hot – sweet-potatoes! ...] (p. 212)
- 153 “你不冷啊？” [“Aren’t you cold?”] (*Ma*, p. 390)
- 154 “箱子丢不了哇？” [“The suitcases cannot be lost?”] (p. 405)
- 155 “咱们不是还去歇夏哪吗？ 。。。。” [“Aren’t we going to have a summer holiday? ...”] (p. 506)
- 156 猛孤丁的他站定不走啦。 [He suddenly stood still, and did not move any more.] (p. 385)
- 157 小坡自己呢，哎呀，真忙个不得了。 [Little Po himself, oh, (he) is extremely busy.] (*Xiao*, p.18)
- 158 但是看一看并不能把妇女看掉一块肉呀 — 噢，我是有点糊涂， [But just looking at women, you cannot make them lose a piece of flesh – oh, I am a bit muddled,] (*Mao*, p.205)
- 159 什么意思呢？ [What did they have in mind?] (p. 156)
- 160 到底 — 噢，没有到底， [After all, - oh, there is no “after all”, ...] (*Li*, p. 324)
- 161 恨她呢，还是可怜她呢？ [Hate her, or pity her?] (p. 511)
- 162 。。。。，哎哟，太太好像是要开饭馆子。 [...， it seemed that the madam wanted to open a restaurant.] (*Niu*, p. 529)
- 163 藏了有一分钟吧，回过头来笑了， 。。。。[(He) hid for about one minute, and then turned his head and laughed, ...] (p. 551)
- 164 。。。。，干吗故意找不自在呢？ [...， why do I myself look for trouble,deliberately?] (*Luo*, p. 191)
- 165 大概的说吧， [Generally speaking, ...] (p.9)
- 166 那么，他怎能独力支持一家人的生活呢？ [In that case, how can he support his whole family on his own?] (*Si*, p.383)
- 167 。。。。，什么花呀草呀， 。。。。 [...， such as flowers, grass, ...] (p. 402)
- 168 。。。。，那是一双何等毫无道理的眼睛啊！ [...， what an unreasonable pair of eyes they are!] (*Zheng*, p. 460)
- 169 。。。。，先还债吧！ [...， let’s repay the debt first!] (p. 478)
- 170 上哪儿气了！ [Where has it (the money) gone?] (p. 502)

Lao She used *yugici* in three kinds of situations: in the speech of the characters in a story, in narratives recounted by a narrator, and for the psycho-linguistic

expression of thoughts, including those of animals. In the above examples 144, 142, 143, 145, 146, 147, 148, 151, 152, 153, 154 and 155 , auxiliaries appear in different speakers' words in various situations: telling someone something, questioning somebody, responding to somebody, calling somebody and crying out because of physical suffering. Examples 149, 150, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169 and 170 show the auxiliary as used by a narrator. Sometimes the narrator speaks for himself, and sometimes the narrator speaks for the characters in the story. When Lao She told a story as the narrator, the auxiliaries he tended to use most were *ne*, *le* and *ba*.

In Lao She's first three novels, the particles for the beginning and end of sentences were increasingly used, both in the writer's narratives and in the dialogues between the characters. The most frequent *yugici* are: *le*, *ne*, *ya*, *la*, *ba*, *a*, together with various other particles such as *wa* 哇 and *lie* 咧. End-of-sentence particles were usually considered to be a way to distinguish the written language from the spoken language. From my investigation, it appears that Lao She used an increasing number of beginning and end-of-sentence particles in his third novel, and he continued to use such particles up to the 1960s. This is evidence of his literary language development.

2.11. Short sentences in spoken language (examples 171-190)

It is noticeable that in Lao She's novels he tended to use an individual word or a few words as a short sentence, i.e. a word or a group of words with a punctuation mark. As these types of sentences appear from time to time, they cannot be ignored. Lao She had his reasons for doing this. He believed that experience of life was the source of language for writers. Searching for and selecting the most suitable types of sentences with care was the writer's task (Lao [1982] 1997: 88-93). That is why Lao She's literary language included short sentences. The following are some examples from the ten novels, including the words of both characters and narrators.

[171] “呕!” [“Oh!”] (*Xiao*, p.7)

[172] “对呀!” [“That's right!”] (p.14)

[173] 绑票? 向地球上索款? 太费事了。 [Kidnap? Demanding a ransom from the earth? It's much

too troublesome.] (*Mao*, p.156)

[174] 忽！吱！[Hu! Zhi!] (p.159)

[175] ……皮破了，不管；前进；疼，不管；啊，脚碰着了那个宝贝！[...skin was broken, do not care; march; pain, do not care; oh, (my) feet touched that treasure (earth)!] (p. 157)

[176] “对不起，对不起！早来了吧？坐，坐下！我就是一天瞎忙，无事忙。坐下。有茶没有？”
[“Sorry, sorry! Have you been here long? Sit, sit down! I’m always busy doing nothing. Sit down. Is there any tea?”] (*Li*, p.310)

[177] 火光，肉味，……也许这就是真理，就是生命。谁知道！[Fire, the smell of meat, This is probably the truth and life. Who knows!] (p.310)

[178] “哟！这怎会说的！几儿拿去的？怎么拿去的？为什么拿去的？”[“Oh! How come! When was he arrested? How was he arrested? Why was he arrested?”] (p.313)

[179] 得！就是它！[Fine! This will do!] (p.333)

[180] 当铺，煤厂，油酒店，他全开过，都赚钱。[A pawnshop, a coal factory, a food store, he has sut them up and he has made money by doing so.] (*Niu*, p.522)

[181] 丢人！[Shame!] (p.524)

[182] ……，活了呢，赚几条牲口，死了呢，认命！[...; if I came out alive, I would have some cattle for nothing, if I died, I would accept my fate!] (*Luo*, p.22)

[183] “什么？死了？”“死了！”[“What? Dead?” “Dead!”] (p.196)

[184] 上澡堂子？十二点上门，不能过夜。[Go to the bath-house? It closes at twelve o’clock, (I) cannot spend the night (there).] (p.102)

[185] “铁啦？”“铁啦！”[“Sure?” “Sure!”] (*Si*, p.38)

[186] 呕！[Oh!] (p. 47)

[187] “走？新新！凭什么打人呢？……”[“Leave? No way! Why did (she) hit me? ...”] (p. 54)

[188] “哟！老二！什么风儿把你吹来了？”[“Hi, Old Second! What sort of wind has blown you here?”] (*Zheng*, p. 547)

[189] “……！我看你不错，你来给我办学堂吧！”“啊？”[“...! I think you are very good, why don’t you come and set up a school for me?” “What?”] (p. 562)

[190] “你闲着的时候，干点什么？养花？养鱼？玩蛐蛐？”[“When you have nothing to do, what do you do? Grow flowers? Feed fish? Play cricket?”] (p. 566)

As can be seen, the underlined word or words become sentences. They are labelled as sentences because they are followed by punctuation marks, which distinguish sentences from words. There are four types of short sentences in Lao She's writing: (1) one word plus a punctuation mark: e.g. *Ou!*, *Yao!*, *De!*, *Zou?*, *A?!*; (2) a group of words plus a punctuation mark: "*Duibuqi!*", "*Zuoxia!*", "*Shei zhido!*", "*Renming!*", "*Shenma?*", "*Shang zaotangzi!*", "*Yanghua(r)?*", "*Yangyu?*", "*Wan(r) ququ(r)?*"; (3) a notional word with a particle and a punctuation mark: "*Duiya!*", "*Tiela!*"; "*Sile?*", "*Sile!*"; (4) a sentence in spoken style because of its short, sharp characteristics: *Dangpu*, *meichang*, *youjiudian*, *ta quan kaiguo*; *Jin(r)ge*, *ming(r)ge*, *houtian qingni hehe*. It is interesting to see that Lao She often uses short sentences in his narratives. This use gives the readers a very strong impression and brings them into the story as if the author is speaking directly to them.

2.12. The effect of reading aloud

Another feature of the use of Chinese spoken language in writing is that it is designed for reading aloud. An effective way to judge whether the language in texts is spoken language or not is to read it aloud in Chinese. Apart from those characteristics of the spoken language listed in previous sections, there are three other important features which should never be neglected. These are rhythms, sounds and tones. In the Chinese common language, there are four distinctive tones and one neutral tone. The various combinations of these tones make dramatic differences in oral communication. The combination of *ping* 平 and *ze* 仄, and the combination of tone and sound in written sentences enhances the aesthetic effect. The Chinese language possesses musical beauty. From a phonetic point of view, vowels are the main sound, and they are loud and open without any consonants. The syllables are clearly distinguished by certain tones. The beauty of the Chinese spoken language also lies in certain combinations of *ping* and *ze*. The spoken language should comprise *yi* 抑 *yang* 扬 *dun* 顿 *cuo* 挫 (modulation in tone). In Lao She's writing, this feature of the spoken language can be seen very often; below are some examples.

[191] 养起个官样的儿子，就这样呀！十几年的心血，白费！ [Bring up a son who is destined to become an official in future, but just like this! More than ten years' effort has been wasted!] (*Niu*, p. 616)

[192] 金三爷带着怒喊叫：“院里还有活人没有？拿个亮儿来！” [Third Master Jin shouted angrily: “Is there anyone alive in the courtyard? Bring a light here!”] (*Si*, p. 202)

[193] “拿灯来领路！别在那儿楞着！”金三爷对灯光儿喊。[“Bring a light here and walk in front with it! Do not just stare blankly there!” Third Master Jin shouted at the light.⁵²] (p. 202)

[194] 进了堂屋，二哥给二位长亲请了安，问了好，…… [After entering the central room, the second elder brother bowed, offered his salutation to the two elder relatives, ...] (*Zheng*, p. 556)

In the above four examples, the underlined parts are all distinctively contrasted tones forming phrases. The phrases *guanyangr*, *xinxue*, *baifei*, *nageliangrlai*, *biezainar'engzhe*, *qingle'an* and *wenlehao* contain both *ping* and *ze*.

Lao She consciously wrote in the spoken language, using not just spoken words, but also spoken characteristics, i.e. *yi-yang-dun-cuo*. This effect comes from a harmonious combination of Chinese initials and finals with suitable tones. It is often pointed out that when Chinese people use the Chinese language, they are particular careful about its exquisite phonetics and tones. Not only poetry but also prose is suitable for reading aloud, because of its characteristics of being sonorous, forceful and pleasing to the ear (Hu [1995] 2001: 428). Lao She intentionally wrote novels to be suitable for reading aloud; the best way of achieving this was to produce short harmonious sentences with the proper arrangement of typical words, as has been shown in the examples above.

2.13. Further discussion of Lao She's spoken language and its aesthetic effects

The examples of Lao She's literary language in sections 2.4 to 2.12 have shown the characteristics of Lao She's spoken language as used in his novels. His literary language was not just *baihua*, but *baihua* as used by ordinary people. Most of these words and phrases, such as the onomatopoeic words and the auxiliary words of mood

⁵² Someone is holding a light here. – explained by Cui Yan

and exclamation, are still in use, although some notional words of the spoken language have gradually been eliminated. One of the reasons for this is that some notional words are considered *taitu* 太土 (too rustic) and have thus been replaced by formal words.

When writing novels, Lao She managed to use the spoken language. The characters in his stories also used typical spoken language with which to communicate. As a narrator, he chose spoken words or spoken sentences to tell a story, to describe the scenes and scenery, to analyse the psychology, the mental states and the movements of the characters, and to describe the appearance and personality of the characters. In addition, his rhetoric, especially his use of metaphor and analogy, also contains a large amount of spoken language. The spoken language comprises spoken-language words, phrases and short sentences which come from real life and are used by ordinary people – the masses. The advantage of using the language of the masses is that ordinary people can enjoy reading novels. This is a demonstration of Lao She's success in adapting the language of the masses. However, in reality, not everyone appreciated Lao She's efforts to use such language, and he had a strong opinion about that: "There are some people criticising me, saying that there has been a lack of lively atmosphere in my writing, and that my literary language has been too vulgar, too loquacious and too airy. It is very close to the language used by lower-class people, but I am not ashamed about it at all!" (Lao [1982] 1997: 17-25). Lao She liked to use the language of the masses because he believed that it was like a treasure house – inexhaustible.

The popularity of Lao She's novels does not only lie in the content of his stories, which is close to ordinary peoples' lives, but also in his literary language. His style of writing, and his use of the spoken language earned him popularity. The language of his writings is designed for both silent reading and also for reading aloud. This is because he uses large numbers of spoken-language words to create vivid pictures in readers' minds. The formation of his style is closely linked to his awareness of (explicit) views on using language relating to his Chinese language background, and to the social contacts which he made in his life.

2.14. Conclusion

The investigation in this chapter has shown that Lao She used spoken words in his literary language from the very beginning to the very end of his writing career, although the quantity was different in the various novels. This point has been demonstrated from the examples of his writing cited in the data collection. Lao She used a wide variety of spoken-language words, some more frequently than others. The usage of spoken-language words in his literary language differed from novel to novel. Lao She's way of using the spoken-language words was at different levels – forming different proportions of a mixture of *wenyan* and the written language. The spoken features in his writing appeared in narratives and descriptions as well as in the dialogues of the characters in each story. The frequent use of nicknames by the narrator adds effective features to Lao She's writing in the spoken style.

As has been pointed out in my earlier analysis, general spoken features can be clearly seen from the first novel to the last. Lao She's use of spoken-language words was at different levels over time. In his first novel, written in 1925, although there were spoken features, the number of spoken words was relatively fewer than in his later novels. The mixture of spoken words with *wenyan* and *shumianyu* is obvious.

The following examples are used to show how different spoken words were used by Lao She in the 1920s and the 1960s respectively. [195] 老张仰着脸，足下用力压着才抹上煤油的红皮鞋底，作出戛戛的轻响。 [Lao Zhang raised his head, his feet pressed down strongly on his red leather shoe-soles which had just been covered in kerosene, and a gentle tap, tap sound could be heard.] (Zhang, p. 38) || [196] “说真的，八爷，作什么营业也没有作官妙。作买卖只能得一点臭钱，（钱少而由劳力得来的，谓之臭钱）。……” [“To tell you the truth, Eighth Master, whatever business you are in is not as wonderful as being an official. From doing business you can only make a little “stinking money”, (a small amount of money which comes from labouring, is called “stinking money”). ...”] (Zhang, p. 67) || [197] 多老大没法儿不搬出牛牧师来了。要不然，他找不着台阶儿走出去。“好！王掌柜！我可有洋朋友，你哑摸哑摸这个滋味儿吧！你要是懂得好歹的话，顶好把肘子、钱都给我送上门去，我恭候大驾！”他走了出去。 [Duo Laoda had to use Priest Niu to support him. Otherwise, he could not find the way out. “Fine! Boss Wang! I have got foreign

friends, you think about it! If you do understand what is good or bad, you'd better deliver pork – the upper part of a leg of pork, and money to my front door, I will be waiting for you respectfully!” He (then) walked out.] (*Zheng*, p. 546)

The first two examples are from *Zhang* and the third example is from *Zheng*. The time gap between the two novels is thirty-seven years. In the first example, *zu* is a classical word, but *jiao* is the modern word for *zu*. *Gagade* is a spoken phrase. This sentence shows how Lao She mixed *wenyan* words with modern spoken words. The explanation in brackets of the second example was by the narrator. It was inserted to give useful information to the reader. The word *weizhi* in *weizhichouqian* is classical Chinese. The third example shows that Lao She's later literary language contains more spoken features, such as the end-of-sentence particles, *le* and *ba*, as well as short sentences.

Trying to be more realistic, Lao She adapted the words of characters in his novels. For example, although an English gentleman spoke perfect Chinese with a Beijing accent, his habitual words were: [198] “……。你明白我的意思？” [“.... Do you see what I mean?”] (*Ma*, p. 613) || Sometimes the characters in certain novels speak in ways which suited their own identities. Alexander in *Ma*, Young Sun in *Li* and two private teachers in *Niu* all had their own special ways of speaking. Lao She made them speak with very distinct personalities. For a further example: [199] “..., 北平的讲话, 鹅, 还是鸭儿?” [“..., in the Beiping dialect, are they geese or ducks?”] (*Li*, p. 419) || This is an utterance of Young Sun, who tries to copy the Beijing accent. *Ya* should not have the *er* sound. [200] “爸买发生去?” [Is Daddy going to buy peanuts?] (*Li*, p. 352) || The little girl in *Li* pronounces *fa* instead of *hua*.

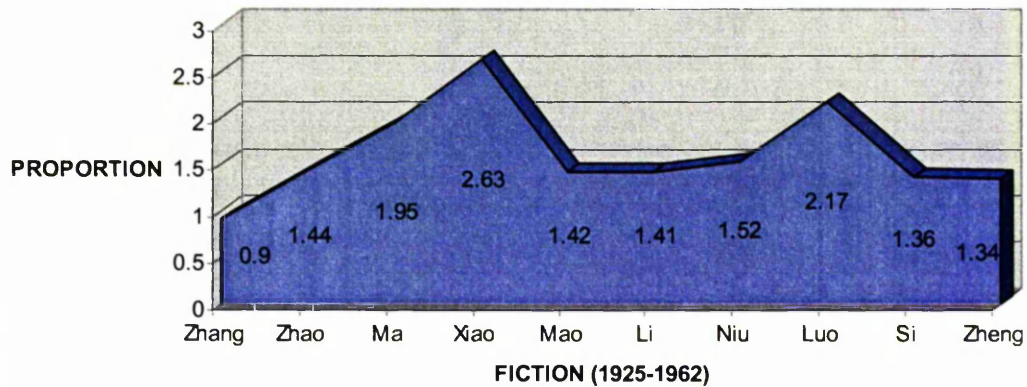
The characteristics of Lao She's use of spoken language in his writing also came from his writing habit of reading his work aloud while or after writing. He believed that an author's writing was not just for the masses to read silently, but was for reading aloud as well. The Chinese language has distinctive tones. Generally speaking, using words with a level tone (*pingsheng* 平声) to end a sentence will produce the effect of happiness and softness. In order to evoke depressing and gloomy feelings, words with a falling tone at the end of the sentence are more

effective (Zhang 1990: 71). Lao She took this into account when selecting words in his writing, and this is one of the reasons that his language style is considered to be so closely associated with the spoken language.

Lao She's use of spoken language featured in all of his ten novels, but the quantitative and qualitative elements of it varied. For example, in the 1920s the greatest use of the spoken way of writing was in *Ma*. In the ten novels, the greatest use of the spoken way of writing was in *Xiao*. Lao She's usage of spoken language was not pure or consistent from the beginning to the end. The words and expression from the spoken language used by Lao She in his writing created a light and familiar style which is easy for readers to understand. Here is the percentage of the usage of words in the spoken style in his ten novels. From the first novel to the last one, the proportions of the use of the words and expressions from the spoken language are 0.9%, 1.44%, 1.95%, 2.63%, 1.42%, 1.41%, 1.52%, 2.17%, 1.36% and 1.34%.

Below is a chart which contains information about the usage of words from the spoken language. One can clearly see that this usage as a characteristic of Lao She's literary language increased in the 1920s, as the chart shows there was a rise from 0.9% to 1.95% and then to 2.63% in Lao She's fourth novel. However, there was a sharp fall in *Mao* and after that an increase again until *Luo*. The quantity of spoken-language words reduced gradually until the 1960s. As explained earlier, these changes were closely related to the development of modern Chinese as well as to the writer's own view on his literary language, which were to use *Putonghua* and his choice of using the standard language.

CHART 1: Pattern of Development of Usage of *Kouyu*



This chart is based on the statistics collected by the present writer. Table 1 in Appendix 1 provides detailed figures which shows the quantity and frequency of the use of the words and expressions from the spoken language and its percentage in each of the ten novels written by Lao She between 1925 and 1962. The statistics and the trend in Chart 1 proves that the usage of spoken words and expressions increased from the 1920s up to 1930 when Lao She wrote the fourth novel. However, from the fifth book, produced at the beginning of the 1930s, the usage decreased and then rose again gradually until 1936 when Lao She wrote *Luo*. Then the usage gradually reduced until 1962.

CHAPTER 3 - The Usage of Beijing Words in Lao She's Writings

3.1. Introduction

In Chapter 2, the spoken features of Lao She's writing style were analysed; in Chapter 3, the Beijing characteristics of his literary language style will be identified. As a native Beijing speaker, Lao She was considered to be a writer who used the Beijing dialect to write novels that made a significant contribution to modern Chinese literature. His Beijing style is well known because of its lively and witty features as Shu Yi described, and his use of typical Beijing words, but how and when he developed this writing style is still unclear as a consequence of the lack of research. This chapter is designed to investigate, examine and analyse the usage of Beijing vocabulary in Lao She's literary writing in the ten novels written from 1925 to 1962. This Chapter consists of four main parts: (1) the dialectal background of the Beijing language; (2) characteristics of the Beijing dialect as a foundation for further analysis; (3) an investigation and data analysis of Lao She's lexical items from the Beijing dialect and (4) further discussion of the development of Lao She's literary language when he used the Beijing dialect. Charts and statistics will be provided to illustrate the findings.

3.2. Beijing people and their language

In order to identify the features of the Beijing dialect⁵³ in Lao She's writing, we need to look at the Beijing dialect in general. It is very important to know the city's geography and history in order to understand Lao She's literary language.

Beijing, as the capital city, it attracts people from all over China. It is therefore also natural that the Beijing language has received and absorbed the vocabulary of other languages and dialects. Due to the fact that Beijing was the capital during the

⁵³ There is no difference in meaning between the Beijing dialect and *Beijinghua* (Beijing language) in this thesis by the present writer although there are differences between the words "dialect" and "language". "Many linguists prefer to apply the term 'dialect' only to mutually intelligible forms of speech and to designate mutually unintelligible forms as "languages"" (DeFrancis 1984: 54).

Jin, Yuan, Ming and Qing dynasties (Hou & Jin 1980: 46–193) and the rulers of these dynasties, except for the Ming dynasty, were all non-*Han* people, i.e. *Nüzhenzu* 女真族, Mongolian and Manchu, it is natural that Beijing citizens living in Beijing accepted some expressions from the languages or dialects spoken by these ethnic groups, especially during the Qing dynasty. When Manchu people lived in Beijing, they shared the language and culture of the Beijing *Han* nations. Therefore the changes in and development of *Beijinghua* are very closely related to Chinese history because languages are influenced by each other. It was inevitable that *Beijinghua* was influenced by the Manchu language, especially when the bannermen and their families entered and settled in Beijing. For example, the Beijing words *haohaorde* 好好儿地 (in a proper way) and *youxingr* 由性儿 (wantonly) came from *haosheng* 好生 and *renzheyir* 任着意儿 in the Manchu language (Aixinjueluo 1993: 196 & 182-184).

Beijing was originally divided into four districts, two of which were those where people of a higher social status lived. Since the people who lived in Beijing came mostly from other provinces and cities for political reasons, the Beijing language changed from time to time. Logically, the Beijing dialect is spoken by Beijing citizens who were born in Beijing, but because of the complexity of the Beijing population and its social environment, the Beijing dialect has been affected in a variety of ways. Hu Mingyang separates Beijing's people into two groups: "old" Beijing people and "new" Beijing people. Thus, the Beijing dialect is divided into at least two varieties: *Beijinghua* with a heavy Beijing flavour (*Beijingweir nongde Beijinghua* 北京味儿浓的北京话) and *Beijinghua* with a lighter Beijing flavour (*Beijingweir butebienongde Beijinghua* 北京味儿不特别浓的北京话). Generally speaking, the people of Beijing who are more educated or who are in professional positions have a weaker Beijing dialect. The differences between the two are that the old Beijing dialect maintains more local traits, more colloquial expressions and pronunciations, whilst the new Beijing dialect possesses fewer colloquial expressions and pronunciations.

The Beijing dialect had internal differences as far back as a hundred years ago,

when *Beijinghua* spoken by the citizens in the west of Beijing was different from that spoken by the citizens in the east. For example, people in the east district called a bucket “*shuitong*” 水桶 (bucket for carrying water), whilst people in the west called a bucket “*shuishao*” 水梢. The reason for the differences was that transportation was very poor. Contact between the west and east districts was almost impossible, and so the different dialects began to appear. With the development of the society, communication between east and west became easier and better due to improved transportation, and the dialectal differences between east and west Beijing disappeared completely. The Beijing dialect has now become a single dialect within Beijing (Jin 1961: 1-3) . This situation is significant in terms of the analysis of Lao She's usage of the Beijing dialect in his writing. Lao She's novel writing began in 1925 and ended in 1962, and during this period the differences between the old and the new Beijing dialects gradually became clearer, and particularly the situation after the Chinese government officially decided to popularize *Putonghua*.

3.3. Differences between the Beijing dialect and *Putonghua*

The reason for discussing this issue is its relevance to the analysis in this chapter. In order to analyse Lao She's lexical items from the Beijing dialect accurately, it is necessary to distinguish the differences between that dialect and *Putonghua*. In addition, it is also necessary to bring the issue of *Guoyu* into the discussion because Lao She was writing during the period of the change from *Guoyu* to *Putonghua*, and the Beijing dialect, which was Lao She's native language, was also changing.

The nine novels, *Zhang*, *Zhao*, *Ma*, *Xiao*, *Mao*, *Li*, *Niu*, *Luo* and *Si* were all written during the process of the development of modern Chinese before the PRC was founded, *Guoyu* being the official language at that time. *Zheng* was written between 1961 and 1962 when *Putonghua* had been popularised in China under the authority of the PRC government.

Guoyu and *Putonghua* can both be described as the standard language of modern China, but they are at different stages of development and the contents differ accordingly. *Guoyu* and *Putonghua* both use the Beijing phonetic system, but not

every single pronunciation of each of the words is in the Beijing dialect.

The differences between *Putonghua* and the Beijing dialect also include: (1) One meaning has only one sound in a Beijing word, but two in *Putonghua*, e.g. *xie/xue* 血 (blood). (2) The pronunciation of Beijing words is different from *Putonghua*, e.g. *shai/se* 色 (colour). (3) Again, there are many *er* sounds and sounds in a soft voice in the Beijing dialect, e.g. *shaor* 勺儿 (spoon) and *laoshi* 老实 (honest). (4) Finally, there are many local vocabulary items in the Beijing dialect.

As mentioned previously, there is an old Beijing dialect and the new Beijing dialect. The main difference between the two is the way in which speakers convey meanings in oral communication, which means features such as the nasal sounds, rhymes, intonation and clearness of syllables. Different vocabulary usage is one of the major differences between the old and the new Beijing dialect, a feature which is reflected in Lao She's writings. The new Beijing dialect is closer to *Putonghua* than the old dialect. In this respect, we can say for certain that *Putonghua* has taken many Beijing words, and the Beijing dialect has also taken many words from *Putonghua*. In other words, some Beijing words have become *Putonghua* words and vice versa. The reality is that the status of Chinese *Putonghua* can be more easily compared to that of the received pronunciation of English, rather than to that of any standard common languages such as French.

I believe that changes in the Beijing dialect derive from changes in the people who speak it. The factors that affect these changes are: speakers' ages, social, family and educational backgrounds, their sensitivity when selecting vocabulary and their intonation. The Beijing dialect is included in the northern dialect which is one of the seven dialects of the Chinese language (Zhang [main ed.] 1982: 380). Under the broad umbrella of the Beijing dialect, there are many differences between Beijing language users. Furthermore, language settings and social relationships also affect the language behavior of Beijing native speakers, whether old or young. Taking these factors into account, the criteria for judging whether or not a word is a Beijing word must be based on the typical and unique characteristics of the Beijing dialect. Beijing words are the words as used in Beijing dialect by the people of Beijing. Beijing

language is a translation of *Beijinghua*, and the term used here, Beijing dialect, is translated from the phrase “Beijing *Fangyan* 方言 (dialect)”.

Putonghua is relatively stable, but changes and develops over time because *Putonghua* takes popular words and expressions from modern society and modern Chinese dialects, e.g. *shuma* 数码 (digital), *bijiben* 笔记本 (notebook - laptop), *tongzhi* 同志 (comrade - homosexual), *yangguang* 阳光 (sunshine - smart).

These Chinese dialects are different branches of modern Chinese that are only used within certain regions: the northern dialect, the Wu 吴 dialect, the Min 闽 dialect, the Yue 粤 dialect, the Xiang 湘 dialect and the Ke 客 dialect. The dialects differ in pronunciation, vocabulary and grammar and they do not depend on administrative divisions. The divergence among the dialects is mainly in their pronunciation, while the divergences between the dialects and *Putonghua* in vocabulary and grammar are comparatively minor. Some words in the dialects began to take on a pronunciation close to that of the *Putonghua* as used by some people whose work was involved in using *Putonghua*. Moreover, some unfamiliar words and grammar in different dialects have gradually disappeared and have been replaced by some of the words and grammar of *Putonghua*. The common points across dialects have been increasing.

From the above discussion, it is clear that there is no clear-cut division between the Beijing dialect and *Putonghua*. However, no matter how close *Beijinghua* is to *Putonghua*, it is still a local dialect. As a local dialect, it has many local words which are very popular among Beijing people, but many intellectuals are not willing to use such words or are too embarrassed to use them, because of their association with low status. Housewives and those who have little education use them daily. For example, words like *huaxiazi* 话匣子 (radio) and *wude* 伍的 (and so on) (Song 1987: 304 & 692) are usually used by those who are Beijing natives of a lower educational standard or without any education. The demarcation line is obscure, and so in the analysis in this chapter, the focus will be on the distinctive areas. Distinctive features will be the target for selection and analysis and only those words that have Beijing characteristics can qualify as data for the purpose of the analysis. For example, *da*

打 is used in *Putonghua* for the verb “to beat”, but *zou* 揍 is used in the Beijing dialect (Wang 1990: 92). Of the two words, *zou* should be selected for analysis as a Beijing word.

3.4. General features of the Beijing dialect

The Beijing dialect, like any other Chinese dialect, possesses its own local expressions. Each dialect is a kind of local language with many local words. As a capital, Beijing has experienced four dynasties, and many people from all over China have settled there, bringing with them many different dialects, thus the Beijing dialect has become richer. This is shown not only in its vocabulary but also in the way in which meaning is conveyed, e.g. *biesan* 瘪三 (the word which is used by Shanghai people for those who live by begging or stealing) comes from the Shanghai dialect (Xian 1979: 72). Typical characteristics of the Beijing dialect can be shown in all three elements of the Chinese language: phonetics, vocabulary and grammar. For the purpose of this research, this section will provide explanations of the detailed characteristics of the Beijing dialect including the way in which Beijing native speakers communicate orally and Beijing colloquial words are used in communication.

Firstly, in oral communication, a combination of stressed and unstressed syllables is a characteristic of the dialect. Secondly, there is a clear tendency to use the *er* sound in speaking. Thirdly, there is the *chizi* 吃字⁵⁴ (swallowing words) phenomenon. Fourthly, there is the method of adding extra words to a sentence. Fifthly, there are sound-changing factors. Jin Shoushen 金受申 summarised six ways of using adjectives. (1) adding an adverb, e.g. *tui*⁵⁵*suan* 太酸 (too sour), *houxian* 猴咸 (too salty); (2) adjective reduplication, e.g. *mamahuhude* 马马虎虎的 (careless; casual); (3) adding an adverb to a reduplicated adjective, e.g.

⁵⁴ The middle syllable of the phrase is unvoiced.

⁵⁵ In the Beijing dialect, there are quite a few pronunciations of words which are different from their normal pronunciation. The character *tai* 太 is one of them. *Tai* can also be pronounced *tei/tui* in this dialect (Jin [1961] 1965: 5).

tuidadalieliede 太大咧咧的; (4) single adjective plus word-suffix: *suanbujiiaode* 酸不唧擦的 (sour); (5) double adjectives insertion of two words: *hulibadu*⁵⁶*de* 糊里巴涂的 (confused); (6) adding two words as an adverbial phrase, the first word of the phrase being the same word as in the double adjective phrase, e.g. *huanglihuangzhangde* 慌里慌张的 (lose one's head) (Jin [1961] 1965: 5–6).

To judge whether an article has used the Beijing dialect or not, one must look for the following five words: (1) *zanmen* 咱们 (we); (2) *gei* 给 (for), e.g. “明儿挑两个丫头给老太太使唤。” [Tomorrow we will choose two young female servants for the “old ancestor” to use] – in *Honglou Meng* 《红楼梦》 p. 32); (3) *laizhe* 来着 (word suffix), e.g. “当日你父亲怎么教训你来着?” [On that day, how did your father teach you a lesson?]. These are typical characteristics of the Beijing dialect of the Qing dynasty. (4) *Ne* 呢 (particle), e.g. “下雪呢吗?” [Is it snowing?] (5) *Bie* 别 (don't), it is a negative word which is a shorter alternative to *buyao* 不要 (do not) sharing the same meaning. Wang Li pointed out that in the Beijing dialect, this word is used to convey the idea of dissuading someone from or advising someone not to do something, e.g. 你可别多心。 (Don't be oversensitive); 别瞎说了。 (Stop talking nonsense). However, in common language, we use the negation of the modal verb *buyao* instead (Wang 1985: 126). These are rules that have been established by historians.

The most distinctive characteristic of the Beijing dialect is the use of the *er* sound in the spoken language. Only true Beijing native speakers know when, where and why *er* is used in speech. The *er* sound in the Beijing dialect cannot be learned, nor imitated completely, correctly and accurately, as there are too many subtle variations. Wang Li pointed out: “The use of *er* ... also comes from convention, it does not have regularity, e.g. 你提晴文, 可惜了(儿)的。 (You mentioned Qingwen, it is so pitiful).” (Cao Xueqin 曹雪芹[1715?-1764/3/4]: *Honglou Meng*)” (Wang 1985: 151). When Beijing words with the *er* sound appear in books or papers, sometimes *er* is omitted, but Beijing native speakers know whether or not *er* must be added to the

⁵⁶ In this phrase, *tu* is pronounced *du* in the Beijing dialect.

word when they read it aloud. Whether *er* is used or not is also the means by which to measure whether the word is from *Putonghua* or the Beijing dialect. "... one of the notable differences between the Beijing dialect and *Putonghua* is that there is *er* in the Beijing dialect but not in *Putonghua*" (Hu 1991: 180). In the Beijing dialect, there are words which must use *er*, but in *Putonghua*, they work without *er*, e.g. *xianr* 馅儿 (stuffing), *wanr* 玩儿 (playing), *chajir* 茶几儿 (tea table).

We all know that *Putonghua* follows the written language, and the written language very rarely uses *er*, and even in the written language of Beijing writers, *er* is used much less than in the spoken language. It can be said that the written language basically does not have *er*, therefore *Putonghua* basically does not have the *er* sound. Of course, the written language can use *er*, in that case, it will have a dialectal 'colour' (*fangyan secai* 方言色彩) (Hu 1991: p. 181).

This usage of *er* relates to one of the characteristics of Lao She's literary language. In identifying a Beijing word, it has to be established whether *er* is used or not. We would misunderstand a Beijing word if we ignored the fact that the word should be read with the *er* sound even though there is no *er* in the written word, e.g. *jizi* 鸡子 should be *jizir* 鸡子儿 (egg). We must also take this into account when identifying Beijing words: typical Beijing words can also be found in dictionaries, e.g. *jizir* (Xian 1979: 516); *liuwanr* 遛弯儿 (go for a stroll) (Xian 1979: 722) (Song 1987: 445).⁵⁷ Dictionaries cover the standard language as well as including some words from typical local dialects. This does not mean that every word appearing in a dictionary is standardised.⁵⁸ Also, the fact that a word has not been included in a dictionary does not mean that it is not used currently in society.⁵⁹ Neither does it mean that a Beijing word that is used in other sub-dialects is no longer classified as a Beijing word, e.g. *xiaohair* 小孩儿 (children).

Another characteristic of Beijing words is that there are some adjectives that can be reduplicated so that they can be used to modify nouns. They can also be used as

⁵⁷ The character *liu* in *liuwanr* is different in different dictionaries, e.g. in the dictionary by Song Xiaocai, the character *liu* is 溜 or 踮. However, these different characters all carry the same meaning.

⁵⁸ This is because some dialectal words are accepted in modern Chinese dictionaries.

⁵⁹ Neologisms can appear very rapidly.

adverbs or used with certain suffixes as modifiers.

There are two adjectives which come from a reduplicated adjective with the *er* sound, i.e. AAr *de* (the second A should be in the first tone graph): e.g. *jianjianr de* 尖尖儿的 (very sharp); *shoushour de* 瘦瘦儿的 (thin). In this phrase pattern there are reduplicated adjectives and the *er* sound, i.e. AABBr *de*: e.g. *piaopiaoliangliangr de* 漂漂亮亮儿的 (beautiful), *ganganjingjingr de* 干干净净儿的 (clean). There are double adjectives without the *er* sound, i.e. AABB *de* (the two Bs should be in the first tone graph): e.g. *wowonangnang de* 窝窝囊囊的 (feel vexed), *pipitata de* 疲疲踏踏的 (slack). The following examples show that adjectives can be used as adverbs: AAr or AABBr (the second A and the two Bs should be in the first tone): *yuanyuanr* 远远儿地 (far away), *haohaor* 好好儿地 (nicely, properly), *tongtongkuaikuair* 痛痛快快儿地 (joyfully). The selection for the analysis in this research will not include reduplications which have become part of the common language, e.g. *honghong de zuichun* 红红的嘴唇 (the red, red lips)⁶⁰ or *lanlande tianshang* 蓝蓝的天上 (in the blue sky).

Adjectives with different modal suffixes are used in both the Beijing dialect and *Putonghua*. To distinguish whether the phrases are in *Putonghua* or the Beijing dialect, it is necessary to look at the suffixes. The frequency of use of this kind of phrase is higher in the Beijing dialect than in *Putonghua*, and the quantity of this kind of phrase is larger than in *Putonghua*. Here are some examples: the ABBr type: *panghuhur* 胖乎乎儿 (fat), *guangliuliur* 光溜溜儿 (smooth), *luanhonghong* 乱哄哄 (noisy), the ABrBr type: *xiangpenrpenr* 香喷儿喷儿 (nice smell or nice taste), type of ABCD: *heibuliugiu* 黑不溜秋 (black) (Hu 1987: pp. 122-126), *pinlebaji* 贫勒巴即 (garrulous), *zibuliudiu* 紫不溜丢 (purple).

The inclusive pronoun in the Beijing dialect is *zanmen* 咱们 (we). Apart from the above examples of Beijing dialect words, there are also other colloquial expressions. Other common words in the Beijing dialect include *gudao* 鼓捣 (to do) (Jin [1961] 1965: 63) and *hanchen* 寒碜 (ugly) (Jin [1961] 1965: 69). The phrase

⁶⁰ This was an example used by Yan Margaret Mian when she compared Mandarin and Taiwanese Southern Min.

laizhe 来着 is another example of a local expression in the Beijing dialect. It is from the Beijing language of the Qing Dynasty (Bai & Jin 1993: 32) and is still used nowadays. A large number of Beijing common words which were used by Lao She have not been used before as examples in any researcher's study, but they have been selected by the present writer and are approved by authoritative dictionaries.

The Beijing dialect is very rich. There are many expressions and significant amount of vocabulary which are used orally and cannot be found in the written form. As a result, characters that have different meanings but the same pronunciation have had to be borrowed. In the 1920s, borrowing characters was a common phenomenon when the Beijing dialect was used in writing. Lao She himself had this kind of experience. He said:

I was born in Beijing; I did not go to work until I was in my twenties. Therefore, when I was writing a novel or a drama, it was unavoidable that I had to use those words in the Beijing dialect, because I was so used to them, having used them from a very young age. When I used them, it was not that I had no difficulty. ... some (words) have a sound but no characters; ...some have an old character, ...but the sound has been changed ... (Lao [1961] 1965: 1-2).

As such words appeared in Lao She's novels, they have also been selected for analysis.

Another unique feature of the Beijing dialect is the Beijing pronunciation, that is to say tones, stressed and unstressed, and the degree of articulation. Hu Mingyang gave an example to illustrate this:

In Beijing, you can judge whether the speaker is an old native Beijing speaker, or a new Beijing native speaker or a person from another city of China by listening to their speech. This is nothing to do with vocabulary or grammar, but is purely about pronunciation. The unfortunate thing is that you can only tell the difference instinctively when listening to just one greeting sentence "*Nin chile?* 您吃了?" (Have you eaten?), but there are no words to describe this (Hu 1991: 184-185).

There are also other differences between *Putonghua* and *Beijinghua*, but they will not be discussed at this stage, as they do not closely relate to the analysis.

3.5. Criteria, methods and principles of data collection and categorisation

The following points will clarify the criteria, methods and principles of this research. The *er* sound, as a characteristic to be selected (see section 3.6), only includes certain parts of speech, but not all *er* phenomena, i.e. AAr *de*, AABBr *de*. Examples of each type have been selected from all of the ten books and arranged chronologically. The selected examples in the different sections represent the quantity or frequency of use. In one example sentence, there may be several significant linguistic points, but the focus is only on the one which is to be analysed.

Phrases with a reduplicated character must be spoken words in the Beijing dialect, and these words must have the *er* sound attached to them, but this is not the case in *Putonghua*, e.g. *dadarde* 大大儿的 (very big), *shaoshaorde* 少少儿的 (a few). If the typical Beijing word can serve two purposes, the word will be selected twice and will be placed in two different categories. Some words have two different characteristics, but are not necessarily used to serve two functions. For example: *borguai* 脖子拐 (slapping in the face) is used as an example of a Beijing noun, but not as an example of the *er* sound as well. The examples only represent the types of characteristics of the Beijing dialect which Lao She deployed, but not their frequency. Sometimes a word has been selected as a spoken word, but because it has obvious characteristics of the typical Beijing dialect, it is then switched into the category of the Beijing dialect. A recorded word, i.e. a borrowed word which relates to the grammatical function such as *de* 地, *de* 得, *de* 的, and some notional words such as *jiao* 叫, *jiao* 教, *na* 那 (that), *na* 哪 (there), *zuo* 做, *zuo* 作 are not included. It is necessary to point out that Beijing native speakers use large numbers of Beijing words in their speech. In order to show Lao She's style in his usage of Beijing words, charts and statistics will be used to arrive at conclusions which have the characteristic of consistency.

The selection of example words went through several stages until the right word was found. For example, to select a word with the *er* sound which is also a typical Beijing word, the word must always have the *er* sound, e.g. *wanyir* 玩艺儿 (toy). Because of the complexity of language usage, the analysis will take the factors

affecting the writer's usage of language into account. Those include gender, content, the time of writing and time of the setting of stories, and the writer's view on using language at different stages of Chinese language development. Data selected as examples of reduplication exclude terms for family relations, e. g. *shushu* 叔叔 (*uncle*), *jiujiu* 舅舅 (uncle: mother's brother) etc. However, other nouns, verbs, adverbs, adjectives, or reduplicated-character phrases used as adjectives, adverbs or complements with verb-suffixes will be included. When selecting antithetical phrases, the focus will be on phrases with numbers, but not those with positions and directions, such as *zuo* 左 (left), *you* 右 (right), *dong* 东 (east), *xi* 西 (west), *shang* 上 (on), *xia* 下 (under), e.g. *dongzhang xiwang* 东张西望 (gaze around), *zuosi youxiang* 左思右想 (think from different angles).

No matter how many words precede the selected examples, ellipsis dots will be used to represent those which are omitted. In order to prove that the selected words are typical words of the Beijing dialect, two types of dictionaries will be used. One includes *Biaozhunyu Dacidian* 标准语大辞典 (Standard Language Big Dictionary), *Hanyu Cidian* 汉语词典 (Chinese Dictionary)⁶¹ and *Xiandai Hanyu Cidian*. The other includes *Fangyan Cidian* 方言辞典 (Dialectal Dictionary) and *Beijing Fangyan Cidian* 北京方言词典 (Beijing Dialectal Dictionary). *Hanyu Cidian* and *Biaozhunyu Dacidian* which were the most authoritative dictionaries were both published when *Guoyu* was popularised, *Xiandai Hanyu Cidian* which is still today the most authoritative and exhaustive dictionary. was formally published in 1979 after *Putonghua* was popularized (Xian 1979: preface). There are over thirty thousand entries in *Biaozhunyu Dacidian* which are standardised, and they are from the Beijing dialect (see the notes in the dictionary). If the words or phrases in Lao She's writings are to be found in these dictionaries, those words or phrases are confirmed as being from the Beijing dialect. If a word has not been taken as a standard one in a modern Chinese dictionary, but was in the dictionaries published before 1949, then it has been proved to be a Beijing dialectal word. For the purpose

⁶¹ *Guoyu Cidian* 国语辞典 (National Dictionary) was the original title of *Hanyu Cidian*. It was the first and the most descriptive and detailed modern Chinese dictionary in China (Fei 1997: 75).

of analysis, some of the selected data are complete sentences and some are only the relevant parts of the sentence.

When lexical items are categorised, some items could be put in two different categories. For the purpose of this study, they are placed in only one group. For example, *xiashuo* 瞎说 is treated as one item meaning “talk rubbish” rather than two individual items which mean “talk irresponsibly/talk aimlessly”); *xia* here is an adverb which is used to modify the verb.

The examples will be presented in characters with English translation. The translation is based on the content of the literary texts, e.g. *haoxiaozhi* 好小子 (example 265) in normal translation would be: “good boy”, but in the context, the translation should be: “you bastard”, these are the words on the character’s minds, because the main character was angry with the arrangement for him, so he swore in a silent way.

3.6. Analysis of words with *-er* suffix found in Lao She’s writings (examples 201-230)

The *er* suffix in words can occur in nouns, measures, verbs, adjectives and adverbs or words with adverbial functions. When Lao She wrote his first novel, he did not indicate the *er* sound for all of the words that should have. Therefore one cannot say that some are not Beijing words simply because the *er* sound is not indicated.

Although the phenomenon of the *er* sound is one of the main features of the Beijing dialect, it has been discovered that in Lao She’s first novel, even when he used a word from the Beijing dialect, there was no *er* attached to the word, e.g. *Zhujizi* 煮鸡子 (Lao 1999: 81). Unlike his first novel, his third novel had an indication of the *er* sound added to the words of the Beijing dialect, as did other novels written after *Ma* was written. This shows that Lao She was consciously using Beijing words in his third novel. Words like this can also be found in *Xiao*, *Li*, *Niu*, *Luo*, *Si* and *Zheng*. The examples below include those with the *er* character indicated by Lao She, and also examples without the *er* but which have to be read with the *er*

sound.

- [201] ……，杓儿和铁锅…… […., the ladles and iron pots….] (*Zhang*, p. 46)
- [202] 好妇人真的想了一会儿。 [The good woman really thought about it for a while.] (p. 58)
- [203] ……为讨王大个儿的欢心， […in order to get into Wangdager's good books,] (*Zhao*, p. 203)
- [204] 他的同学们还是一个劲儿的喊： [His fellow students still kept shouting:] (p. 227)
- [205] ……，连昨儿晚上没睡好觉，也是资本家闹的。 […., even last night (he) did not sleep well, it was also because of the capitalist's fault.] (*Ma*, p. 385)
- [206] 小两口儿一心一气的…… [The young couple wholeheartedly....] (p. 400)
- [207] ……，在马路当中打开捻捻转儿，叫四面的车全撞在一块儿， […., play with a teetotum in the middle of the road, causing the cars from four directions to hit each other,] (*Xiao*, p. 8)
- [208] 父亲还给买来玩艺儿！ [In addition, Father also bought toys!] (p. 19)
- [209] 那里有穿红绣鞋的小脚儿老太太， [There are old ladies with bound feet wearing red embroidered shoes,] (p. 17)
- [210] 我去掐了些草叶编成几个盖儿， [I went to pick some grass and wove a few covers,] (*Mao*, p. 174)
- [211] ……，似乎要过来替我接住那点汁儿； […., it seemed that (he) was coming to catch that juice for me;] (p. 164)
- [212] 要是由着他们的性儿说，大概一夜也说不完。他发了话： […., if they were allowed to talk as they wished, they would probably not finish talking in one night.] (*Li*, p. 313)
- [213] 老李握紧了铁壶的把儿， [Old Li held the handle of the iron pot very tightly,] (p. 339)
- [214] 多少年了，老没个事儿办， [For so many years, there has been nothing to do,] (*Niu*, p. 529)
- [215] ……，瓜子皮儿盖满了地。 […., the floor was completely covered with the shells of sunflower seeds.] (p. 605)
- [216] ……，他常常闹错儿。 […., he often makes mistakes.] (*Luo*, p.10)
- [217] ……，变成小马儿的祖父。 […., (he) will become Little Ma's grandfather.] (p. 163)
- [218] “……，像李空山那样的玩艺儿 (*Chen* 1985: 282) 就都得滚回天津去，……” [“…., like the bastard Li Kongshan, they all have to roll back to Tianjin,...”] (*Si*, p. 367)
- [219] 大姐夫需要杂拌儿。 [Big brother-in-law wanted to eat assorted preserved fruits.] (*Zheng*, p. 469)
- [220] 最后，轮到二哥与小六儿 (*Lu* 1956: 181) 吃饭。 [At last, it was the second elder brother's and Little Liu's turn to eat.] (p. 497)

[221] 他掀开了盖碗的盖儿, [He lifted up lid which covered the tea cup, ...] (p. 576)

[222] 胡同里, 每家都在剁饺子陷儿, [In the little lanes, every family is chopping their vegetables and meat for making dumplings,] (p. 508)

The *er* sound can be used in various parts of speech. Knowing how, when and where to use words with the *er* sound is based on a language user's experience. It is not a creative usage, or a usage following strict rules. Words with the *er* sound in the examples are all different nouns: 212, 213, 214, 215, 216, 218, 207, 208, 210, 211, 219, 221 and 222. Usually when Beijing native speakers call other people by their first names, surnames or nicknames, they very naturally add the *er* sound to them, as shown in examples 203, 217 and 220. Sometimes the *er* sound cannot be left off at all. If it were to be omitted, it would be considered wrong.

Words with the *er* sound in the Beijing dialect are one of main features that distinguish it from other Chinese dialects. It is not only a matter of pronunciation; other issues are involved (Zhang 1999: 71). Words with the *er* sound can also be used as adverbs or as the suffix of an adjective. For instance, *yigejinr* in example 204 is used to modify verbs. In Lao She's writings, there are many words that must be read with the *er* sound, but the *er* character is omitted. Here are some examples.

[223] ……，几个小孩穿着冰鞋笑嘻嘻的溜冰。 [..., a few children wearing skates are happily skating.] (Zhang, p. 147)

[224] ……，跟着要了些硬面火烧，叉烧肉，和两壶白干。 [..., next, (he) asked for some pancakes made from stiff dough, roast pork and two pots of spirit.] (Zhao, p. 261)

[225] ……，而后，人家拍他的扁脑瓢，专为使小帽盔晃动，…… [..., afterwards, they patted the flat back of his head, especially to make his little hat sway, ...] (Niu, p. 565)

[226] 豆汁摊上，咸菜鲜丽得像朵大花，尖端上摆着焦红的辣椒。 [On the stand for selling fermented milk made from ground beans, the salted vegetables were as fresh as big flowers, and on top of them, bright red chillies were displayed.] (Luo, p. 215)

The *er* sound should be added to the underlined words: *hai*, *mian*, *gan*, *rang*, *kui*, *zhi* and *tan* when reading them aloud. I have noticed that the time when Lao She added the *er* character regularly was when he was writing *Ma*. However there were some omissions, of which examples are given below.

[227] 她抓些铜钱当算盘用, 大点儿的代表一吊, 小点的代表一百。 [She put copper coins there and treated them as an abacus, the big ones stood for a string of thousands small copper coins and the small ones stood for a hundred.] (Zheng, p. 478)

In this sentence the second *dian* should also have the *er* sound but it was omitted by the author.

[228] 席底下放着五个铜子! 这里什么都没有, 鸡子是为卖的! [Under the straw mat there were five copper coins! Here, there was nothing, the eggs were especially for selling!] (Niu, p. 632)

[229] “……。还非是小赵老李不行, 不信换换个, ……” [“.... It has to be Little Zhao or Old Li, if you do not believe it, just change the order,”] (Li, p. 429)

[230] ……，米色缎子坎肩发着光，[...，the rice-coloured silk waist-coat is shining,] (Zheng, p. 517)

In the above examples, those characters underlined should be read with the *er* sound.

3.7. Analysis of nouns in the Beijing dialect found in Lao She's writings (examples 231-256)

In this section, the analysis will focus on Beijing words that are used by Lao She and that are based on parts of speech. Beijing words here include notional and functional words, and this section will focus on the noun phrases. The following sentences show typical Beijing noun phrases which appeared in Lao She's ten novels. The words underlined have been confirmed as typical Beijing words by references to dictionaries or grammar books.

[231] 老张平生那受过这样的苦子! [Old Zhang has never ever suffered from this bitterness in his entire life!] (Zhang, p. 88)

[232] “……，是小四头一个要喝的!” [“...., it was that only Little Si wanted to drink!”] (p. 17)

[233] 身上还出这些零七杂八的小东西! ⁶² [(My) body also produces such a small variety of substances!] (Zhao, p. 216)

[234] ……，左耳上还挂着一团白胰子沫。 ⁶³ [...，there is still a chunk of white soap foam hanging down on his left ear.] (p. 260)

⁶² It means *lingzar* or *lingxing zawu* (Chen: 1985: 173).

⁶³ For example: “*Zheijian yishang haidaizhe yizimorne, zaitoutou*” (Chen 1985: 273).

- [235] 膝盖盖儿 (*Xian* 1979: 629) 有点发僵。 [..., the knee was a bit stiff.] (*Ma*, p. 439)
- [236] ……，刮脸的时候，满脸抹着胰子 (*Xian*, 1979: 1347), [..., when shaving, soap covers (his) whole face,] (p. 417)
- [237] 那是这么一档子事: (*Xian* 1979: 213) [It is like this:] (*Xiao*, p. 61)
- [238] ……，那一张摆上些零七八碎的，(*Chen* 1985: 173) [..., on the other small stall, various small things were displayed,] (p. 10)
- [239] 校长向前迈了一步，向大家的后脑勺子说: [The headmaster took one step forward and talked to the back of everyone's head:] (*Mao*, p. 229)
- [240] ……，正在对着那个木板窟窿那溜儿 (*Biao* 1937: 333), [...,(she is) facing the area around the hole in that piece of wooden board,] (p. 216)
- [241] ……，认识些个字，(*Zhou* 1998: 3) [..., knew some characters,] (*Li*, p. 367)
- [242] 和许多零碎儿。(*Chen* 1985: 173) [..., and many bits and pieces.] (p.398)
- [243] ……，这小子一定有什么典故 (*Chen* 1985: 100)。 [..., this man must have got something up his sleeve.] (p. 428)
- [244] ……：山响的脖儿拐 (*Chen* 1985: 22) 大概也很有意思。 [...: very loud slapping is probably also very interesting.] (*Niu*, p. 592)
- [245] “……！十二岁我上这儿当碎催，(*Chen* 1985: 263)……” [“...! At the age of twelve, I came here to be a servant, ...”] (p. 576)
- [246] ……，对我递嘻和，(*Mi* 1999: 52) [...,(if they) try to be nice to me,] (p. 609)
- [247] ……，只将够嚼谷。(*Song* 1987: 339) [..., only enough to live on.] (p. 648)
- [248] “……；我不是到上海去了一程子 (*Biao* 1937: 4111) 吗，……” [“...; didn't I go to Shanghai for a while, ...”] (*Luo*, p. 55)
- [249] ……：棚，家伙座儿，厨子 (*Zhou* 1998: 19)，和其他的一切都不值那么些钱，[...: the hiring of marquee, furnishings; employing chefs, and using some other stuff were not worth so much money,] (p.125)
- [250] 坏嘎嘎 (*Song* 1987: 305) 是好人削成的。 [A bad man had been from a good man originally.] (p. 123)
- [251] 那点别扭劲儿 (*Zhou* 1998: 128) 又忽然回来了。 [That disagreeable feeling suddenly came back again.] (p. 53)
- [252] ……，钱家是不是“二毛子” (*Han* 1967: 1102), [..., whether or not the members of Qian's

family are “traitors”.] (*Si*, p. 178)

[253] “……，还不是蘑菇？ (Chen 1985: 195)” [“..., isn’t it troublesome?”] (p. 115)

[254] “……，吃个热乎劲儿。……” [“..., eat when it is hot. ...”] (*Zheng*, p. 492)

[255] ……，又不完全违背老妈妈论⁶⁴ 的原则。 [..., and without violating old rules completely.] (p. 492)

[256] ……，而且要记得落草儿⁶⁵的时辰呀！ [..., and also you need to remember the time and date when you were born!] (p. 474)

These are typical spoken lexical items of nouns from the Beijing dialect. These can all be matched from *Putonghua*, e.g. *mogu* – *mafan* 麻烦, *luocao* – *chusheng* 出生.

Adding the suffixes *zi* and *tou* reflects a typical Beijing dialect feature, as examples 231 and 232 show (*Zhou* 1998: 19). Usually, in the Beijing dialect, *tou* is added when another person is called, e.g. *Lao Litou* 老李头儿. *Jinr* 劲儿 is also one of the Beijing word suffixes, as examples 251 and 254 show.

3.8. Pronouns and special names in the Beijing dialect found in Lao She’s writings (examples 257-278)

The pronouns *zan*, *zanmen* and some other terms used with the function of nouns or pronouns are the main focus in this section. In the Beijing dialect, some local words used for the names of some kinds of people are quite normal. Usually the suffixes *zi* 子, *zhur* 主儿 and *laor* 佬儿 are attached to the main words in addition to the *er* sound. The word *lia* 俩 can be used to replace *liangge* 两个. The following examples include these kinds of words.

[257] “……，现在和咱充傻，叫作不行！” [“..., it won’t do, you are acting like a fool now!”] (*Zhang*, p. 97)

[258] 于是他在打磨厂中间真正老老王麻子那里买了一把价值一元五角的小刺刀。 [Therefore he bought a dagger which was worth one *yuan* and five *mao* from the real old Old Wang Mazi shop in Damochang lane.] (p. 164)

⁶⁴ An explanation is provided in *Si* on page 492.

⁶⁵ An explanation is provided in *Zheng Hongqi Xia* of *Lao She Shenghuo yu Chuangzuo Zishu* on page 170.

- 259 “别碎嘴子！(Song 1987: p. 647) 他在那儿呢？” [“Stop being a chatterbox! Where is he?”] (Zhao, p. 289)
- 260 “……，委委屈屈的像个小可怜儿。 [...., (she) seems such a pitiful little thing because of her grievances.] (p. 282)
- 261 “叫她去她的，黄头发的小东西！” [“Let her go, the little yellow-haired thing!”] (Ma, p. 408)
- 262 “……，小洋娘儿们 (Xian 1979: p. 824), ……” [“...., a little foreign woman, ...”] (p. 588)
- 263 广东的胖小子，只穿着一条小裤叉。 [The fat boy from Guangdong, is only wearing a pair of little shorts.] (Xiao, p. 22)
- 264 好叫大伙儿一齐向同一方向用力。 [In order to let everyone use strength in the same direction.] (p. 137)
- 265 好小子， [You bastard,] (Mao, p. 180)
- 266 而又大妞儿似的儿子！ [...., and a girlish son!] (Li, p. 370)
- 267 张大哥没用过“兔崽子”。 [Big Brother Zhang has never used “the son of bitch”.] (p. 472)
- 268 “……，现在老伴儿又来这么说， [....; now the old wife came again to say so,] (Niu, p. 539)
- 269 牛老头儿知道。 [Old man Niu knew it.] (p. 539)
- 270 “……，他必须使人相信他是个“煤黑子”。 [...., he must convince other people that he is a “miner”.] (Luo, p. 22)
- 271 “……怕有了照顾主儿而没作成买卖， [...(he) worried that there were customers but there was still no business,] (p. 48)
- 272 “……，敢情这儿有个小妖精似的小老妈儿；……！” [“...., now I see, there is a little bitch of an amah here;...!”] (p. 76)
- 273 哥儿俩对楞了好大半天， [The two brothers glared at each other face to face for ages,] (Si, p. 35)
- 274 “……，第二，小公母俩也还和睦； [....; secondly, the young couple got on well;] (p. 182)
- 275 “……，就一天没有一个吃主儿！” [“...., then there was not even one customer for the whole day!”] (p. 295)
- 276 “……，凭些个拿着棍子棒子的乡下佬儿，……？” [“...., just rely on those country bumpkins who carry bars and sticks, ...?”] (Zheng, p. 565)
- 277 “……，干净利落的老妈子。 [...., a neat, tidy and efficient amah (old female servant).] (p. 475)

278 “……老梆子不许她来！……” [“... the old woman did not allow her to come! ...”] (p. 496)

The underlined words in the above sentences are all examples of descriptions of people or of speakers' attitudes using the Beijing dialect. *Zan* in example 257 is a word used as a daily basis by Beijing native speakers as the first person pronoun. Lao She used such words many times in his writings. In the above sentences, the underlined words can be classified into four types: words with *er*, in examples 260, 262, 264, 266, 268, 269, 271, 272, 273 and 275; words with *zhur*, in examples 271 and 275; word with *laor*, in example 276, and words with *zi* in examples 258, 259, 261, 263, 265, 270, 267, 277 and 278. In example 262, Lao She used *xiaoyangniamen(r)* to describe Ma Zeren's 马则仁 feeling for the landlady. *Niamenr* is an insulting word for a married woman, but if we put the word *xiao* before it (it is not read as *xiaoniangrmen*), then *niamenr* (the *er* sound must be used as a suffix) would mean “sexy and attractive to a man”. *Gerlia* in sentence 273 and *gongmulia* in example 274 are special terms for two brothers and for a very young couple.

3.9. Analysis of verbs in Beijing dialect found in Lao She's writings (examples 279-310)

Local expressions using certain verbs are very common among Beijing native speakers. Lao She used them extensively. The verbs in the following examples illustrate this clearly.

279 只乘着大家不留神又拿了一块点心，…… [When nobody was watching, (he) took another piece of pastry, ...] (Zhang, p. 86)

280 “……？我并不是有心挤兑 (Chen 1985: 132) 你！” [“...? It is not that I am making things difficult for you on purpose!”] (p. 159)

281 “……这小子和王女士有一腿，……！” [“...this bloke is having an affair with Mrs Wang, ...!”] (Zhao, p. 251)

282 “……，喝！我痛的直叫唤，直叫唤! (Biao 1937: 94) ……” [“..., oh! I kept crying out with pain, I kept crying out! ...”] (p. 290)

283 ……黄得难瞧 (Han 1967: 564)了。 [...too yellow to look at.] (Ma, p. 389)

284 ……，肚子透着分外的空得慌。 (Zhou 1998: 125) [..., (he) is awfully hungry.] (p. 425)

- [285] ……一劲儿央求。(Han 1967: 1176) [...kept begging (to stop).] (Xiao, p.35)
- [286] ……一眨巴眼儿 (Zhou 1998: 83) 就过去了。 [... (it) has gone in the twinkling of an eye.] (p. 21)
- [287] ……，说话也不像父亲那样理直气壮的卖嚷嚷 (Han 1967: 90)。 [..., (his) way of talking was not like Father, who made a lot of noise with great confidence.] (p.12)
- [288] 简直的没有准儿。(Han 1967: 773) [Simply it is uncertain.] (p. 16)
- [289] ……一边手脚“不识闲儿” (Xian 1979: 92), [... while he was keeping his hands and feet busy with doing different things,] (p. 54)
- [290] ……，招急 (Xian 1979: 1445) 了皇上，[..., once the emperor was made angry,] (Mao, p. 234)
- [291] ……，向小蝎央告 (Biao 1937: 143): [..., (they) begged Young Xie:] (p. 245)
- [292] 得留点神，你当是 (Han [1937] 1967: 311 & 179) 乡下人就那么傻瓜呢！[(I) must be careful. Don't think that a country peasant is a fool!] (Li, p. 355)
- [293] ……，把碟子切得直打出溜 (Han [1937] 1967: 159); [..., the plate was made to move and turn around when (she) was cutting meat;] (p. 379)
- [294] 跟老黑家的孩子打连连 (Chen 1985: 51 & Han [1937] 1967: 160) , [...; (he) mixed with Old Hei's children,] (Niu, p. 646)
- [295] ……，起来在院中走遛儿 (Chen 1985: 342 & Han [1937] 1967: 988) ⁶⁶, [..., (he) got up and walked backwards and forwards in the courtyard,] (p. 649)
- [296] ……，理想与事实常这么拧股着 (Zhou 1998: 93), [...; ambitions and reality often conflict,] (p. 531)
- [297] “不跟我，翻波打滚！ (Song 1987: 203) ……” [(You) do not want to be with me, so (you) are struggling with me! ...] (p. 551)
- [298] 把她招急了，…… [(If she is) made angry, ...] (Luo, p.82)
- [299] “……。一个人能有什么蹦儿？ (Han [1937] 1967: 30) ……” [“.... How long can a person survive?”] (p. 206)
- [300] “……。我跟太太横打了鼻梁， (Song 1987: 283) ……” [“...., I have promised the mistress, ...”] (p. 104)
- [301] ……，不为那个地方方便，而专为耍个飘儿 (Song 1987: 624) 。 [..., it was not because that

⁶⁶ Although the characters in both dictionaries are different from what Lao She wrote (with the “water” radical), the meanings are exactly the same.

place was convenient, but it was purely for fun and for showing off.] (p. 192)

[302] ……直发毛咕 (*Han* [1937] 1967: 95), [...was scared all the time,] (*Si*, p. 300)

[303] ……口中叱呼着 (*Chen* 1985: 328)⁶⁷: [..., shouted out loud:] (p. 350)

[304] “……, 我给他们赁⁶⁸ (*Han* [1937] 1967: 319) 两身。 ……” [“..., I’ll hire two sets of (mourning robes) for them. ...”] (p. 111)

[305] ……, 挤咕 (*Chen* 1985: 134) 着两只哭红了的, [..., was squeezing two red eyes as a result of crying,] (p. 168)

[306] ……, 她们都搭不上茬儿⁶⁹。 (*Han* [1937] 1967: 158) [..., none of them could get the chance to talk.] (*Zheng*, p. 514)

[307] “在理儿就说在理儿, (*Han* [1937] 1967: 981), ……” [“If you are a member of Total Abstinence Society, then just say so, ...”] (p. 531)

[308] ……, 大爷高兴把钱都打了水漂儿 (*Biao* 1937: 226 & *Chen* 1985: 57) 玩儿, 谁也没管不着 …… [..., if I, Master Ding, enjoy using money for fun (skipping coins on the water), then it is not your business] (p. 564)

[309] ……, 两脚并齐 “打横儿 (*Chen* 1985: 50),” [..., (he) brought two feet together (stood attention) to salute,] (p. 483)

[310] ……, 可心里并不十分对劲儿 (*Biao* 1937: 16 & *Han* [1937] 1967: 48)。 [..., but (they) did not really get on with each other.] (p. 553)

The underlined verbal phrases have been proved to be from the Beijing dialect. Most of the examples are words from the narrator as opposed to the characters in the stories.

3.10. Analysis of adjectives in the Beijing dialect found in Lao She’s writings (examples 311-330)

The adjectives from the Beijing dialect in this section include natural adjectives

⁶⁷ Although the characters are different from *zhahu* 扎乎 on page 727 of *Hanyu Cidian* which was published in 1967 (it was first published in 1937), the meaning is the same. On page 96 of *Biaozhunyu Dacidian*, the characters are *huzha* 呼叱。 On page 617 of *Xinhua Zidian*, which was published in 2002, the characters for this phrase are: 咋呼。

⁶⁸ *The Modern Chinese Dictionary* does not have such a word.

⁶⁹ One of the characters of this phrase is different from those given in the dictionary by Song Xiaocai on page 125 (搭碴儿), but the meaning is the same.

and those that are from other parts of speech but have the function of adjectives.

[311] ……: 左边一面白旗画着鲜血淋漓的一块二尺见方(儿)的牛肉。 [...: on the left, a two-square-inch piece of bloody beef was drawn on a white flag.] (*Zhao*, p. 234)

[312] 四方块儿的身子, [A square-shaped body,] (p. 288)

[313] 屋外刚吐绿叶的细高挑儿杨树, [Outside the house, the very tall, thin carambola trees with young green leaves growing,] (*Ma*, p. 416)

[314] “他妈的! 为两个破 (Lu 1956: 209) 中国人……” [“Damn! Just for two bloody Chinese...”] (p. 399)

[315] 马威脸上带出一钉点儿⁷⁰笑容来: [Ma Wei had a little smile on his face:] (p. 390)

[316] 没有牙的糟 (Lu 1956: 283) 老头子, [..., a rotten old man without any teeth...] (*Xiao*, p. 40)

[317] ……，可是都带着些素静 (*Han* [1937] 1967: 1057) 气儿, [..., but they all show some quiet and neat characteristics,] (p. 94)

[318] ……，没结没完 (*Han* [1937] 1967: 92) 的公文。 [..., the endless documents.] (*Li*, p. 344)

[319] ……，看见了黑糊糊的城墙， [..., he saw dark city walls,] (p. 465)

[320] 牛老太太的黄净子脸上露出点红, [On Mrs Niu's clean yellow face, it showed a bit of red colour,] (*Niu*, p. 529)

[321] ……，她得在事实上算头 (Lu 1956: 240) 一份儿。 [..., she must be the most powerful person in reality,] (p. 550)

[322] ……，这是最牢靠 (*Han* [1937] 1967: 282) 的办法。 [..., this is the most secure way.] (p. 551)

[323] 虽然不够买十成新的车，八成新的总可以办到了! [Although (he) could not buy a complete new rickshaw, 80% new would be possible!] (*Luo*, p. 71)

[324] 他平日非常的勤紧, (*Song* 1987: 559) [He was usually very diligent,] (p. 134)

[325] ……，而他得到成三破二⁷¹ (*Lao* 1999: 224) 的报酬。 [..., and he received a 50% payment from both buyers and sellers.] (*Si*, p. 224)

[326] ——这回，他买来五根灌馅儿糖。 [-this time, he bought five sweets with fillings inside.] (p. 383)

⁷⁰ The character “ding” in *Xinhua Zidian* on page 102 is 丁 which is different from the word which Lao She used (*Xianhua* 2002: 102).

⁷¹ The explanation can be found on page 224 of *Si*.

[327] 圆圆的白净子脸, [A round clean white face,] (*Zheng*, p. 483)

[328] “……, 然后是羊肉酸菜热汤儿面。 [..., afterwards there was noodle soup with lamb and Chinese sauerkraut.] (p. 492)

[329] “……, 像个多褶儿的烧卖。 [..., like many-pleated steamed dumplings (with the dough gathered at the top).] (p. 535)

[330] “……。您一丁点儿 (Chen 1985: 311; *Han* [1937] 1967: 1110 & *Xian* 1979: 1339) 心都别操, ……” [“... please do not worry about it at all, ...”] (p. 492)

The adjectives in these sentences contain various characteristics of Beijing dialect, i.e. (1) adjectives possessing the *er* sound; (2) adjectives possessing the word suffix *zi*; (3) adjectives which are Beijing local words and local expressions, such as: *po*, *zao*, *erchijianfang* and *tou*. The characters for *ding* in the phrase *yidingdianr* in *Ma* and *Zheng* are different, which shows that the character usage in the 1920s was vague. According to Chinese dictionaries published in the period of the RC and the PRC, as well as the Beijing dialect dictionary, the character in *Zheng* is the right one. *Po* in example 314 and *zao* in example 316 are single adjectives. In the content of his literary texts, Lao She used the extended meanings based on the original meanings of typical Beijing words.

3.11. Analysis of adverbs in the Beijing dialect found in Lao She's writings (examples 331-350)

The adverbs in the following examples are of two kinds: simple adverbs and adverbial phrases. The adverbial phrases also carry other characteristics. The underlined words are typical Beijing words serving adverbial functions.

[331] “……, 扯开大步一溜烟 (*Han* [1937] 1967: 112) 的跑去。 [..., with very big steps, (he) ran over there as quickly as smoke.] (*Zhang*, p. 151)

[332] “你准 (*Zhou* 1998: 207) 知道他们作好事?” [“Do you know for sure that they are doing a good thing?”] (p. 61)

[333] 莫大年听着怪 (*Song* 1987: 252) 耳熟的, [Mo Danian heard this, and he felt that it was so familiar,] (*Zhao* p. 257)

[334] “……, 鲇出溜 (*Chen* 1985: 203) 的往北京跑。 [..., very quietly (he) went to Beijing.] (p. 287)

- 335 拿破仑是东咬西抓跟他一个劲儿 (Zhou 1998: 207) 闹: [Napoleon has kept playing with him, biting and scratching him happily:] (*Ma*, p. 426) |
- 336 大概其 (*Xian* 1979: p. 193) 的看看伦敦到底什么样儿。 [... to see roughly what London is really like.] (p. 451)
- 337 ……。至不济 (Song 1987: 829) 也是粉玫瑰顶香; [...; at least, pink roses have the sweetest fragrant;] (p. 453)
- 338 随磕随往前凑, 两个的脑门顶在一处, 就手儿 (Song 1987: 359) 顶起牛儿来, [Moving forward while kowtowing to each other, the two little children's foreheads touched against each other; thus, they natually started playing head against head.] (*Xiao*, p.74)
- 339 小坡的贺年片可不一准 (*Biao* 1937: 2) 能到你们手里了, [Little Po's birthday card will not necessarily reach you,] (p. 16)
- 340 ……。一展眼 (Song 1987: 766), 全没了, [..., it has all disappeared in no time,] (*Mao*, p. 178)
- 341 “……, 明儿倒水的来叫他给你们倒一挑儿。……” [“..., tomorrow when the man who delivers the water comes, (I will) ask him to pour two buckets of water for you. ...”] (*Li*, p. 341)
- 342 “……? 横是 (Jing 1961: 72) 下大发了。……” [“..., ? (He) probably put too much. ...”] (p. 313)
- 343 ……。而刀子老 (Zhou 1998: 206) 在眼前晃来晃去, [..., and the knife kept flashing in front all the time,] (*Niu*, p. 555)
- 344 ……。多嘴 (*Biao* 1937: 112) 钱到手多嘴搬铺盖; [..., whenever (I) receive the money, I will move out;] (p. 583)
- 345 祥子很想抽冷子 (*Biao* 1937: 231 & *Han* [1937] 1967: 799) 闸住车, [Xiangzi really wanted to brake (stop) suddenly,] (*Luo*, p. 95)
- 346 ……。光出溜 (Chen 1985: 97) 的插着两根秫秸杆那样。 [..., bare and smooth, just like two inserted stems of crops.] (p. 63)
- 347 ……。他猛孤丁 (Gao & Fu 2001: 112 & Song 1987: 485) 的看见了许多房脊。 [..., he suddenly saw many roof ridges.] (*Si*, p. 45)
- 348 野球的眼珠转得特别的快, [Yeqiu's eyeballs turned very quickly,] (p. 183)
- 349 ……。十个八个壮小伙子甭 (Zhou 1998: 210 & Chen 1985: 16) 想靠近他的身子。 [..., eight or ten very strong young men would be well advised to keep their distance from him.] (*Zheng*, p.521)
- 350 ……。顺手儿 (Gao & Fu 2001: 153 & Song 1987: 631) 把小盒扔在垃圾堆上——

[... ,conveniently he threw the small box onto the rubbish piles-] (p. 559)

The words underlined in the above examples have been proved to be typical words of the Beijing dialect by reference to dictionaries. The Beijing words which Lao She used in his novels served two functions: they were for silent reading and for reading aloud.

3.12. Reduplication of words in Lao She's writings (examples 351-371)

Reduplicated phrases can be divided into four types: i.e. AABB, ABAB, ABB, and AA. They are used in different situations, for different functions as different parts of speech.

[351] 丝毫不用顾忌警律上怎怎么么。 [... there is no need to worry about what the police say.] (Zhang, p. 45)

[352] 李应迷迷糊糊的走出教会, [Li Ying walked out of the church in a confused way,] (p. 136)

[353]把胡琴从墙上摘下来, 笑吟吟的吱扭着。 [...took down the *huqin* (a general term for certain two-stringed bowed instruments) from the wall and played it (unskillfully) with a smile on his face.] (Zhao, p. 341)

[354] 牙咬得咯吱咯吱的响。 [..., (his) teeth made a gnashing sound.] (p. 353)

[355], 鬼鬼祟祟的向屋内看了一眼。 [..., (he) gave a furtive glance inside the room.] (Ma, p. 617)

[356], 雪得干干净净。 [..., (the humiliation) was wiped out completely.] (p. 400)

[357], 父亲一回来, 她便嘀嘀咕咕, 嘀嘀咕咕, [..., as soon as Father came back, she then started keeping to tell him everything,] (Xiao, p. 5)

[358]: 操场东边有一排密密匝匝的小山丹树, [...: on the east side of the playground, there is a row of dense Morningstar lilies,] (p. 45)

[359], 也许脖子后边还有几把明晃晃的刀呢。 [..., perhaps there are several big, bright, shining knives behind (my) neck.] (Mao, p. 153)

[360], 因为他们的头上的细灰毛里隐隐绰绰的也写着白字, [..., because in the thin, grey hair on their heads white characters were also faintly written,] (p. 190)

[361] “.....。我倒以为写笔顺顺溜溜的小文章更有用处;”[“.... Actually, I believe that it would be even more useful if (you) could produce coherent short articles;”] (Li, p. 317)

362 “……，快快乐乐的过日子，比什么也强。……” [“..., living very happily is better than anything else. ...”] (p. 357)

363 “……，连好好的玩也不许吗？！”[“..., even playing properly is not allowed?!”] (Niu, p. 576)

364 “……，这四年就那么晃悠悠的过去了，[..., this four-year period had been wasted,] (p. 601)

365 “……，溜溜的东风带来一天黑云。 [..., a smooth east wind has filled the whole sky with dark clouds,] (Luo, p. 94)

366 “……！我是干什么的，你也不打听打听，滚！” [“...,! Who am I, why don't you ask around, scram! ...”] (p. 127)

367 婆婆妈妈的处理事：[..., to deal with things in a womanly way.] (Si, p. 203)

368 “……，只要小两口儿能消消停停的过日子就好！……” [“..., as long as the young couple can live peacefully, it will be fine! ...”] (p. 83)

369 “^……，不能窝窝囊囊的送了命！……” [“..., (we) cannot lose our lives in a cowardly way! ...”] (p.109)

370 这么冷冷清清的，不大像话呀！[So quiet, this is not quite right!] (Zheng, p. 514)

371 干什么他都慌慌张张，[Whatever he does, he is always in a flurry, ...] (p. 487)

These reduplicated words can be verbs or can be used to modify nouns or verbs, and some of them are used as complements.

3.13. Other Beijing features in Lao She's writings (examples 372-390)

Other Beijing features in Lao She's writings include the usage of *zhe* and *le*, the method of borrowing a word and the usage of a suffix. As well as the usual way of using the word *zhe*, Lao She used it in three other ways: AA+*zhe*, adj.+*zhe*+, and adj./adv. + *zhe* to show a degree of comparison.

372 “……，头往下钩钩着，[..., (they) bowed their heads,] (Mao, p. 152)

373 “……，鼻纵纵着。[..., (his) nose was screwed up.] (Niu, p. 568)

374 而眼角棱棱着。[... and (his) eyes were wide open.] (Luo, p. 99)

When expressing a degree of comparison, the adj. + *zhe* pattern was often used by Lao She. See the examples below.

375 他比各人高着一品，[He is one class better than the others,] (Zheng, p. 489)

There are also phrases such as *congxin* 从新, which uses the borrowed word (*cong*). Here are examples.

376 两个人从新想了许多方法, [the two people started thinking of many methods again,] (*Zhang*, p. 31)

377 窗户当然要从新糊过; [The window, of course, must be re-covered with a sheet of paper;] (*Li*, p. 332)

The following examples 378 to 381 show that Lao She used the words with certain word suffixes of Beijing dialect. The underlined are the word suffixes.

378 ……，一片黑咕笼咚什么也看不见。 [..., it is too dark to see anything.] (*Zhao*, p. 352)

379 ……，楞眼巴唧的看着小虎们。 [..., gazing fixedly at those little tigers.] (*Xiao*, p. 133)

380 ……，并不驴脸瓜搭， [..., but it was not a miserable face,] (*Li*, p. 305)

381 ……由那个胡子拉碴的口……。 [... from the mouth under the scruffy beard]

(*Luo*, p. 88)

382 ……，他可不敢冒儿咕咚的就随着她的主意走。 [..., he just does not dare to follow her idea without thinking about it properly.] (p. 67)

383 ……，瑞丰打了岔：[... , Ruifeng interrupted:] (*Si*, p. 378)

384 …… 没有发了财，可是发了威， [... (he) did not get rich but he increased his power,] (*Zheng*, p.539)

385 ……，奔了钱家去。 [... ran to Qian's house.] (*Si*, p. 172)

386 “……。你非吃饭不可，……” [“..., you have to eat, ...”] (*Mao*, p. 263)

387 ……，非要那块地方不可， [..., (they) must get that piece of land,] (*Niu*, p. 522)

388 ……偷偷的藏起去！ [... quietly hid it!] (*Luo*, p. 149)

389 ……以为人们都已藏起去。 [... (they thought) that the people had hidden.] (*Si*, p. 120)

390 ……，把账本收起去； [..., put the account book away;] (*Ma*, p. 507)

Le appearing between the verb and the object, the pattern *fei...buke* and the pattern *V.+qiqu* could all be called the author's habitual expressions. The use of the pattern *V.+qiqu* is no longer used today.

AA+zhe is a fixed pattern which is usually used in the Beijing dialect. *Gougouzhe*, *zongzongzhe* and *lenglengzhe* in sentences 372, 373 and 374 are examples used in Lao She's novels. The structure of an adjective + *zhe* is often used

in Beijing oral communication, as example 375 shows. Further examples such as *qiangzhe* and *gaozhe* in Lao She's *Zheng* are as follows: 大舅已年过五十, 身体也并不比大舅妈强着多少, [The elder uncle is over fifty, his health is not much better than his wife's,] (Lao 1999: 488) and 他比我高着一大截 [He is a lot taller than me] (Zhou 1998: 254).

Congxin is a Beijing phrase with the meaning "doing something again", and is recorded from Beijing speech. It is normally used as an adverb. In *Putonghua*, *chongxin* 重新 is used instead.

In examples 378, 379, 380, 381 and 382, there are examples of the usage of the suffixes *gulongdong*, *baji*, *guada* and *lacha*, which are typical Beijing expressions in oral communication (Hu 1987: 128 – 130).

V.+le+... is a Beijing expression, as examples 383, 384 and 385 show. In Lao She's writings, the usage of this pattern can be seen in all his novels, even in *Zheng* written in the 1960s. For example, 车刚一动, 牧师的头与口一齐出了声, 头上碰了个大包。[After the vehicle had just started moving, the priest's head and mouth made noises at the same time. He had a bump on his head] (Lao 1999: 571).

Qiqu is one of the Beijing dialect expressions that has disappeared completely in current language usage (Zhou's note 1: Zhong Zhaohua 钟兆华: "the verb '*qiqu*' and its disappearance" *Zhongguo Yuwen* 中国语文 [Chinese Language], Vol. 5; 1988). *Qiqu* was used frequently in the early Beijing dialect, in both oral communication and literary texts such as *Honglou Meng*. e.g. 宝玉忙把袭人扶起来, 叹了一口气, 在床上坐下, 叫众人起去。[Baoyu quickly supported Xiren with his two hands and helped her to stand up. He sighed and sat down on the bed. Then he asked the others to leave the room] (*Honglou Meng* Chapter 31) (Zhou 1998: 53). Lao She also used the pattern "*V.+qiqu*" from time to time, as in the examples shown above: *cang qiqu* and *shou qiqu*.

3.14. Beijing expressions in short sentences found in Lao She's writings (examples 391-397)

Sentence analysis is not the main objective of this research, but because Lao She used quite a few types of typical Beijing short sentences in his novels, some of them will be discussed here. Of these sentences, some consist of only one or two words because these can be used as independent sentences. Here are some examples.

391 “这么着，我替老龙说个数，……” [“How about this, let me estimate the price for Old Long, ...”] (*Zhang*, p. 116)

392 “……，得！我不愿再说了，……？” [“..., well! I will not say anything any more, ...?”] (p. 103)

393 “……！你猜怎么着？欧阳最会赖酒！” [“...! Guess what? Ouyang is very good at denying his drinking!”] (*Zhao*, p.221)

394 “成了！成了！” [“Enough! Enough!”] (p. 225)

395 端起茶碗喝了一口，一声没言语。 [(He) took up the tea cup and drank one mouthful, and said nothing.] (*Ma*, p. 419)

396 “你拿着就结了，……” [“You just keep it, ...”] (p. 438)

397 “啊！以后出去，言语一声！别这么大咧咧的甩手一走！”他没言语。 [“Well, when you go out in future, let me know. Do not walk out so carelessly!” He did not say anything.] (*Luo*, p. 134)

These examples are all from dialogues and narratives in novels by Lao She. They had very rich meanings in their social context. *Yanyu* in the Beijing dialect has, in general, three meanings: (1) “talking”, eg. 马威没言语, [Ma Wei did not say anything]. (2) “responding”, e.g. 马老先生没言语。 [Old Mr Ma did not respond]. (Lao 1999: Vol. 1; pp. 422-423) and (3) “language”. Lao She used *yanyu* with two main meanings: talking and responding. In real life, for actual communication, Lao She himself used *yanyu* quite often. Let us take a look at his own comment: “We all use *Putonghua* (Common Language – *putongde yuyan* 普通的语言) to write, but some people write better than others. Why? This is because some people’s *Putonghua* (Common Language – *putong yanyu* 普通言语) was not written from ordinary speech but from their hearts” (Lao 1991: Vol. 16; 282-287).

3.15. The process of using the Beijing dialect in Lao She's writings

The discussion in this section will take into account Lao She's attitude to the usage of Beijing words. The evidence suggests that the Beijing words used by Lao She were indeed used from the beginning of his writing career to the end. However, the crucial point here is that the development of the quantity and quality of Beijing words as used by Lao She was different.

He began to use more *baihua*, as well as large numbers of words and phrases from the Beijing dialect, in his third novel, *Ma*. In Lao She's own account of his writing of *Ma*, he said: "*The Two Mas* was the last novel I wrote while abroad. In writing, I had gained some experience; in reading, I had not only read more, I also had read more contemporary English writers'."... "The principle of English cuisine is not to get help from other cooking materials. It is to retain the natural taste of vegetables and meat. I believe that we should adopt this approach in using *baihua* – to keep *baihua*'s natural taste" (Lao [1982] 1997: 12–16). From Lao She's words, we can find the reasons for the way his literary language changed dramatically in writing *Ma*, and why he used more Beijing words than ever before.

I have discovered that the phrases of the Beijing dialect, as used by the characters in the stories, do not have a close link with the people in the stories. In other words, people speaking in the Beijing dialect were not necessarily Beijing natives. *Ma* was proof of this point. This is a different point of view from observations made before. When analysing Lao She's Beijing dialect in his fictional works, novels such as *Luo*, and *Si*, and dramas such as *Cha Guanr* and *Longxu Gou* were very often used as good examples by scholars. All of these four works were about Beijing people living in Beijing. Therefore the narrators' language and that of the characters were all in a typical Beijing dialect. Somehow, in previous research, the Beijing dialect as used by narrators and characters in *Ma* has been neglected.

From the above examples and analysis, it is clear that Lao She developed the use of the Beijing dialect in his writings. Using typical Beijing spoken language to write novels is a feature of Lao She's literary language. In fact, in the 1920s, he was the first to publish novels in a typical Beijing dialect. Before 1925, short story-writing in

baihua in China had achieved much, but using *baihua*, and especially using the Beijing dialect to write novels, was still at an early stage. That is not to say that non-Beijing native speakers cannot write in the Beijing dialect, and that Beijing native speakers' writing is definitely in the Beijing dialect. The reality is that in the 1920s the leading writers originally from Beijing were Lao She and Xiao Qian 萧乾 (1910-1999), who were both from Manchu families. Xiao Qian's first novel was published at the end of the 1930s (Xiao 1980 & 1983). There were some well-known writers who were born in the south, but moved to Beijing to work and live after the age of twenty (Zhang, Gao & Luo [main eds.] 1990: 1-153). However, they did not write novels in the Beijing dialect.

In the 1920s, *Guoyu* was officially used in China as the unified Chinese language. According to the history of the Chinese language, Beijing pronunciation was the standard pronunciation of *Guoyu*. In 1924, *Guoyu Tongyi Choubai Hui* changed from *Guoyin* (the standard pronunciation) to using the Beijing pronunciation as the standard, and this was called: '*Xin Guoyin*'" (Fei 1977: 39). Lao She's literary language was close to the standard Chinese language because he had a natural Beijing dialect, both in pronunciation and in vocabulary usage. Zhang Zhigong notes:

The unified and standardised Chinese pronunciation is the Beijing pronunciation. This is not a rigid rule made artificially, but it is based on the natural status of the Beijing dialect in the whole social community. The Chinese northern dialect is widely used by most of the Chinese population. The Beijing dialect is a representative of the northern dialect. *Beijingshua* was called *Guanhua* – a kind of common language used by everybody. For hundreds of years, this kind of *Guanhua* spread everywhere, and it has gradually become *Putonghua* which is recognised by the whole Chinese nation. Thus it is clear that Beijing phonetics are the standard pronunciation of *Putonghua*, which is the inevitable outcome (Zhang [main ed.] Vol. 1. 1982: 65).

3.16. The Beijing dialect is not for Beijing citizens only, nor used in Beijing alone in Lao She's works

Lao She was from Beijing, and he was a natural Beijing language speaker (Shu 1999: 18-19). It is true that many of his novels, dramas and plays reflect how Beijing

people lived in different historical periods. Many scholars have analysed this well-known characteristic of Lao She's writing, such as "Lun Lao She Zaoqi de Chengshi Shimin Xiaoshuo 论老舍早期的城市市民小说" (An Analysis of Lao She's Earlier Novels on Beijing Citizens in Beijing) by Wang Xiaochu 王晓楚 (Wang 2000: 40). However, this kind of comment is not a thorough analysis. Also there are no studies on the usage of the Beijing dialect by non-Chinese or non-Beijing native speakers living outside Beijing.

This present investigation shows that Lao She's Beijing dialect was used in his fiction by other citizens who lived outside Beijing: the stories took place in other countries and cities, and the Beijing dialect was used by citizens of other cities of China, and by typical English native speakers in London as well as speakers of other foreign languages. The stories, after all, took place outside Beijing, outside China and in other foreign countries. The evidence can be found in the following novels: *Ma*, *Xiao*, *Mao* and *Niu*.

In the 1920s, Lao She wrote an interesting story *Ma*, which was not set in Beijing. The Beijing dialect in the story was not only used by Beijing natives in London, but was also used by typical Londoners. There was only one man who was supposed to speak English and Chinese because he, as an English native speaker, had previously been a missionary in China. In the 1930s, after he returned to China, Lao She wrote *Niu*. This story was not set in Beijing either. Interestingly, the characters all used the Beijing dialect to communicate, except for two teachers from the Shandong 山东 and Shanxi 山西 provinces.

Ma tells a story about the life in England of two Chinese men, a father and son. After they arrived in London, they rented rooms and lived with two female Londoners – a mother and her daughter. Altogether, there are three Chinese men and eight English men and women in the story, and these eleven people are the main characters. The most interesting point is that everybody is shown as speaking in a typical Beijing dialect (except for a few written words here or there and a few personal, habitual utterances). Given below are some examples spoken by the English men and women.

[398] “你要是再买那小鸡蛋壳似的帽子，不用再跟我一个桌儿上吃饭！” [“If you buy that kind of hat again, the little small eggshell-like hat, then do not eat with me at the same table any more!”] (*Ma*, p.409) || “俩 (Song 1987: 422) 中国人还没来？” [“The two Chinese have not come yet?”] (p. 463)

[399] “只是遇着朋友，爱来一杯半碗的喝着玩儿。” [“Only when meeting friends, (I) love to drink one glass or half a bowl of wine for fun.”] (p.405)

[400] “……，华盛顿不是个坏小子 (Song 1987: 716)，……” [“..., Washington is not a bad boy, ...”] (p. 603)

[401] “……，他到末末了 (Song 1987: 492) 还是你的人！……” [“..., in the end, he will still be your man! ...”] (p. 575)

From the above examples, we find that each of the utterances contains a certain number of words or phrases in the Beijing dialect. Not only that, but in all the examples shown above, the structure and style of the whole sentence is in that dialect. Here are some selected Beijing words and phrases from the above examples as used by English native speakers in the story: *Buyong*, *zhuorshang*, *lia Zhongguoren* and *momoliao*.

English native speakers talking like this, in the Beijing dialect, can be found everywhere in *Ma*. This proves that it is not accurate to say that Lao She used Beijing dialect only for stories set in Beijing with Beijing people. Qiu Shihua 邱仕华 said: “... Lao She, has become a universally recognised linguist because he writes of Beijing people, Beijing matters and stories, Beijing courtyards and little alleys” (Qiu 1996: pp. 15-19). However, in the present writer’s opinion this is a lopsided view, which can restrict opinions on Lao She’s literary language.

Originally, Lao She wanted to continue to write *Ma* after his working contract in London ended, but because of his financial situation in Paris, while on the way back to China, he failed to do so. He then began to write another novel entitled *Dagai Ruci*. This story was about overseas Chinese outside China, but he could not finish this either, although he was very willing to write about how Chinese people struggle to survive in foreign countries. He then had to stay in Singapore because he did not have enough money to travel further. After finding a teaching job there, he began to

write *Xiao* instead, due to a lack of research, information and the limitations of time. In Singapore, he could see children playing in the streets every day, which made it easier for him to gather source materials, and so he began to write a story about children. This story was set in Asia and the characters were Indian, Malaysian, Singaporean and overseas Chinese. The children of the different nationalities all played together and the characters in the story all spoke in a typical Beijing dialect, including the animals in the boy's dream. Below are some examples in which typical Beijing expressions are underlined.

- (1) “……，赶明儿 (Song 1987: 224) 哥哥也去开铺子，……” [“..., in future, elder brother will also open a shop, ...”] (*Xiao*, p. 7)
- (2) “张秃子！打我这儿！” [“Bald-headed Zhang! Hit me here!”] (p. 47)
- (3) “……？还是给你一包瓜子儿？” [“...? Or shall I give you a packet of sunflower seeds?”] (p. 61)
- (4) “坐火车比走道儿还累的慌，……！” [“Sitting on the train is more tiring than walking, ...!”] (p. 25)
- (5) “得！(Song 1987: 161) 老鹿也不知道！” [“Well! Old deer does not know either!”] (p. 131)
- (6) “你那么大个儿，……” [“You are such a big guy, ...”] (p. 137)
- (7) “……新加坡，柠檬水，瞎扯！” (*Biao* 1937: 395 & Song 1987: 699) [“...Singapore, lemon juice, (you are) talking rubbish!”] (p. 96)

Another story, called *City of Cats*, was set in a city of cats in a country without human beings. In this fantasy, all the cats, male and female, old and young, together with “I”, as the narrator, used the words of the Beijing dialect.

The story called *Biography of Niu Tianci* was not set in Beijing, but in another town. The evidence for this was that in the town, after Tianci's parents died, he struggled to live for some time in his home town, and then, with his teacher's guidance, he made a decision to go to Beiping (Beijing) to study. The characters in this story, with the exception of two teachers, use many words from the typical Beijing dialect. The following sentences are examples selected from this novel.

- 402** “先偷个馒头垫垫底儿！” [“Steal a steamed bun to satisfy the stomach first!”] (*Niu*, p.566)
- 403** “老师几儿来？” [“When is the teacher coming?”] (p.577)

404 “四虎子！带他玩会儿去！” [“Sihuzi! Take him out to play for a while!”] (p.580)

405 “你坐在这儿！” [“You sit here!”] (p.594)

406 “少跟我要刺儿” (Chen 1985: 253); [Don’t play tricks with me;”] (p.602)

407 “我这儿服务呢！” [“I am serving here!”] (p.615)

The underlined are typical Beijing words, not only because of the *er* sound but also because of the usage of the vocabulary, e.g. *jir* (Xian 1979: 523) and *shuaci(r)* (Song 1987: 622).

3.17. Other significant points and the conclusion

This investigation has shown that words with the *er* sound began to appear frequently in all Lao She’s novels commencing with *Ma*, and this can be used as evidence to show how Lao She’s literary language changed over time. According to the present investigation, in *Zhang* there are 23 words with the *er* sound indication. In *Zhao* there are 145 words with that indication. In *Ma* there are 922 words with the *er* sound indication. From this we can see that Lao She increasingly used Beijing words in his novels from the end of the 1920s. He commented on his own writing of *Ma*: “*The Two Mas* was not successful, except for the language” (Lao [1982] 1997: 14). This shows that Lao She himself was happy with the changes in his literary language as used in *Ma*. However, he used fewer Beijing words in *Mao*, which was written in 1931. *Xiao*, *Li*, *Niu*, *Luo* and *Zheng* maintained the *er* usage at a very high rate.

Lao She often used the same word in different ways. Sometimes he omitted the *er* sound in writing, and sometimes he did not. For example: when using the word *douzhir*, in *Zhang* on page 478, he added the *er* sound to *zhi*, which was correct. However, many times, he did not add *er* to *dian*, as is shown in the following sentences.

408 不会有一点坏心眼儿。 [..., (she) could not possibly have an evil intention at all.] (*Zheng*, p. 480)

409 他觉得自己一点也不精明, [He did not feel he was sagacious at all,] (p. 532)

The following examples illustrate this peculiarity of Lao She, and are evidence of him creating a

new way of achieving his communicative purpose.

410 “……，甬多了，每月我只作那么一两号俏买卖就够咱们俩吃几十天的！” [“...., (I) do not need much, if I could have only one or two good bits of business every month, it would be enough for both of us to be able to eat for quite a number of days!”] (p. 491)

In example 410, examples of Beijing words and expressions are *qiao maimai*, *beng*, *yilianghao* and *zanmenlia*. *Qiao* is an adjective. It is normally used to modify individuals' appearances as a compliment, but is not normally used before a noun.

Lao She's method of employing Beijing words was not the same in his earlier and his later novels. There are many changes, including the quantity of Beijing words and their individual usage. Some Beijing features were used from the beginning to the end of his fiction writing, e.g. the *er* suffix, *zanmen* and *shunshou*, 非和妈妈讲论一番不可 [must debate with Mum] (*Niu*: p. 594), 爸非上墙不可 [Dad must go up to the wall]. Some were used at the beginning of his writing career, but disappeared later, e.g. the pattern V.+ *qiqu*: *shouqiqu* (*Niu*: p. 681), *jizi* (*Niu*: p. 637), while some appeared in his later writings and continued to the end of his writing, e.g. the pattern V. + *le* +...: *chile qu* 吃了去 (*Niu*: p. 663), *binglegu* 并了骨 (*Niu*: p. 668) *donglebing* 冻了冰, (*Zheng*: p. 515) *gaolexing*, 高了兴 (*Zheng*: p. 518), *maolehuo* 冒了火 (*Zheng*: p. 546), *falehuang*, *hailepa* 发了慌, 害了怕 (*Zheng*: p. 547).

Although the proportion of usage of *Beijinghua* is smaller than in *Luo* and *Si*, *Zheng* still contains many Beijing characteristics. This fact seems to be at variance with Lao She's own view, because he planned to use common speech so that readers would easily understand the text when reading, without any local dialectal barrier.

In the fixed phrases which Lao She used, some Chinese characters appear to be used in a flexible way. For example, *jigu* 挤箍 in *Ma* (Lao 1999: 544), and *xiaojiaoya* 小脚鸭, also in *Ma* (Lao. 1999: 543), are different from the same phrases as used in other books.

It has been said that Lao She's language was the Beijing language and the stories he wrote were about Beijing citizens in Beijing. The reality is that *Ma*, *Xiao*, *Mao* and *Niu* were neither stories set in Beijing, nor about Beijing citizens. However, all

of the characters in the stories speak in a typical Beijing dialect.

It has been said that because Lao She was from Beijing, it was natural for him to use the Beijing dialect. However, according to Lao She himself, he had to make a big effort to find typical words in the Beijing dialect for his writing. For example, before he started writing *Luo*, he prepared his writing in great detail. In his own writing, Lao She said that he accepted words from the Beijing spoken language as provided by Gu Shijun 顾石君⁷², made a story plan over a considerable period of time, and changed his usual style in order to make the literary language “cordial”, “fresh”, “appropriate” and “lively” (Lao [1982] 1997: 44-48).

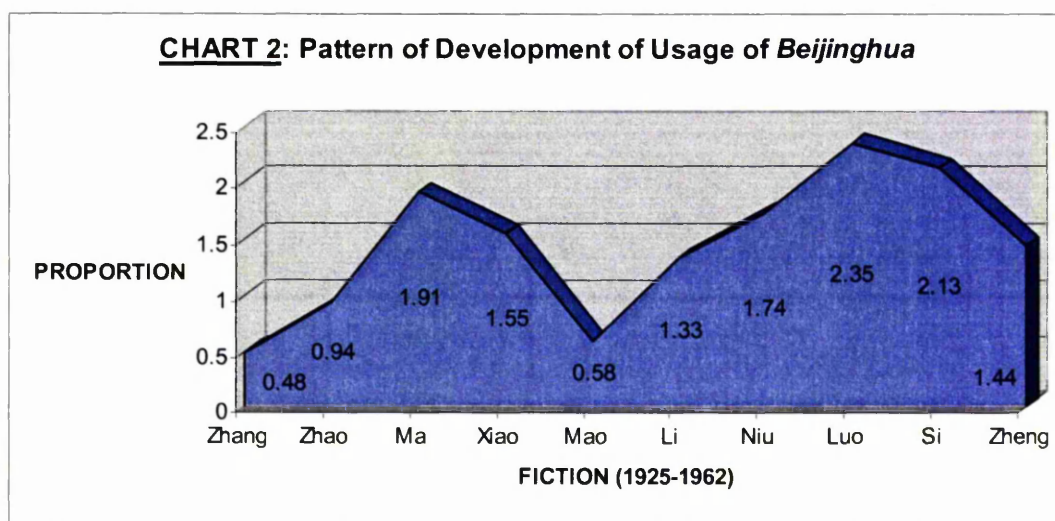
This investigation shows that some of the sentences by Lao She were pure Beijing dialect and some were not. For this reason, we cannot say that Lao She's literary language was pure Beijing language as described by other scholars. Each of his novels contained Beijing language, but the quantity of Beijing features was in different proportions, and the Beijing flavour was expressed to varying degrees. As a result, the style of each of the novels is different. Using the Beijing dialect in writing has created a very strong local Beijing flavour regardless of who actually uses the dialect, and this use is very effective in Lao She's writing.

Below is a chart which shows the pattern of the development of the use of the words from the Beijing dialect. The chart shows that in the 1920s, *Ma* contained the most Beijing words and in the 1930s, *Luo* contained the most but the proportion fell gradually until the 1960s. However, the proportion in *Zheng* is higher than *Li*, *Zhao*, *Mao* and *Zhang* according to my statistics. Proportionally, *Luo* contained the most Beijing words of all the novels. From the figures, one can see that the quantities of Lao She's Beijing words vary from book to book. From the first book to the last, the proportions of the use of the Beijing words in each of the ten novels are: 0.48%, 0.94%, 1.91%, 1.55%, 0.58%, 1.33%, 1.74%, 2.35% 2.13% and 1.44%. The present study shows that the ranking of the usage of *Beijingshua* in the ten novels from top to bottom is: *Luo*, *Si*, *Ma*, *Niu*, *Xiao*, *Zheng*, *Li*, *Zhao*, *Mao* and *Zhang*. The rate in the

⁷² Gu Shijun was one of Lao She's good friends according to Lao She (Lao 1997: 48).

top one is 4.9 times higher than in the bottom one. Table 2 in Appendix 1 shows the detailed figures of the usage of *Beijingshua*.

When Lao She wrote his third novel, he realised that he should use *baihua* to write because using *wenyan* was lazy behaviour. This was why there were many expressions from Beijing dialect in *Ma*. After Lao She's mood changed, he began to use more written language to write. This was why *Mao* contained fewer Beijing words. When Lao She wrote *Li*, *Niu*, *Luo* and *Si*, he was very keen on using words from Beijing dialect. Due to the difficulty for understanding the local dialect, Lao She realised it and changed to *Putonghua* when he wrote *Zheng* when *Putonghuua* was populising in China.



CHAPTER 4 - The Usage of Classical and Written Words in Lao She's Writings

4.1. Introduction

After the discussion of the spoken features and Beijing characteristics of Lao She's literary language style, Chapter 4 will focus on the analysis of the characteristics of classical Chinese and the usage of the words of the written language in Lao She's writings. These are also crucial aspects of his work. As has been pointed out in previous chapters, the study of the literary language of Lao She has been limited in the past. Work on his literary language has been confined to his spoken language and his usage of the Beijing dialect, while the use of classical and written words in his novel writing has remained unexplored. It is true that based on Lao She's own comments, some researchers have pointed out that Lao She's early writing is a mixture of *wenyan* and *baihua*, and that this type of writing disappeared in the 1930s (Shu 1999: 103-115). However, these comments were very general and limited, so from the point of view of academic study, there is still a complete gap in the area of the examination of Lao She's usage of classical and written words. There have been no detailed publications discussing his use of classical and written words, particularly the use of words from the written language. Without studying Lao She's usage of these words, any study of his literary language would not be complete.

The significant points in this chapter are as follows: a comprehensive and intensive analysis of Lao She's literary language will be provided, and the development of his literary language and his usage of *wenyan* and *shumianyu* will be detected in order to find out how he integrated written words and spoken words into his writings. Most importantly, it is necessary to find out whether or not his literary language was purely spoken language from the beginning to the end of his writing career. The findings will be supported by the evidence of data research, with statistics presented in charts and tables.

The structure of this chapter is as follows: a general introduction, an explanation of classical Chinese, an explanation of the Chinese written language, the criteria and principles of data selection and categorisation, and a detailed data analysis. A further

discussion will combine Lao She's attitude to using literary language in writing with my practical data analysis. New discoveries on Lao She's literary language will be included in the final part of this chapter.

4.2. Classical Chinese and the Chinese written language

In order to analyse Lao She's literary language more precisely, and to identify whether a word is a classical Chinese word, a written word or something else, it is necessary first to look at the evidence of what classical Chinese is, and what the difference between classical and modern Chinese is. It is also necessary to include linguists' views and quotations in support of the analysis, and it is very important to clarify exactly what the differences are between *wenyan*, *wenyanwen* 文言文 (articles written in classical Chinese), *baihua*, *baihuawen* 白话文 (articles written in the vernacular), classical words, written words and remnants of classical Chinese,

Generally speaking, a very simple way to determine whether a particular text is written in classical or modern Chinese is that anything which can be understood by listening is modern Chinese, and anything which has to be understood by reading is classical Chinese (Zhu, Ye & Lü 1980: 1). *Wenyan* was the language used by ancient people, and *wenyanwen* were writings produced in classical Chinese. *Baihua* is the language of the masses, and *baihuawen* are writings in *baihua*. Classical words are those words which are no longer used in modern Chinese, in either the written or the spoken language.⁷³ Written words are those words which have been continuously used in the written language but have been discontinued in the spoken language. Both classical and written words are remnants of classical Chinese. Zhang Zhigong 张志公 pointed out that *wenyanci* 文言词 (classical words) are mainly used in the written language, and also used on special occasions. He even used a short paragraph chosen from *Zhou Enlai Xuanji* 周恩来选集 (Selected Works of Zhou Enlai) as an example to analyse classical words:

“今天在此追悼李公朴、闻一多两先生，时局极端险恶，人心异常悲愤。

⁷³ Liu Jingnong explained *wenyan* grammar in his book entitled *Hanyu Wenyan Yufa* (Liu 1994).

但此时此地，有何话可说？我谨以最虔诚的信念，向殉道者默誓：心不死，志不绝，和平可期，民主有望，杀人者终必覆灭。” [Today we are here to mourn Li Gongpu and Wen Yiduo. The situation is extremely bad, and we are very angry, but at the moment, what can we say? Please let me show my belief sincerely and swear to those who died in the cause of justice: We will never give up; our ambition and determination will never end; peace can be expected; democracy is hoped for. The murderers will be punished and wiped out eventually.] (*Zhou Enlai Xuanji*: Vol. 1; 239) .

Zhang Zhigong said that *ci*, *he*, *jin*, *qiancheng*, *xundao*, *qi*, *wang*, *zhongbi* were all words with *wenyan* characteristics (Zhang [main ed.] 1982: Vol.1; 143).

Due to the rapid development of the language, some classical words have died out or have been gradually eliminated. Some survive in modern Chinese, and some have re-appeared in a different form. Sun Junxi 孙钧锡 illustrated this by providing the following examples of those that were no longer in usage in modern times: *jun* 君 (monarch; sovereign), *chen* 臣 (the monarch and his subjects), *qie* 妾 (a form of self-address formerly used by a wife when speaking to her husband), *yong* 俑 (wooden or earthen human figure buried with the dead in ancient times), *zhuhou* 诸侯 (dukes or princes under an emperor), *xiaodi* 孝悌 (show filial piety to one's parents and love and respect to one's elder brothers), *lü* 履 (shoe), *guan* 冠 (hat), *sou* 叟 (an old man), *xuyu* 须臾 (formal moment; instant) (*Chinese-English* [1995] 1998: 120-1342). These classical words have in reality died out due to changing circumstances, and the forms of address have been changed to other expressions (Sun [1978] 1979: 2). Wang Li identified some classical words which had disappeared and divided them into two categories: (1) dead characters, e.g. *yong* 慵 meant “lazy” (*lan* 懒) and (2) dead meanings, e.g. in ancient times, *dao* 刀 meant “boat” (*chuan* 船), *hai* 孩 meant “a small child laughs” (*xiao'er xiao* 小儿笑), and *zhuo* 捉 meant “to hold” (*wo* 握). In modern Chinese, these meanings no longer exist. Wang Li pointed out that there are four reasons for this. Firstly, things in ancient times do not necessarily exist any more; secondly, modern words have replaced classical words, e.g. *pa* 怕 for *ju* 惧 (fear); thirdly, only one out of the available classical words was retained, e.g. *gou* 狗 for *quan* 犬 (dog); fourthly, two words are used instead of one,

e.g. *dayu* 打鱼 (fishing) for *yu* 渔 and *dashui* 打水 (fetch water) for *ji* 汲. Wang Li also provided examples to illustrate his points: i.e. some words which are half dead and half alive, e.g. *shu* 墅. In ancient times, this meant “a house with a garden”, but in modern Chinese; *bieshu* 别墅 is a phrase, which means “another place to live”. In the spoken language of modern Chinese, *bushi* 不是 is used instead of *fei* 非 (not); *zhe* 这 has replaced *ci* 此 (this) and *tade* 他的 is used to replace *qi* 其. However, *chufei* 除非 cannot be replaced by *chubushi* 除不是; *qiyoucili* 岂有此理 cannot be replaced by *qiyouzheli* 岂有这理 and *momingqimiao* 莫名其妙 cannot be said as *momingtademiao* 莫名他的妙. In fact, the words *fei* 非, *ci* 此, *qi* 其 are all remnants of classical Chinese (Wang, 1984: 6-8). Wang Li divided these words into three kinds: (1) disyllabic words, e.g. *pifu* 皮肤 (skin), *sixiang* 思想 (thought); (2) translations of foreign words, e.g. *juedui* 绝对 (absolute), *jiwen* 接吻 (kiss); (3) names for new things, e.g. *jingbao* 警报 (alarm) (Wang 1984: 9). These phrases are also used either in the Chinese spoken language or the Chinese written language.

As we know, languages develop over the years. Within that development many things change, and in the changes from classical to modern Chinese, the vocabulary is the most glaring example, although there are also some changes in pronunciation and grammar. In classical Chinese, there are many monosyllabic words, but in modern Chinese they have become disyllabic or polysyllabic words (Lü 1987: 22), e.g. *li* 骊 becomes *heima* 黑马 (n.); *chi* 弛 becomes *fangsong* 放松 (v.); *zhi* 稚 becomes *nianqing* 年轻 (adj.); *shen* 审 becomes *dangzhen* 当真 (adv.); *gu* 顾 becomes *zhishi* 只是 (conj.). Some classical monosyllabic words have become other monosyllabic words in modern Chinese, but retain the same meaning, e.g. *zu* 足 becomes *jiao* 脚 (feet); *xiu* 嗅 becomes *wen* 闻 (smell). When some monosyllabic classical words become polysyllabic words in modern Chinese without changing the meaning, one of the characters is the original classical word, e.g. *yue* 月 – *yueliang* 月亮 (moon), *yan* 厌 – *yanwu* 厌恶 (detest), *cu* 粗 – *cucao* 粗糙 (rough), *jing* 竟 – *jiujing* 究竟 (on earth), *qie* 且 – *bingqie* 并且 (and) etc. (Liu 1994: 2-7).

Zhu Ziqing, Ye Shengtao and Lu Shuxiang illustrated far more detailed differences between classical words and modern words. Some polysyllabic words are

the same in pronunciation and characters but have different meanings, e.g. *shuxue* 数学 [the study of *yin* 阴 and *yang* 阳 (classical), mathematics (modern)], *koushe* 口舌 [utterance (classical), argument (modern)]. Half of the polysyllabic word has the same pronunciation and the same character as the modern polysyllabic word, e.g. *bairi* 白日- *baitian* 白天 (day time), *zhameng* 蚱蜢 – *mazha* 蚂蚱 (locust). One modern polysyllabic word consists of two classical monosyllabic words, e.g. *sixiang* 思想 (thinking), *bei'ai* 悲哀 (sorrowful), *zuzu* 足足 (as much as) (Zhu, Ye & Lü 1980: 6-12).

The Chinese linguist Lü Shuxiang pointed out in “Wenyan and Baihua 文言和白话” (Classical Chinese and Vernacular): “*Baihua* is a type of writing used after the *Tang* and *Song* dynasties. ... *baihua* can be understood by modern people through listening, and classical Chinese must be understood by modern people through reading” (Lü 1983: 57). Wang Li said that it was true that there were differences between *wenyan* and *baihua* in terms of vocabulary and grammar, but *wenyan* was written by ancient people in ancient times. When *wenyanwen* was written by modern people, more than ninety out of a hundred people did not understand *wenyan* grammar. They used modern grammar with some classical vocabulary for writing (Wang 1985: 4). Wang Li’s point reflected the reality that classical Chinese words appear in the modern Chinese language.

In 1984, when Wang Li discussed the disappearance of some ancient words, and the remnants and the resurrection of ancient words, he made it very clear that the boundary line between classical and modern words in writing was obscure. This was because writers were intellectuals, and they had a mixture of classical and modern words in their minds. He suggested that the best way to test a word as to whether or not it was out of use as a classical word was to see if ordinary people used it in the spoken language. If the classical word is no longer used in spoken language, even by intellectuals, we can say definitely that this word is obsolete (Wang 1984: 6). Following this principle, the judgment of Lao She’s use of a word, i.e. whether it is classical or not, is based on reality. If some words that Lao She used in his writing have disappeared in both oral communication and writings, these words are

considered to be classical words or expressions. If some words that he used have disappeared from oral communication or are very rarely used in oral communication but still appear in writing, then these words would be considered as written language, meaning that they are classical words or classical remnants.

4.3. Criteria for selection and categorisation

As mentioned earlier, in the 1920s the modern Chinese language was still at an early stage in its development. During this process of change, many writers tried to use *baihua* to write, but for some reason, the writings became a mixture of classical Chinese and the vernacular. Lao She's first novel is a good example of this. His last work was written in 1962, and over a period of nearly forty years, his literary language continually changed. In terms of *wenyan* usage and in terms of judging whether or not some of the lexical items in his works are *wenyan*, it is necessary to adopt linguists' views as criteria for the judgment of *wenyan* and written language.

Wang Li said: "In fact there is not much difference in the use of words", but "there are some pronouns, such as *qi* 其; and some functional words, such as *yu* 与, and *suo* 所, which are remnants of classical Chinese". Wang Li continued his analysis by providing further examples. He compared the function words *zhi* 之 and *de* 的, and pointed out that *zhi* is a remnant of classical Chinese. Other examples are the words: *bing* 并, *ji* 及, and *yu* 于. These functional words are all remnants of classical Chinese which we are still using in the written language, but which are almost non-existent in the spoken language. On this issue, Wang Li not only explained classical Chinese but also the characteristics of the written language in modern Chinese. Perhaps it could be said that classical Chinese words occurring within modern Chinese can also be called written language (Wang, 1985: 181). In "Chang Yong Wenyan Xuzi 常用文言虚字" (Common Classical Functional Words), Wang Li divided these words into five types, including: *er* 而, *yi* 以, *yu* 于, *yin* 因, *ze* 则; *raner* 然而, *sui* 虽 *suiran* 虽然, (*sui* is more written-language style), *zong* 纵, *zongran* 纵然, *zongshi* 纵使, *jishi* 即使, *kuangqie* 况且, *hekuang* 何况; *ruo* 若, *tang* 倘 *shang* 尚,

shangqie 尚且, *jihu* 几乎; *wu* 勿; *qi* 其, *zhi* 之, *zhe* 者. (Wang, 1990: Vol. 16; 477-483). Similarly, Lü Shuxiang explained the following functional words in great detail in his book entitled *Wenyan Xuizi* 文言虚字 (Functional Words of Classical Chinese): *zhi* 之, *qi* 其, *zhe* 者, *suo* 所, *he* 何, *shu* 孰, *yu* 于, *yu* 与, *yi* 以, *wei* 为, *ze* 则, *er* 而, *er* 耳, *sui* 虽, *ran* 然, *qie* 且, *nai* 乃, *ye* 也, *yi* 矣, *yan* 焉, *hu* 乎, *zai* 哉, *fou* 否, *yi* 已, *zi* 自, *yin* 因, *bing* 并 etc. (Lü 1954: 1-150). It can be seen that in Lü Shuxiang's list of functional words, the pronoun *qi* is included, whereas it was not included in Wang Li's list. However, this does not make any difference when identifying a classical word or a written word, because whether a word is a pronoun, or a preposition, or an auxiliary word or a conjunction, these words are all in the same category, i.e. classical remnants.

In classical Chinese, there is flexibility in the usage of a word, which means that the part of speech can be changed according to the context. A single classical word can have several different meanings, and some meanings have disappeared in modern Chinese, e.g. *yu* 与 has several different meanings: as a verb, it means "to give" or "to participate"; as a conjunction, it means "and", which is used in modern written language to link nouns or pronouns. The functional words *zhi*, *yu*, *ji*, *zhe* are still currently in use (Hu 1991: 25).

In reality, it seems that if there are several classical remnants⁷⁴ in a sentence, people will call it classical Chinese. If there is only one classical remnant in a sentence, it will be called written language. In my opinion, in order to make this clearer, they should be put in one category: remnants of classical Chinese. To distinguish between classical words (*guciyu* 古词语) and words used in ancient times (*gudaide ciyu* 古代的词语), *Xiandai Hanyu Jiaocheng* 现代汉语教程 (Modern Chinese Teaching) provides the following explanation and definition: "Classical words, as a terminology of lexicology do not amount to words used in ancient times. So-called words in ancient times can be categorised as follows: some of the words are handed down from generation to generation; ... some of the words have finished

⁷⁴ Remnants here mean live words, but not dead (non-existent) words.

their historical mission and are dead from the modern Chinese point of view; ... some of the words are very rarely used in the spoken language, but are still used in the modern written language; ..., etc.. Classical words fall into this third category only” (Xing 2002: 170). It is clear that to collect and select classical words from Lao She’s novels is to aim to identify those words that fall into the second and the third category, which can be called “remnants of classical Chinese words” or “written words of the modern Chinese written language”, which are also in the category of the remnants of classical Chinese.

Following the analysis above, the criteria relating to data selection of classical words from Lao She’s novels will be the words which are typically classical words and which are not in current use; words which are not used in the spoken language but are still currently used in the written language. These words may be monosyllabic or polysyllabic. They may be notional words, e.g. *yue* 曰, *yan* 言 (say), *ru* 入 (enter), *zhi* 止 (stop); or they may be functional words, e.g. *yu* 与 (and), and *er* 而 (but).

To be more specific, the investigation of Lao She’s use of classical words will involve searching for lexical items from ancient times which are no longer used in either the written or the spoken language on the one hand, and those lexical items from ancient times which are still preserved in usage mainly in the written language on the other. This investigation is not intended to judge whether Lao She’s literary language is good or bad, but rather to trace the development of his literary language style.

To sum up, the principles of data selection are: (1) to select those words that are not normally used in modern Chinese, e.g. *yi* 矣, *ye* 耶; (2) to select those words that are still used in the written language but which are no longer or not necessarily used in the spoken language, e.g. *zhi* 之, *sui* 虽, *fei* 非, *bing* 并, etc..

The selection will not include Chinese idioms (*Chengyu* 成语) because they are fixed phrases which include classical words and can be used in either speech or writing in modern Chinese, and are therefore not within the range of this investigation. The reality shows that the idioms are not extinct in the spoken

language and they are not used in the written language only. Many remnants of classical words are still being used in Chinese idioms. "Idiom is the crystallisation of classical Chinese," as Wang Li said (Wang 1984: 8). Examples of such idioms are *bufenbici* 不分彼此 (make no distinction between what's one's own and what's another's), *yidugongdu* 以毒攻毒 (use poison as an antidote for poison), *kewuzhizhi* 可恶之至 (hateful) and *chuhuyiliao* 出乎意料 (unexpectedly). The selection will not include those words which are extinct in the spoken language, but have come into use again due to the production of disyllabic lexical items in modern Chinese, in the translation of foreign words and the nomination of new things, such as: *fu* 肤 in *pifu* 皮肤, *si* 思 in *sixiang* 思想; *jue* 绝 in *juedui* 绝对; *jing* 警 in *jingbao* 警报 (Wang 1984: 8-9). Some differences exist between classical grammar and modern Chinese grammar such as sentence structures and word usage, but they are excluded from this research.

4.4. Principles of analysis

The principles of analysis of the selected data are based on the reality of language usage. That is to say, some words could contain two separate language characteristics – classical and modern - and the analysis will take this into account, as well as the actual meaning in the context.

As I pointed out in the previous section that in accordance with the characteristics of classical Chinese, the specific language data aimed at for analysis in Lao She's works are: (1) classical words which are not used in modern Chinese, i.e. extinct (dead) words; (2) classical words which are used in modern Chinese but the meanings of which are different, partly different or have remaining limited meanings; (3) classical words which are used in modern Chinese, but only in the written language; (4) classical words which are used in modern Chinese, in both the spoken and the written language.

It must be taken into account that one Chinese character may have different meanings and different functions, e.g. the character 也 *ye* (also) is an adverb in modern Chinese, but as a classical word it is an auxiliary word to show a mood of

judgement (*panduan yuqi* 判断语气), or to form an interrogative sentence (*Xinhua* [1957] 1992: 544). In order to determine whether a word is classical or a written word, it is necessary to look at its meaning, its function and its part of speech within the specific context. Usually one Chinese character contains many meanings and how the character is used depends on its meaning. Thus, one character might be a modern word but it might also be a classical word. This selection relies only on practical usage that has classical or written language features.

The principle behind the data selected for this analysis is to reflect reality, i.e. the characteristics of Lao She's literary language that exist in every single novel over a period of almost forty years. For this reason, each of the five sections of analysis in this chapter contains examples from the ten fictional works by Lao She, and the order of the examples is arranged chronologically. The analysis for each of the sections will only concentrate on one of the specific language features. For example, in the sentence: 所谓整理被窝者就是把被窝又铺好, 以便夜间往里钻, 不必再费一番事。(see example 420) there are three classical or written-language words: *zhe*, *yibian* and *bubi*. In accordance with the nature of these three words, they will be placed in two different sections: *zhe* will be in the section dealing with classical words, and *yibian* and *bubi* will be in the section dealing with adverbs of the written language. In the first section, for the analysis of classical words, the adverb *bi* will be ignored. Each of the selected data is shown in Chinese characters. English translations based on the certain context in the novels will be provided. The chart which presents the statistics showing the language development of Lao She can be found at the end of this chapter.

4.5. Analysis of the usage of classical words (examples 411-438)

This section will focus on those classical words that are no longer used in modern Chinese, and Lao She's sentences which use classical words, i.e. remnants of classical Chinese, will be examined. These words include notional words and some of the functional words, depending on the combinations of usage. The majority of the classical words or expressions with classical words as used by Lao She are as the

following: *zhi* 之, *ye* 也, *yi* 矣, *ci* 此, *ze* 则, *yun* 云, *yue* 曰, *wei* 谓, *nai* 乃, *zhe* 者, *yi* 亦, *yan* 焉, *hu* 乎, *wuhu* 呜呼, *aizai* 哀哉. The classical meanings of these words have gradually disappeared in modern Chinese⁷⁵, and they have also completely disappeared from the spoken language. The majority of them, such as: *ye*, *yi*, *yun*, *yue*, *wei*, *yan*, *wuhu* and *aizai*, have also disappeared from writing. Because some of them, such as: *zhi*, *ci*, *nai* and *zhe* still appear in writings as written language, it is difficult to distinguish between classical and written words. The criteria for arranging classical words for analysis in section 4.5 are twofold (1) a single word which is not used in the modern language as a classical word, e.g. a single classical word *ye*, and (2) more than two words which are not used in modern Chinese in a group as in classical Chinese, e.g. a group of classical words *ci zhi wei*. In other words, if there is only one classical word in a sentence and this classical word is no longer used in modern Chinese, then this word will be categorised as a classical word. If more than two classical words appear together as a phrase in a sentence, this group of words will also be categorised as classical words or expressions. The following examples containing language data are selected from Lao She's novels as examples of the use of classical words, the classical words being underlined.

[411] 猪肉贵而羊肉贱则回, 猪羊肉都贵则 (Yang & Tian [1983] 1985: p. 350) 佛, [(If) pork is expensive and lamb is cheap, then (he) will be a Muslim, if both are expensive then (he) will be a Buddhist.] (Zhang, p. 4)

[412] 而洗尸问题或可以附带解决矣。(Yang & Tian [1983] 1985: 312) [and the problem of washing the corpse might also be solved incidentally.] (p. 3)

The word *yi* is a classical word, and it is used as a modal particle *le*, which is a modal particle in a declarative sentence in modern Chinese.

[413] 此之谓 “三位一体”; [This is called: “three businesses become one business”]; (p. 4)

The words *ci*, *zhi* and *wei* can be seen in the modern language either separately or in phrases with other words, but the expression *cizhiwei* does not exist in modern Chinese.

⁷⁵ Only occasionally, one or two such *wenyan* words can be found in the headlines of newspapers.

[414] “……，燕子候鸟也。(Yang & Tian [1983] 1985: 289) 候鸟乃 (Yang & Tian [1983] 1985: 165) 鸟中之一种，……” [“... a swallow is a migratory bird, which is one kind of bird among birds ...”] (p. 13)

The classical word *ye* is a modal particle used to confirm a statement. The classical word *nai* serves the function of a link verb to confirm that migratory birds are only one kind of bird. Both *ye* and *nai* are not normally used in modern Chinese.

[415] “……，而且不必挑选地方的，谓之打架。[... and there is no need to select a place (to hit), this is called “to fight”.] (p. 25)

The expression *weizhi* is *wenyan* meaning *jiaozuo* 叫做 (to be called) in modern Chinese. (Sun [1978] 1979: p. 272)

[416] “……。我的话，尽于此，对不对我不敢说。……” [“.... This is what I can say, whether or not it is correct, I would not dare to say ...”] (p. 34)

Jinyuci is not used as a modern Chinese expression in this way, although these three words can be used separately in different situations, for example: *jin* in *quzhibujin* 取之不尽 (endless), *yu* in *shanyu* 善于 (be good at) and *ci* in *cici* 此次 (this time).

[417] 不幸客人吃的肚子像秋瓜裂缝一命呜呼 (Xian 1979: 1199), [(If) unfortunately, the guests eat so much that their stomachs are like cracked autumn melons – which have burst and perished, ...] (p. 64)

Wuhu is an exclamation used to express someone's feelings of regret and sadness in classical Chinese (Xian 1979: 1199).

[418] 不但此也，第三号的主人是位最和蔼谦恭的君子，[Not only that, the master of No.3 is the most kindly, modest and courteous gentleman,] (Zhao, p.199)

The combination of the two characters *ci* 此 and *ye* 也 does not exist in modern Chinese.

[419] 希望吃些白薯须子和皮- 或总称曰 (Sun [1978] 1979: 51) “薯余”。[... hopes to eat some sweet-potato skin or what is called “sweet potato extra”.] (p. 212)

[420] 所谓整理被窝者 (Yang & Tian [1983] 1985: 355) 就是把被窝又铺好，以便夜间往里钻，不必再费一番事。[The so-called making of the bed means putting the quilt in the right way for sleeping, so that (you) can get in at night without making it again before going to bed.] (p. 278)

In this sentence, *zhe* is classical Chinese with the meaning of “thing” or “matter”, which is one of its classical usages. (Yang and Tian: [1983] 1985: 355, 357)

[421] ……，足下穿上三寸多厚……，[…，he put boots on his feet: the boots had three-inch thick …，] (p. 310)

In modern Chinese, the word *zu*, meaning “foot” (*jiao* 脚), only appears in idioms or phrases, e.g. *dingzu* 鼎足 (legs of an ancient cooking vessel) (Xian 1979: 251), *huashetianzu* 画蛇添足 (draw a snake and add feet to it) (Xian 1979: 1530).

[422] “……，其友武某为会员之一，亦使钱五十元。呜呼！此之谓义务夜戏！……”[“…，a friend of Wu so and so is one of the members, who has also received fifty *yuan*. Alas! This is called “voluntary (showing) night Beijing opera”!] (p. 325)

Yi means “also” and is equivalent to the word *ye* in modern Chinese.

[423] 一国里要有这么四万万出窝老，这个老国便越来越老，直到老得爬也爬不动，便一声不出的呜呼哀哉了！(Xian 1979: 1199) [If one country had four hundred million people who were born old (*Chuwo lao*), this old country then would be getting older and older, until it was too old to crawl, then it would die quietly.] (Ma, p. 423)

Wuhu 'aizai as a classical phrase means “dead and gone”.

[424] 马老先生的志愿也自然止于此。[Old Mr. Ma's ambition also naturally stopped because of this.] (p. 424)

[425] 诸 (Yang & Tian [1983] 1985: 372) 大臣全替他握着一把儿汗。[The officials all worry about him.] (Xiao, p. 111)

In this sentence *zhu* is an adjective with the meaning “*geger*” 各个儿 (every one). In classical Chinese *dachen* means “minister” (of a monarchy) or “high official of a monarchy”. (Xian 1979: 192)

[426] 可是第四天便要呜呼哀哉。[…，but on the fourth day (you) would then be dead.] (Mao, p. 184)

[427] 焉 (Yang & Tian [1983] 1985: 282) 知他们不拿我当作侦探呢。[How do I know that they do not treat me as a spy?] (p. 297)

[428] “大人说得极是！”[“What Your Excellency said was absolutely correct!”] (p. 244)

In ancient times, officials who were in high positions were called *daren*, but in modern times, there is no such position or title and this meaning of the word has disappeared. In modern Chinese, *daren* means “adult”. The classical word *jishi* is not

used as a communicative expression in modern Chinese.

[429] 焉知他的“黑暗”不就是“连阴天”的意思呢…… [How do we know that the “dark aspect” which (Zhang) talked about does not mean “continuing to be cloudy”...] (Li, p. 315)

Yan is an adverb, meaning *zenme* 怎么 (how) in modern Chinese. It is used in a *fanwen* 反问 sentence (rhetorical question).

[430] 焉知她不能改造? [How do you know that she cannot be changed?] (p. 324)

Yun and *yue* as classical words in the above sentence both mean “said” (*shuo* 说) in the Chinese common language.

[431] 自腕以上，自项而下皆泥也。 [Above the wrist and below the neck, there is mud everywhere.] (p.369)

[432] ……，虽英雄亦…… “七岁八岁讨狗嫌”，即其时也。 [...even as a hero, he is also.... Seven or eight years old is the age at which children can be very naughty.] (Niu, p. 568)

[433] ……，焉知天赐一高兴不长出两条卧蚕眉呢。 [..., how do we know that once Tianci is happy, he will not grow two silkworm-shaped eyebrows.] (p. 544)

Yan here means “how come” or “why” as a classical Chinese word, like *zenme* 怎么 in modern Chinese.

[434] ……，他本来无须乎立刻这样办； [..., he did not need to do so immediately, in fact,] (Luo, p. 22)

The combination of these words is no longer used in modern Chinese.

[435] 未曾开言， [Before (he) started talking, ...] (Si, p. 191)

[436] ……，焉知他日后不更嚣张，更霸道了呢。 [..., how do we know that he will not be more aggressive and more overbearing in future?] (p. 552)

Yan is an interrogative pronoun with the meaning of “how do you know”.

[437] ……，其余的人是凡能赊者必赊之。 [..., of the rest of them, whoever could buy, they just bought whatever they could buy on credit.] (Zheng, p. 476)

Zhe means the doer, and *zhi* here is an auxiliary word to keep the rhythm, but without any particular meaning.

In each of the examples above, there are certain classical words or expressions. All of them have disappeared from modern Chinese either completely or partially. They could be treated as the following three types of words and expressions: (1)

typical classical word; (2) typical classical expressions and (3) typical classical combinations. A typical classical word is a kind of word which has a classical meaning that has disappeared completely in modern Chinese. Typical classical expressions and classical combinations are those words and expressions which are not arranged as in modern Chinese.

Of these words, *zhuwei* and *daren* are the two which were used to address or call people before and in the Qing dynasty. *Yi* 矣 has disappeared in modern Chinese usage, both as a character and as a meaning. "It is an auxiliary word of classical Chinese used at the end of a sentence which is similar to *le* 了; or to express exclamation" (Xian 1979: 1353). The verb *yue* 曰 has disappeared completely in modern Chinese, and the meaning of the verb *wei* 谓 in Lao She's sentence is replaced by the word *jiao* 叫. As individual characters, *ci* 此, *zhi* 之, *wei* 谓, *jin* 尽, *yu* 于, *yu* 与, *ye* 也, *zhi* 止, *ji* 极, *zu* 足, *zhe* 者, *yan* 言, *ze* 则 (*Ze* 则 means *jiu* 就 as a classical Chinese word) still appear in modern Chinese, but the usage is different from classical Chinese (Yang & Tian 1985: 350). From the examples above, all these words are still being commonly used in modern Chinese when they combine with other characters as phrases, e.g. *yinci* 因此 (therefore), *jinzhi* 禁止 (prohibit), *suowei* 所谓 (so-called), *jinli* 尽力 (try one's best), *guanyu* 关于 (about), *yexu* 也许 (perhaps), *jiji* 积极 (active), *zugou* 足够 (sufficient), *laodongzhe* (labourer), *yuyan* 语言 (language), *yuanze* 原则 (principle), etc.. Lao She's method of forming classical phrases by using these classical words is not used in modern Chinese.

Ye 也, in modern Chinese, is an adverb with six different usages, (Xian 1979: 1333) but as a classical word, it is an auxiliary word. Lü Shuxiang said: "This is the most frequently used auxiliary word of mood. It has nothing to do with the modern word 'ye 也'. It also has nothing to do with the pre-modern 'ye 也'. It is roughly similar to the modern word 'a 啊'." Lü Shuxiang listed seven ways of using it in ancient times. (1) to be used at the end of a *Panduanju* 判断句 (judgement sentence); (2) to show the mood of explanation, to explain what something is about, to explain the cause, the reason or the result; (3) to emphasise an affirmative or

negative mood; (4) to show an interrogative expression; (5) to show exclamation and interjection; (6) to show the mood of prohibition; (7) to be used in the middle of a sentence as a pause (Lü 1954: 195-196).

Ci 此 in modern Chinese is used as a demonstrative pronoun used in the written language, or it forms a new phrase with another character, *ciren* 此人, *cidi* 此地, *bici* 彼此.

Zhi 之 in modern Chinese is used as a pronoun and an auxiliary word, e.g. *qiuzhibude* 求之不得 (all one could wish for), *quzhibujin* 取之不尽 (inexhaustible), *chizizhixin* 赤子之心 (the pure heart of a newborn babe), *yizizhimao*, *gongzizhidun* 以子之矛, 攻子之盾 (set a person's own spear against his own shield - refute sb. with his own argument) (*Chinese-English* [1995] 1998: 815, 819, 135 & 1209) and *xianjianzhiming* 先见之明 (prophetic vision) (*Xian*1979: 1232).

Yu 于 is a preposition in modern Chinese, e.g. *shengyu* 生于, *xianshenyu* 献身于, and it is also a verb-suffix, e.g. *shuyu* 属于. Although these words were used in Lao She's sentences, the combinations of them, i.e. *jinyuci*, *zhiyuci*, *ciye*, *weizhi*, *cizhiwei*, *wuxuhu* are not classed as modern Chinese any more.

The individual classical words *yan* 焉, *yue* 曰, *yun* 云, *zhe* 者 are no longer in use with their classical meanings in the modern language. *Daren* 大人 as a classical term means "high officials". It is also a term of respect, showing politeness. As a modern Chinese term, it means "adult". *Zhu* 诸 is used as an adjective in the example to mean *zhongduo* (a lot of people) or each one of them (Yang & Tian, [1983] 1985: 372). *Zhudachen* is no longer used in modern Chinese.

The examples from Lao She shown in this section are used by either narrators or characters in the stories. The classical words were not only used by the narrator, but also by Chinese peasants in the stories, e.g. Li's Uncle in *Zhang*. Sometimes, the character in the story deliberately makes a comical impression by using classical Chinese for a special effect, for example:

438 “媳妇丢了！吾不要了！……？” [“I have lost my wife! I do not want (her) any more!?”]
(*Zhang*, p.164)

The word *wu* is a classical word, meaning *wo* 我 (I, me) in modern Chinese.

Lao She explained why he used *wenyan* in his early writings: because he wanted to make readers laugh, also because he could not find the right word in the vernacular to express certain meanings in modern Chinese. In August 1951, Lao She wrote: “The second mistake was when I could not find a word from *baihua*, I needed ‘help’ from *wenyan*. Twenty years ago, not only did I do this but I found excuses for what I had done. I said that this was to improve *baihua*.” Later, Lao She realised that his use of *wenyan* in *baihua* writings was due to his failure to use *baihua*. He realised this a few years later and said:

If we mix *wenyan* and *baihua*, one minute we use *wenyan*, another minute we use *baihua*, then this means that we are not doing our best. Yes, sometimes finding equivalent *wenyan* to *baihua* is very difficult, but as long as we make an effort, we can overcome this difficulty. To serve *baihua*, we should not be afraid of taking trouble. Until I had adopted this new view, I tried not to use *wenyan*, but to use *baihua* actively (Lao [1982] 1997: 89).

From these words, we can see the reason why the use of *wenyan* in Lao She’s writing decreased. *Wenyan* in *Ma* and other novels after 1929 was certainly used less frequently than in *Zhang* and *Zhao* (see chart 4). This shows that Lao She was conscious of his use of the literary language style.

4.6. Adverbs, adjectives and verbs of the written language (examples 439-489)

The point which should be emphasised here is that Lao She did use many remnants of classical Chinese or classical words in his writings, and some of them have survived to be used in modern Chinese as written language, which means these words are not, or not very often, used in the spoken language. It is true that some people tend to use serious words in a formal speaking situation and so, some written words may be used in a person’s speech. This section will focus mainly on functional words, expressions and examples of written words (except for one notional word: pronoun), which are the remnants of classical Chinese as used by Lao She.

Written words mean those words which are still used in modern Chinese writing, but not in speaking. The following examples are selected from Lao She’s novels

chronologically. Two examples have been chosen from each of the ten novels.

[439] “……下午四时，谨备晚餐。” [“... at four o'clock in the afternoon, a meal should be prepared very carefully.”] (Zhang, p. 159)

Jin is a classical word. (Sun 1978: p. 150) *Jinbei* could be replaced by *renzhende zhunbei (wanfan)* 认真地准备 (晚饭) in modern Chinese.

[440] ……岂非一篇绝妙的人口限制论！ [..., isn't it a marvellous theory for limiting the population!] (p. 177)

[441] ……，而未经印在报纸上一次。 [..., but it has never been once published on newspapers.] (p. 118)

[442] 龙凤的苦处已非她一颗珍珠似的心所能容了！ [Longfeng's bitterness cannot be contained by her pearl-like heart any more!] (p. 188)

[443] ……，足以容十多个学生， [..., it is quite big enough for more than ten pupils.] (p. 5)

[444] ……，不甚明白什么揖让进退， [..., (they) do not understand what bowing with hands clasped and giving precedence to the other is,] (p. 126)

[445] ……，却未曾瞻仰过， [..., but (he) has never visited (this park),] (p. 109)

[446] ……，“紫禁城”和“租界”两个名词用得也颇俏皮恰当， [..., the two noun-phrases “Forbidden City” and “Concession” are also used in a very witty and appropriate way.] (Zhao, p. 198)

[447] 吩咐已毕，他在被子后面唱…… [After giving instructions, behind the quilt he began to sing:] (p. 311)

[448] ……，其中必有一个—— [..., there must be one among these-] (p. 337)

[449] ……，试一试他是否真瘸。 [..., (in order to) test if he truly limped or not.] (p. 219)

[450] ……，他脑中那只小黄鸟又飞入他记忆力的最远的那一处去， [..., the small yellow bird in his mind again flew into the furthest place of his memory,] (p. 238)

[451] 中国城并没有什么出奇的地方， [There is nothing special in China Town, in fact,] (Ma. p. 394)

Bing is a word which is often used in written language. It is an adverb.

[452] ……，他岂不升了元帅， [..., wouldn't he be promoted to be supreme commander,] (p. 407)

[453] ……，便是这么一档子事； [..., it is so,] (p. 423)

Jiu 就 (then) should be used to replace *bian*, if we want a word in the spoken style.

[454] 他要是不说，问也无益。 [If he does not want to tell, it is no use asking.] (p. 390)

Wu is a verb which is normally used in the written language.

455. ……，极骄傲地拿着新得的玩艺儿，去给祖父母看。[...,(the children) very proudly took their toys which they had just got, and showed them to their grandparents.] (p. 554)

Tebie 特别 (extremely) in the spoken language of modern Chinese should be used to replace *ji*.

456. ……几个极白的牙…… [...several extremely white teeth...] (*Xiao*, p. 66)
457. ……，画上一只眼，很圆，颇像个小圆糖豆儿。[...，drew an eye, which was round and very much looked like a little round sweet bean.] (p. 71)
458. ……，好似天下最可乐的事就是把死人抬着满街走。[...，it seemed that the funniest thing in the world was to carry a dead body and walk in the street.] (p. 56)

Haoxiang is the synonym of *haosi* as used in the spoken language.

459. 每拳打在身上都似乎是说：[Every shot which landed on him seemed to be saying that:] (p. 46)
460. ……，每逢看见这个茶叶店，[...，every time when (he) saw this tea shop,] (p. 55)
461. ——我已坐了半个多月的飞机—— [I have been sitting on the plane travelling for more than half the month-] (*Mao*, p. 156)

Yijing is the spoken expression for *yi*.

462. ……，可是并没落雨。[...，but it did not rain.] (p. 189)

Bing is used for emphasising the negative point in the sentence.

463. “国家将亡，还顾得儿子！” [“The country is nearly finished, what is the point to worry about (our sons!”] (p. 272)

Jiuyao 就要 is the word for *jiang* in the spoken language.

464. 立志自强需要极大的努力， [Determined to be independent, (you) need to make a lot of effort,...] (p. 193)
465. ……，在房子里，未必比在露天里舒服。[...，it is not necessarily more comfortable inside the room than being in the open air.] (p. 199)
466. ……，他觉得他也须喝点酒。[...，he feels that he also needs to drink some wine.] (*Li*, p. 496)
467. 二妹说了极圣明的话。 [The second younger sister used words, which showed intelligence and excellent judgment.] (p. 323)

Tebie is the suggested replacement for *ji* in the spoken language of modern Chinese.

468. 从洗三那天起已打定主意为她赔钱，[...，starting from the third day after she was born, he decided (prepared) to lose money because of her, ...] (p. 369)

469 颇想买几个。 [He very much wanted to buy some.] (p. 338)

470 几乎要决定给太太买一件皮袍。 [..., (he) nearly decided to buy a leather robe for his wife.] (p. 390)

471 除了眉毛不甚茂盛，别的还都能将就。 [..., apart from the eyebrows, which are not very strong, everything else can be put up with.] (Niu, p. 555)

In the spoken language, *buzenme* 不怎么 should normally be used for *bushen*.

472 而且不必一定种在胳膊上， [..., and it is not necessary to be vaccinated in an arm.] (p. 545)

473 想必他也是条好汉， [..., it is believed that he is also a very good man.] (p. 569)

474 他便极留心听， [..., he then listened to it very carefully.] (p. 594)

475 也有时使他惧怕， [..., also sometimes (it) made him frightened.] (p. 610)

476 “……！可惜我错投了胎。那可也无法。……” [“……! It is a pity that I was not born a boy, but there is nothing I can do about it. ...”] (Luo, p. 117)

Meiyou banfa 没有办法 is the phrase which should be used to replace *wufa* in the spoken language.

477 雪沉，不甚好扫， [The snow was very heavy, it was not easy to sweep.] (p.111)

478 似乎有无限的感慨与牢骚。 [..., it seems that there are boundless signs of emotion and grievances.] (p. 29)

479 据别的车夫看， [..., according to other rickshaw men.] (p. 35)

480 他的脑子已追赶不上。 [..., his brain could not follow.] (p. 102)

481 她极留神的往起立。 [She was extremely careful to stand up.] (Si, p. 587)

482 城内已捉去两千多人， [..., more than two thousand people have been arrested in the city.] (p.599)

483 可是在心理上都自居为北平人。 [..., but psychologically they all considered themselves as Beiping citizens.] (p. 138)

484 据风水先生说， [According to a *Fengshui* specialist.] (p. 138)

485 枣树本来就不甚体面， [Date trees, originally were not very attractive.] (p. 173)

486 他须下决心， …… [He must make a firm decision, ...] (Zheng, p.575)

487 总起来说，我们院中颇不乏生趣。 [Generally speaking, there is no lack of joy of life in our courtyard.] (p. 526)

[488] ……，乃至一失神，黑驴落荒而逃，[…，until he lost his concentration, the black donkey ran away,] (p.513)

[489] 说罢，他便匆忙地走开。[After (he) finished speaking, he then quickly walked away.] (p. 504)

The classical adverbs used in the above examples are those which still appear in modern Chinese writing. They are: *jin* 谨, *qi* 岂, *fei* 非, *zuyi* 足以, *wei* 未, *yi* 已, *bushen* 不甚, *po* 颇, *shifou* 是否, *bing (meiyou)* 并 (没有), *wu* 无, *ji* 极, *weimian* 未免, *haosi* 好似, *sihu* 似乎, *meifeng* 每逢, *jiang* 将, *jihu* 几乎, *bi* 必, *ju* 据, *xu* 须, *nai(zhi)* 乃(至). In my view, these functional words should be called written words in the written language, rather than classical words, although they were originally classical words. This is because in their role in the written language of modern Chinese, they have lost other meanings or functions which they had as classical words. For example: the word *qi* in the modern Chinese written language is often used in rhetorical questions. In classical usage, it also means inference (*tuice* 推测) and appraisal (*guliang* 估量) (Yang & Tian 1985: 181). One of the classical meanings of *nai* is the second person pronoun, and the second person possessive pronoun as in English: “you” and “your”, or “you” and “yours” (Yang & Tian 1985: 167). In modern Chinese, it is often used with the meaning of “and even” (*Xian* 1979: 806).

These words of the modern Chinese written language above all have synonyms used in the spoken language. i.e. *jin(bei)* – *xiaoxin* 小心地 (准备), *qi* – *nandao* 难道, *fei* – *bushi* 不是, *zuyi* 足以 – *wanquankeyi* 完全可以, *que* 却 – *keshi* 可是, *wei* – *mei* 没, *yi* – *yijing* 已经, *bushen* – *buzenme* 不怎么, *po* – *feichang* 非常, *shifou* – *shibushi* 是不是, *wu (yi/fa)* – *meiyou (haochu/banfa)* 没有 (好处/办法), *ji* – *tebie* 特别, *weimian* – *bunengbu* 不能不, *haosi* – *haoxiang* 好象, *sihu* – *haoxiang* 好象, *meifeng* – *meici* 每次, *jiang (wang)* – *jiuyao (sile)* 就要 (死了), *jihu* – *chabuduo* 差不多, *bi* – *yiding* 一定, *ju* – *genju* 根据, *xu* – *yiding/bixu* 一定/必须, *naizhi* – *shenzhi/yizhi* 甚至/以至. Among these adverbs, the ones which were used most frequently by Lao She were those expressing degree and negation.

Compared with the large number of adverbs in the written language, adjectives and verbal phrases in the written language were less frequent. The spoken verbs used

for *feiru* 飞入, *zijuwei* 自居为, *shuoba* 说罢 and *shi* 使 are *feijin* 飞进, (*tamen*) *baziji* *shuocheng* (他们) 把自己说成, *shuowan* 说完 and *jiao* 叫.

Since there are several different meanings for one Chinese character, one must put the character into context for accuracy. For example, the Chinese character *ji* is considered to be an adverb in the written language in the examples because of its actual usage. If it were used as a complement, then it would be considered as spoken language, e.g. *mangjile* 忙极了 (extremely busy) and *haojile* 好极了 (great).

4.7. Conjunctions for nouns and sentences in written language (490-530)

Conjunctions are considered to be functional words. In oral communication, they are not used as frequently as in the written language. The following examples are selected from Lao She's ten novels.

[490] “……，现在虽有七八成，” [“...，although there is a 70% or 80% (possibility), ...”]

(Zhang, p. 127)

[491] ……，虽非主要原因，可是我们至少也不能不感谢老张的热心教育。 [“...，although it is not the main reason, we at least have to thank Zhang for his enthusiasm for education.] (p. 5)

[492] 于是因修辞之妙，而忘了讨厌之实。 [“...，therefore because of his wonderful rhetorical point, (Wang De) forgot the disagreeable.] (p. 143)

[493] ……，个个人还都享受着他的生命的自由与快活。 [“...，everyone is still enjoying the freedom and happiness of their life.] (Zhao, p. 269)

[494] “……，为什么不设法改良面……” [“...，why not try to reform but ...!”] (p. 339)

[495] ……，因为平民与教员好欺侮。 [“...，because ordinary people and teachers are easily bullied.] (p. 286)

[496] ……，面反恨他们以前的耳朵长的不对。 [“...，but in fact (they) hated the fact that their previous ears had not grown in the right place.] (p. 348)

[497] 这不是他与她的软弱，…… [These are not his and her weaknesses, ...] (Ma, p. 601)

[498] ……，他便走到柜上去要。 [“...，he then went to the counter to ask for.] (p. 405)

[499] ……，右手因而不能不僵着一点摇晃， [“...，therefore (her) right hand had to move stiffly.] (p. 410)

[500] ……，纵然没有作官那么荣耀， [“...，although it is not as glorious as being an official,] (p. 429)

[501] ……一挤便是一身热汗, [... as soon as you jostle your way through a crowd, you will be covered in sweat,] (p. 541)

[502] 赶明儿他一提火车, 我便说水屋子! [In future as soon as he mentions trains, I will say the water house!] (Xiao, p. 69)

[503] ……，可是如果他敢去，我便认他作干兄弟。……” [“..., but if he dares to go, I will then regard him as my brother. ...”] (p. 104)

[504] …… 于是把枝上的香蕉摘下几个来, [..., then (he) picked some bananas from the branch,] (p. 115)

[505] 他虽不是我的亲戚, [Although he is not my relative,] (p. 104)

[506] 我虽不是个诗人 …… [Although I am not a poet, ...] (Mao, p. 198)

[507] 我想我可以因拜访他而顺手参观古物院。 [I think that it will be convenient to visit the museum because I am visiting him.] (p. 250)

[508] “……，因而提高他的货价。……” [“..., therefore the price of his goods would be increased. ...”] (p. 202)

[509] ……，天一黑便去睡觉, [..., as soon as it is dark, they go to bed,] (p. 204)

[510] 给小孩吃当然要软而容易消化的, [For children to eat, of course (they) must be soft and easy to digest,] (Li, p. 339)

[511] 口中虽没这么明说，可是更使人难过，[Although (he) did not say so, it made everyone even more sad,] (p. 416)

[512] 屋中的潮味儿特别难闻，似乎不是屋子了，而像雨天的磨房，[The smell of damp in the room is so terrible that, it does not seem like a (normal) room any more, but a like mill house on a rainy day,] (p. 484)

[513] ……，上天津或上海吧，手里又不那么富裕, [..., if (I) go to Tianjin or Shanghai, ...] (p. 365)

[514] ……，而队伍排得很齐。 [..., and the lines (of pupils) are very straight.] (Niu, p. 591)

[515] 小孩也有这么个时期，虽英雄亦难例外。 [Little children also go through this period of time, even a hero is not an exception.] (p. 568)

[516] ……，而且不定哪一天使用它裹了铜板。 [... and probaly one day it will be used to change to copper coins,]. (p. 575)

There is no need to use *ergie* in spoken communication.

[517] 于是他与“蜜蜂”各领一军做水战。 [And then he and “Bee”, each of them led an army to fight

in the water.] (p. 611)

Yushi is not needed in the spoken language.

518 ……，对老头子说几句坏话，而把那点钱“炸了酱”。[..., (she may) say some bad things about me to the old man, and keep the money without returning.] (*Luo*, p. 58)

519 即使完全无可脱逃，他也不应当先自己往泥塘里滚；[Even if he cannot escape at all, he should not wallow in the mud himself first;] (p. 83)

520 在车口儿上，或茶馆里，他看大家瞪他；[(when he was) at the rickshaw stands or in a teahouse, he saw everyone glaring at him,] (p. 41)

521 ……，而是盼望着拉上包月。[..., but (he) hopes to get a fixed monthly job to serve regular customers,] (p. 43)

522 瑞丰穿着最好的袍子与马褂，[Rifeng is wearing the best robe (gown) and mandarin jacket (worn over a gown), ...] (*Si*, p. 352)

523 “……！宪兵真要把你，或我，或咱们俩，捕了去，咱们怎么办呢？”[“..., if the military policemen really arrest you or me, or both of us, what shall we do?”] (p. 344)

These are the words spoken by the eldest son to the second eldest son in the story.

524 登记，检查证章证件，并搜检身上。[register, check badges and credentials, and conduct a body search.] (p. 596)

525 假若这些面孔，……[If these faces, ...] (p. 290)

526 ……，若是人家拱手相问：[..., if someone asked (by cupping one hand in the other before his chest) submissively:] (*Zheng*, p. 489)

527 (……，并代客烙大饼。) [(..., and make pancakes for customers.)] (p. 497)

528 ……，而安心地开花账了。[..., and did not feel guilty when charging (Master Ding) more than what he had spent] (p. 520)

529 ……，或者奉洋人之命，[..., or (they) received orders from foreigners,] (p. 544)

530 或谁家办满月，[..., or whichever family has a celebration party for the one month old baby,] (p. 504)

In the modern Chinese spoken language, conjunctions are normally used much less than in the written language, and some conjunctions appear only in the written

language, the following words being examples: *er* 而, *yu* 与, *dan* 但, *sui* 虽, *huo* 或, *jishi* 即使, *bian* 便, and *yushi* 于是. Lao She used a considerable number of conjunctions in his writings.

To summarise Lao She's use of conjunctions, the following are the most common words. (1) *Sui* 虽 "In *baihua*, [*suiran*] is often used as a conjunction, but in *wenyan*, only one word is needed: [*sui*]." Lü Shuxiang clarified this in his *Wenyan Xuzi* 文言虚字 (*Functional Words*) on page 107. He even gave an example to explain this difference. He said that in modern Chinese we would say: [题目虽然多, 都很容易。] In classical Chinese, we merely say: [题虽多, 且甚易。] [Although there are so many topics, all of them are very simple.] (2) The word *yushi*, in the examples above, is used as a conjunction in complex sentences and would require the English translation: "thereupon", "hence" or "consequently". Normally, in the modern Chinese spoken language, *yushi* is not needed. (3) *Er* 而, in the examples 510, 512, 514, 518, 521 and 528, has two functions in its usage. In the Chinese spoken language, *er* is not necessarily used. (4) *Yu* 与, in the spoken language, is *gen*. (5) *Bian* 便 as a conjunction can be replaced by the spoken word *jiu*. (6) *Yiner* 因而 can be replaced by the word *suoyi*. (7) The spoken word for *zongran* 纵然 is *jiushi*. (8) The conjunction *yin* 因, as example 507 shows, is used to express a reason in a subordinate sentence, and another conjunction, *er*, is used to co-ordinate it. In classical Chinese, *yin* is used for providing reasons, and in modern Chinese *yinwei* is normally used for the same purpose, especially in oral communication. (9) *Huo/huozhe* 或/或者 is used as a conjunction for providing alternatives, like the English conjunction "or" in affirmative sentences. Both *huo* and *huozhe* are mainly used in the Chinese written language. (10) *Erqie* 而且, as a conjunction linking two compound sentences, is not normally required in the spoken language. (11) *Jishi* 即使 can be replaced by the word *jiusuan* 就算 in the spoken language. (12) *Jiaruo* 假若 and *ruoshi* 若是 both head subordinate sentences in the written language. They can both be replaced by other spoken words, such as *yaoshi* 要是. (13) *Bing* 并, in examples 524 and 527, is used as a conjunction at the beginning of the second sentence of compound sentences to express further action or meanings. For its use as

a classical word, Yang Bojun 杨伯俊 and Tian Shusheng 田树生 provided examples in the book entitled *Wenyan Changyong Xuci* 文言常用虚词 (Common Functional Words in Classical Chinese). The following sentence is selected from *Chibi Zhizhan* 赤壁之战 (Chibi Battle) by Sima Guang 司马光 (1091-1086): 肃请得奉命吊表二子, 并慰劳其军中用事者。(我请求奉命吊唁刘表两个儿子, 并且慰劳他们军队的指挥官。) [I am asking for permission to mourn the death of Liu Biao's two sons, and also to bring our gifts and greetings to the commanders of the army] (Yang & Tian 1985: 15).

4.8. Prepositions and auxiliaries in the written language (examples 531-565)

Prepositions and auxiliaries are functional words. In classical Chinese, the most common prepositions are *yu* 与 and *yu* 于, etc., and the most common auxiliaries are *zhi* 之, *zhe* 者, *suo* 所, etc. (Yang and Tian 1985: 337, 363, 330, 355, 232). The following examples selected from Lao She's ten novels contain certain classical prepositions and auxiliaries which are used in the written language in modern Chinese.

[531] 褚大求老张写传单, 以示对于金顶娘娘的信诚。[Chuda begged old Zhang to write leaflets in order to show his reverence to Lady Jin Ding.] (*Zhang*, p. 155)

[532] 每个人有他自己异于别人的生趣与事业, [Everybody has got their own joy of life and career which are different from other people's, ...] (p. 125)

[533] ……，长迁动着于身体也有益。 [..., moving from room to room very often is good for your health, too.] (p. 5)

[534] ……，颇知道以⁷⁶“鞠躬”代“叩首”，[..., (he) knows very well to use “bowing” instead of “kowtow”,] (p. 126)

[535] “……，二来要在不竞争之中还把会长落在我们手里，……” [“..., secondly (we should) get the position of the president of the association without any competitions, ...”] (p. 65)

[536] ……，以他捆校长和他不再念书说吧，[..., take this example: he tied up the headmaster and

⁷⁶ Dawson said: “The most frequent use of the word 以 is as a preposition meaning ‘by means of’ . Several other translations have to be according to context, but all derive naturally from the basic meaning ‘to use’ (Dawson [1984] 1993: 66).

stopped studying,] (*Zhao*, p. 309)

537 。。。。，以显项上多肉。 [...., in order to show that his neck has more flesh.] (p. 204)

538 “。。。。。我于死的前一分钟决不抱怨你!” [“.... I shall not complain about you even one minute before I die!”] (p. 360)

539 “。。。。。魏女士既有意于你，。。。。” [“.... As Ms Wei is interested in you, ...”] (p. 330)

540 这个车夫立在红灯光之下， [This rickshaw man is standing under the red light,] (p. 253)

541 “与你有什么相干呢？” [“What has it to do with you?”] (*Ma*, p. 556)

542 。。。。，以脸色说吧，就有红黄黑白的不同。 [...., let's take the example of face colours, there are red, yellow, black and white (faces), all different colours,] (*Xiao*, p. 17)

543 。。。。，以减轻重量； [...., in order to reduce the weight,] (p. 115)

544 。。。。，可是多少有点诗人的敏锐之感， [...., but more or less (I still) have some acute sense of being a poet,] (*Mao*, p. 198)

545 。。。。，一条丑大的黑影站在星光之下， [...., a very big ugly black shadow can be seen standing in the starlight, ...] (p. 200)

546 “。。。。，我们是来与你商议。。。。” [“...., we have come to have a discussion with you.... “] (p. 201)

547 “。。。。。没有人愿与没国格的国合作的。。。。” [“.... No one is willing to co-operate with a country which has lost its integrity....”] (p. 202)

548 马老太太将几盆在床底下藏了一冬的小木本花搬到院中， [Old Mrs Ma moved a few pots of woody plants, which were hidden under the bed for the whole winter, to the courtyard,] (*Li*, p. 437)

549 。。。。，凭着良心作，总会有益于人的。 [...., doing things according to your own conscience can be good for you.] (p. 466)

550 。。。。，偷偷的将瓦片拾起藏在口袋里。 [...., (Yingr) secretly picked up the piece of rubble and hid it in his pocket.] (p. 388)

551 蒸上馒头之际， [At that moment that the uncooked steamed buns were put into the steamer,] (p. 404)

552 因为轻看学问，慢慢他习惯于懒惰， [Because (he) scorns knowledge, gradually he has become used to laziness.] (*Luo*, p. 107)

553 。。。。，当然是不利于他的车的。 [...., of course it is not good for his rickshaw.] (p. 42)

554 。。。。，只将破棉袄上拢了根搭包， [...., (he) slung his tattered jacket over one shouder without

doing up the buttons,] (p. 112)

555 ……, 与以前他所希望的完全不同了。[..., it is completely different from what he hoped before.] (p. 123)

556 将她抱了走。[She was carried away.] (Si, p. 398)

557 ……, 他本来久想施之于高第的, [..., he originally wanted to do this to Gaudi a long time ago,] (p. 531)

558 ……大而多水的, 和小而脆的, 都来到北平给人们的眼, 鼻, 口, 以享受。[...big ones with plenty of juice and small crisp ones, they have all come to Beiping, so the citizens can enjoy looking at them, smelling them and tasting them.] (p. 503)

559 ……, 北平几乎房多于人了。[..., in Beiping the houses are almost more than people.] (p. 567)

560 她的气派之大已使女儿不敢叫妈, [Her authority was so powerful that her daughters did not dare to call her "Mum",] (p. 351)

561 ……, 放在左脸之旁, 左肩之上。[..., (he) put his hands close to the left side of the face and on the left shouder.] (p. 590)

562 以他的聪明能力而当一辈子白丁, [He is so capable and intelligent, (yet) he would achieve nothing in his entire life, ...] (Zheng, p. 486)

563 以我们家里说, [Take my family as an example,] (p. 472)

564 ……, 表示自己会于谈笑之中, 指挥若定, [..., (he) showed that he could direct with perfect ease while talking and laughing,] (p. 567)

Yi, yu and jiang are functional words used in the written language.

565 ……, 以备将来时机一到, [..., in order to get things ready for the right opportunity to come in future,] (p. 563)

In each of the ten novels by Lao She, the classical prepositions and auxiliaries which were often used by him are as follows: *yi* 以, ...*yu* ... 于, *zhi* 之, *yu* 与, *jiang* 将. These prepositions and auxiliaries originally come from classical Chinese usage⁷⁷ and they are continually used in the written language in modern Chinese. All of the expressions in the above examples with these prepositions and auxiliaries possess

⁷⁷ For example: "The co-verbal use of *yu* in the sense of 'accompanying, with' is found already in preclassical language and remains common throughout the classical period." E.g. 古之人与民皆乐。(The men of old shared their pleasures with the people.) (Meng) (Pulleyblank [1995] 1996: 50)

corresponding expressions in the spoken style. For instance: example 563 in the spoken style could be: 拿我们家来说. The spoken style in example 561 could be 放在左脸的旁边儿, 左肩的上边儿. The spoken style of examples 550, 553, and 555 could be 把瓦片儿捡起来藏在口袋里, 当然对他的车是没有好处的 and 跟以前他希望的一点也不一样了。

Here is Zhang Zhigong's analysis: “以是一个文言介词。(Yi is a classical preposition), ‘yi...wei’ 以……为 ‘wei...er’ 为……而 are also classical forms. These are used quite frequently in the modern written language, although they are not used quite as often as in the spoken language, e.g. 他特别以无限同情注意一位赤脚老婆婆的谈话……[With unlimited sympathy, he especially paid attention to a barefoot old lady's words.] (Liu Baiyu 刘白羽: *Huoguang Zaiqian* 火光在前); 这个为保卫世界和平而战斗着的中国人民志愿军战士正在为全世界的人民服务呢。[This Chinese people's volunteer soldier, fighting in a foreign country, is fighting to protect world peace and is serving the people of the whole world.] Yang Shuo 杨朔: *Sanqianli Jiangshan* 三千里江山)” (Zhang 1991: Vol. 1; 157). Lao She used *yi* very often in his early writings. “*Wenyan geshi* 文言格式 (*wenyan* forms) and *wenyan* functional words are sometimes used in written language” (Xing 2002: p. 412).

4.9. Pronouns from the written language (examples 566-604)

In this section, the analysis of the pronouns from the written language focuses on the two words *ci* 此 and *he* 何. *Ci* is used with different words and forms different meanings. For example: *cike* 此刻, *cishi* 此时, *cidi* 此地, *ciren* 此人, *zaici* 在此, *jiuci* 就此, *ruci* 如此, *yinci* 因此, etc.. No matter what word it combines with, it does not change its fundamental meaning, which is “this”. *He* is an interrogative pronoun. The following are examples from the ten novels written by Lao She.

566 “……! 此刻我不愿意你插嘴, ……” [“…! At the moment I do not want you to interrupt, …”]

(Zhang, p. 32)

Li Ying's uncle is a peasant and the utterance above is from him.

567 ……，此为一例。[…，this is an example.] (p. 156)

- 568 “……，何愁不嫁个阔人；……” [“..., these is no worry in marrying a rich man; ...”] (p. 71)
- 569 “……，老张为何也回孙八的家？” [“..., why did Old Zhang also come back to Sun Ba's house?”] (p. 115)
- 570 “……，人类也如此。” [“..., human beings are also the same.”] (p. 104)
- 571 “……，现在第三号的会议却只有此五位：[“..., but now at the third meeting there are only these five people:”] (Zhao, p. 204)
- 572 “……，何不加入露露头角！……！” [“..., why don't you join the show to show your talent! ...!”] (p. 299)
- 573 “现在何不想想呢？” “一时那想得起来！” [“Why don't you think about it now?”] (p. 214)
- 574 “……，纵然自己有此勇气，[“..., even though (he) has the courage,”] (p. 252)
- 575 “……，是因为她的道德观念如此。……” [“..., it is because her concept of morality is so. ...”] (Ma, p. 518)
- 576 “……，人生不过如此！[“..., life is just like this ...!”] (p. 416)
- 577 “何不叫他声先生呢？” [“Why don't you call him Mr.?”] (p. 441)
- 578 “……，何不叫它快一点：[“..., why don't we make it to go a bit faster?”] (p. 554)
- 579 “……，此人之肉，……” [“..., this person's flesh, ...”] (Xiao, p. 113)
- 580 “……，大概是此地的巡警。” [“..., probably (they are) local policemen.”] (p. 130)
- 581 “……，不过他的意思是如此罢了。” [“..., but this is what he meant.”] (p. 6)
- 582 “……，使我猜不透他的立意何在；[“..., it made me wonder what he intended to achieve, ...”] (Mao, p. 166)
- 583 “究竟他把我拉到此地，喂我树叶，是什么意思呢？” [“Why exactly did he bring me here and feed me with leaves?”] (p. 166)
- 584 “……，此次的冒险是特别的牺牲。” [“..., the adventure which was undertaken this time was a special sacrifice (for them).”] (p. 170)
- 585 “……，此地确有些毒瘴；[“..., there is some poisonous stuff here indeed;”] (p. 175)
- 586 “因此，一会儿他愿马上好了，去为太太挣钱，为太太工作。” [“Therefore, on the one hand he wanted to get better soon, (so that he could) go to earn money and work for his wife.”] (Li, p. 413)
- 587 “……，同志你为何在此？” [“..., comrade, why are you here?”] (p. 506)
- 588 “……，由此发送出一切快乐的音乐与消息，[“..., from here, all the enjoyable music and happy messages could be sent out, ...”] (p. 339)

589 借此压下他的暴躁去; [..., so that (he) could use this to suppress his violent temper;] (p. 408)

590 就此下台, 回家和太太商议。 [..., (he) used this as an excuse, and went home to discuss it with my wife.] (*Niu*, p. 573)

Example 590 says what the old man was thinking in his mind. Because he could not make up his mind how much he should pay the new teacher, he was thinking of asking his wife.

591 因此, 他的嘴很强, [Therefore, he is very stubborn (in speaking),] (p. 594)

592 “从此你就别再跟我, ……!” [“From now on don't stay with me any more, ...!”] (p. 551)

593 “……。个人的财产也是如此, ……” [“..., private property is also like this,...”] (p. 604)

594 此时, 就是他看见只狗, 他也会流泪; [At this moment, even though he has just seen a dog, he may be tearful; (*Luo*, p. 179)

595 何至于弃家逃走? [..., why was it worth leaving home and running away?] (p. 105)

596 不能在此久停! [(I) cannot stay here for a long time!] (p. 105)

597 从此再也不办事, [From now on, I will not celebrate anything any more,] (p. 125)

598 他更希望此时钱先生会睁开眼, …… [He hopes even more that Mr. Qian can open his eyes at this moment, ...] (*Si*, p. 238)

599 “……, 恐怕都是如此! ……” [“..., everything is like this, I am afraid!...”] (p. 235)

600 此外, 还有个…… [In addition to this, there is also...] (p. 242)

601 因此, 他所预备下的话, [Therefore, the words which he has prepared,] (p. 259)

602 至于因此而引起纠纷, 那, 他就敢拿刀动杖, [Coming to the issue of causing any conflict because of this, he then dares to pick up knives and rods to fight,] (*Zheng*, p. 473)

603 因此他佩服十成。 [Therefore, he admired Shicheng,] (p. 530)

604 希望由此而找到些人与人之间的新关系, [..., (he) hoped that from this he could develop some new relationships with people,] (p. 563)

In modern Chinese there are certain words and expressions which are normally used as written language. The lexical items underlined in the above sentences are used as representatives of the pronouns of classical words or classical remnants which Lao She used in his novels. According to my investigation, the demonstrative pronoun *ci* and the interrogative pronoun *he* are the most common pronouns used by Lao She. *Ci* and *he* are both classical remnants and have both

remained in the modern Chinese written language. The rate of usage of these two words in Lao She's writings is very high. *Ci* appeared in various combinations with other lexical items to form specific meaning. Examples are: *cike*, *ruci*, *ciren*, *cidi*, *youci* 由此, *zaici*, *cishi*, *congci* 从此, *yinci*, *jieci* 借此 and *jiuci* 就此. *Ci* means "this" or "here", but usually in the spoken language *zhe* 这 is used instead. The word *he* is used in interrogative sentences, instead of *shenme* 什么 in the spoken language. As a classical remnant used in interrogative sentences, it is not used as commonly as *shenme*. However, the phrase with *he* is still used frequently in both the written and the spoken language, e.g. *hebi* 何必.

Lao She created a humorous style by choosing written language usage which included *ci* and *he*.

4.10. Conclusion:

Classical Chinese is used in all ten novels by Lao She. Although classical words can be seen more frequently in the first novel, *Zhang*, which there were 0.047% , there were far fewer in his third and the fourth novels *Ma* and *Xiao*. The reason was that when he was writing his first two novels, Lao She wanted to make readers laugh, and he thought that this could be achieved by using classical words. When he began to write his third novel, he began to realise that it was lazy to write in classical words: "Using *wenyan* to write is lazy behaviour. To use *wenyan* which can be found easily in a public speech without any effort, isn't it lazy behaviour?" (Lao [1982] 1997: 13) From 1930, the frequency of classical words such as 曰 (say) and 者 (matter) in his novels declined. However, classical words as a feature of the written language such as 此 (here, this) and 何 (why) were used increasingly after *Xiao*, as the chart at the end of this chapter shows.

The styles of classical words and of written words are considered to have the same characteristic, i.e. seriousness. They can also be used for the purpose of humour and satire. Lao She's first two novels are very good examples of this because Lao She used certain classical words to achieve a humorous and satirical artistic effect. The styles of the written language and the spoken language are

different and therefore this research has proved that the styles of Lao She's first and the third novels are quite different because in the first novel, Lao She used the highest number of classical expressions and in the third novel, Lao She used the lowest number of classical expressions of his first three novels in the 1920s. The evidence shows that, unlike the number of Beijing words, the number of classical words and the words for the written language used by Lao She in the 1920s decreased.

This analysis also shows that Lao She used a wide range of written words and phrases in his novels, from the beginning to the end of his writing career, except in *Ma*. The point to be made here is that those that have been selected for this analysis contain different percentages of classical and written elements. Some phrases with classical elements have not been selected for analysis because of the restrictions of this thesis, which does not include Chinese idioms. Therefore expressions like *jilaizhi*, *zeanzhi* 既来之则安之 (since you are here, you may as well stay and make the best of it), (*Zheng*, p. 543), and *hanhuqici* 含糊其词 (talk ambiguously), (*Zhang*, p. 149) have not been included, even though they contain more classical elements than *shifou* 是否 (whether or not) and *wufa* 无法 (unable) (*Chinese-English* [1995] 1998: 459, 378, & 1064).

This chapter shows that the analysis of the usage of the classical Chinese and the written language by Lao She not only serves to fill in a gap area in the study of Lao She's literary language, but also provides concrete evidence to prove that Lao She's literary language was not pure spoken language, as other scholars have suggested (see Chapter 1). This research shows that Lao She's use of written words is not much less than his use of spoken words and Beijing words (see charts in Chapter 6). *Wenyan* words certainly show the humorous effects which Lao She expected to achieve, whereas Lao She's usage of written language as a means of creating a serious style has been shown in his novels such as in *Luo* and *Si*.

Charts 3 and 4 show the pattern of the development of the usage of classical expression and of words from the written language. As Chart 3 shows, *wenyan* appears in all the novels, even in the 1960s. According to the statistics produced by

the present writer, the usage of *wenyan* represents the smallest proportion of the 8 literary language features in each of the novels, even in *Zhang*, the novel which was considered as a mixture of *wenyan* and *baihua*. For example, in *Zhang*, the usage of *Beijinghua* is ten times greater than the usage of *wenyan* and the usage of *kouyu* is nineteen times greater than the usage of *wenyan*. According to Lao She, he used *wenyan* deliberately in his first two novels but he only used *wenyan* when he could not find *baihua* expression when he wrote other novels later.

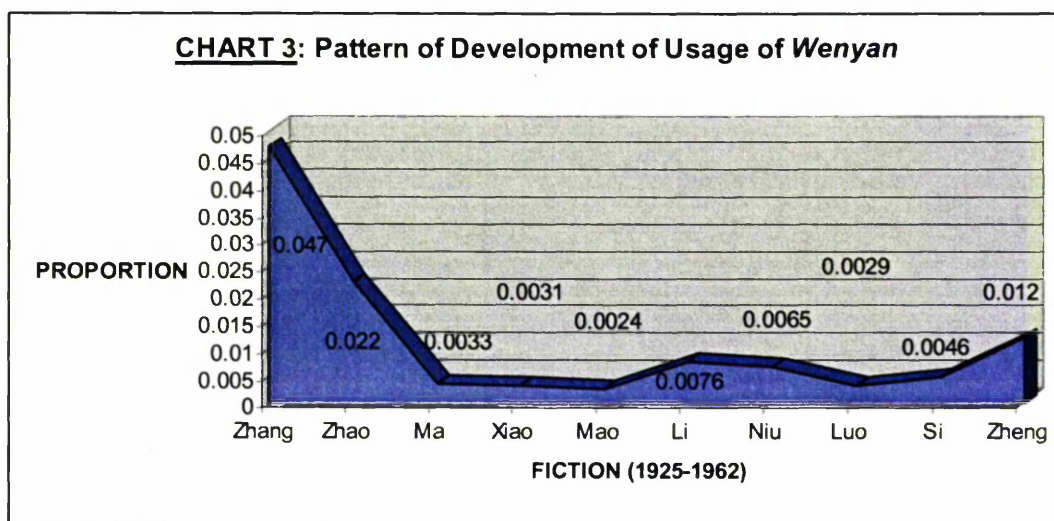
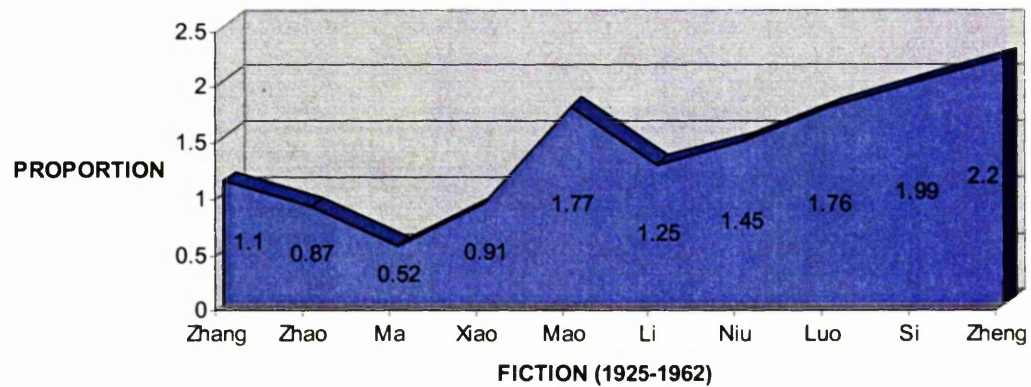


Chart 4 shows that Lao She made most use of words from the written language in the 1960s in *Zheng* where there are at least twice as many as in the 1920s. *Shumianyu* was increasingly used in the last twenty years of Lao She's writing career. The usage of *shumianyu* has never been mentioned or researched in previous studies, but this present study has proved for the first time that *shumianyu* is one of the distinctive features forming the style of Lao She's literary language. This development reflects the development of modern Chinese.

CHART 4: Pattern of Development of Usage of *Shumianyu*



CHAPTER 5 - *Ouhua* and Other Phenomena in Lao She's Literary Language

5.1. Introduction

The purpose of this chapter is via investigation and analysis to uncover another of Lao She's important characteristics with regard to his literary language style – his usage of unconventional language in his fictional writings. This is a subject that has not been investigated by researchers; it is an untouched field which includes the phenomenon of *ouhua* and lexical items of the southern dialect. In addition, there are some words, phrases, sentences and expressions that are rarely found in contemporary language situations or in dictionaries and grammar books. These unusual expressions can be summarised under the category of expressions showing the author's individuality.

As discussed in previous chapters, many existing studies have focused on Lao She's personality, the contents of his stories, the characters of his fictional works and Lao She's political ideology, but very few have studied his literary language. As a result, the study of his literary language is still minimal. Even within the very limited study of Lao She's literary language in existence, general comments have been made but no detailed study has been undertaken, especially in regard to details relating to the development of Lao She's literary language and unconventional language usage. The usage of his *ouhua*, his southern dialect, his peculiarities and his deviation from the norm are still unexplored areas.

This present study aims to fill the gap mentioned above. What should be emphatically pointed out is that the value of this chapter lies in its examination of Lao She's use of *ouhua*, words of southern dialect usage and unusual Chinese expressions, something which does not appear to have been previously done. In this chapter, analysis of *ouhua* will focus on those phenomena which deviate from the norm such as the usage of conjunctions, the way of using descriptive words, compound sentences and the sentence order of subordinate complex clauses to show a conditional relation, an adverse relation or a hypothetical relation.

Chapter 5 consists of four main parts. They are: (1) introduction; (2) criteria and

principles for data selection and analysis; (3) analysis of Lao She's literary language, i.e. the seven main *ouhua* types of usage in the Chinese language, the lexical items of the southern dialects, vocabulary and expressions are not in current usage in real communication or dictionaries, and (4) the conclusion. Language data, statistics and charts will be used to support the findings.

5.2. The scope of the present analysis

In this chapter, the present analysis of Lao She's literary language will cover the following areas: literary language usage in a foreign language style, southern dialectal features and some expressions which are not normally seen in communications. The language data for analysis is selected from Lao She's ten novels. The linguistic theories of Wang Li, Lü Shuxiang and of other linguists will be used to support the present writer's argument. In addition, supporting examples from different modern Chinese materials will also be used.

In the early stages of the development of modern Chinese in the literary field, the distinctive features of the language that appeared in written works were generally considered to be the following types: *ouhua* and the southern dialect. Particularly in the 1920s and the beginning of the 1930s, it became fashionable for Chinese writers to bring the European language style into Chinese writing. In 1943, Wang Li commented on this by saying: "Within the last twenty to thirty years, China has been deeply influenced by Western culture. Some Chinese grammars have been changed because of this. We call this kind of new grammar Europeanised grammar." Based on this reality, Wang Li also pointed out that "The so called Europeanised phenomenon, generally speaking, is called *yinghua* 英化 (Anglicised), because there are many more Chinese people who know English than those who know French, German, Italian and other Western languages" (Wang 1985: 334).

Wang Li went into great detail to demonstrate how Chinese writers brought a foreign language style into modern Chinese writing and how the modern Chinese language was influenced and changed. Wang Li analysed these so-called Europeanised sentences, and also categorised them into different types. According to

Wang Li, the *ouhua* phenomenon included the following types: (1) creation of disyllabic words, e.g. *juzhu* 居住 (to live), *lüxing* 旅行 (to travel); (2) adding the subject when it can be omitted, e.g. (a) 不说谎包含有两种意义: 一、我们所说的话, 就恰是我们所想说的话。二、我们所说的话, 我们都由肚子说出来了, 毫无余蕴 [There are two meanings of not telling lies: (1) What we have said is exactly what we want to say. (2) What we have said is everything we have to say.] (Zhu Guangqian 朱光潜: *Wuyan Zhimei* 《无言之美》 [The Beauty of No Words]); (3) adding a linking verb *shi* 是 (be) when there should not be one, e.g. (a) 轰炸机头上有两三个发动机, 发出来的声音是很沉重。[There are two or three engines at the front of the bomber, the noise from them is very loud.] (*Sanshiqinian yiri Zhaobao Fukan* 三十七年一日《朝报副刊》 [Morning Paper Supplement] (b) 每一架重轰炸机的发动机至少都有两部以上, 且在飞行时, 其发出的声音是非常之大。[There are at least two or three engines at the front of each of the heavy bombers, and during flight, the noise from it is extremely loud.] (4) increasing the length of sentences, e.g. 你一定不迟疑的甘愿进地狱本身去试试。[You are definitely willing to try what it is like in the real hell without hesitation.] (Xu Zhimo 徐志摩 (1896-1931) *Wo Suozhidaode Kangqiao* 《我所知道的康桥》 [The Cambridge Which I Know]); (5) the European style of having passive sentences, e.g. 他被选为会长 [He has been elected as the head of the association]; (6) the signs of European markers, *Putonghua* 普通化 (generalise), *Biaozhunhua* 标准化 (standardise); (7) new ways of using pronouns and numerals, e.g. *ta* 他 (he, him), *ta* 她 (she, her), *ta* 它 (it, it), *da* 打 (dozen), *dun* 吨 (ton). In reality, some *ouhua* has been adopted into the Chinese language. For example, there are a large number of created words, the indication of the third person in writing, measurements of weight, distance and quantity, but some *ouhua* expressions have not been accepted, such as very long sentences and particular expressions. This *ouhua* style, which has not been accepted by most Chinese people, seems strange to Chinese readers. The sentences which contain foreign language style elements that have been chosen by Wang Li were from writings by Lu Xun, Xu Zhimo, Zhou Zuoren 周作人 (1885-1967) and Xie Bingxin, etc.. Wang Li said: "In Europeanised articles, conjunctions are always more

than in non-Europeanised articles....” Wang Li classified the methods of using conjunctions in Europeanised articles into three types (Wang 1985: 348-359).

With regard to the fact that the modern Chinese language is influenced by European languages and the attitude which we should take to this, Wang Li pointed out that *ouhua* only appeared in writing, never in oral communication. *Ouhua* was used in educated society and was concentrated in grammar which ordinary people were not accustomed to at all. There is no need to approve (*zancheng* 赞成) of *ouhua*, nor any need to oppose (*fandui* 反对) it. Wang Li said that nine out of ten of the *ouhua* features had been accepted by the Chinese people, but he predicted that it was impossible to make the Chinese language completely Europeanised (Wang 1985: 334).

The use of the southern dialect in writing was very common in the early stages of the development of modern Chinese. This is because so many writers came from the southern part of China (Zhang, Gao & Luo 1990: 1-153). In Lao She's case, although we know that he was a Beijing native speaker, it is very interesting to investigate whether he used any expressions from the southern dialect in his novels: as a result of the situation at that time, it would be unusual for writers who were native Beijing speakers to use words from the southern dialect. However, it is very common for writers to bring some unconventional language usage to their writings because of the nature of the development of modern Chinese, and Lao She was no exception in this respect. This investigation and analysis will also cover this unexplored area in order to discover Lao She's unconventional language usage. Lao She used to search for the most suitable words when writing stories. The words he used include common ones and uncommon ones. They could be Lao She's own creation, very old terms no longer in current usage, or unconventional usage and deviation from the norm by the author. The usage could be a deviation from the norm because of the author's idiolect and individuality, consciously or unconsciously: it can vary from a word unit to a sentence unit, from a common expression to an unusual expression.

Within the process of language development, some new words are created and

some old words are eliminated and/or gradually fall into disuse for different reasons. "From the May Fourth period to the present, all of the changes which our society has experienced can be called heaven and earth turning upside down, and this has caused tremendous changes in modern Chinese vocabulary" (Xing, 2002: 176). Some words and expressions in Lao She's early novels were also changed. To examine Lao She's words as used in his early novels but which are not in current usage is to look at his literary language development from a different angle. This is not to judge whether Lao She's neologisms are right or wrong, but is to find out how close his literary language is to standard language. The words, phrases and expressions which have not seen in use will include all parts of speech and all types of sentences.

To sum up, *ouhua* is a kind of language phenomenon that emerged in the process of modern Chinese language development. *Ouhua* is reflected in Chinese vocabulary and sentence structure. In the process of the development of modern Chinese, *ouhua* has enriched modern Chinese. Many *ouhua* phenomena have become parts of the Chinese language, but there are still some that have not been accepted. The aim in studying the *ouhua* sentences of Lao She's literary language is to target those that have not come into common usage in modern Chinese. The analysis will be of unusual words and expressions, and especially of compound sentences and subordinate sentences that are found in his writings. They could be *ouhua*, or the southern dialect, or they could be Lao She's own peculiar use.

In this chapter, the analysis of *ouhua* types sentences will focus on the usage of the link word *he* 和 (and); sentence patterns with *suiran* ... *keshi* 虽然……, 可是……; *de* 的 sentence structure and some unusual expressions in real life. The sentences which are defined in the English language style will be discussed in more detail in the sections on *ouhua*. Although Wang Li has listed *ouhua* under six aspects (Wang 1985: 334-373), the present analysis will be limited mainly to those that have never been used by the majority of Chinese. Since this chapter will also analyse Lao She's individuality and some expressions which cannot be found in real communication, it is therefore not restricted to lexical items.

Despite what has been mentioned above, Lao She is famous for his Beijing

spoken language usage. He has never been considered as a writer or language user of a mixture of various language features. Since Lao She has been regarded as a Beijing spoken language user and a master of a language, since he was born, educated and grew up in mainland China, the present writer has decided to find out what the particular style of Lao She is.

5.3. Methods, principles and criteria for data collection and categorisations

From data collection to categorisation, I have undertaken the following procedures: (1) to search for distinctive language data through reading and rereading each of the ten novels; (2) to collect a large number of frequently occurring samples which are relevant to the topic in Chapter 5, including lexical items and any sentences which appear to be unusual; (3) to categorise the data with the same or similar features; (4) to eliminate those with less distinctive features; (5) to check certain words in dictionaries published in the early stages of modern Chinese development, as well as those published after the PRC was founded and *Putonghua* was popularised; (6) to re-evaluate the data based on the experts' theories, (7) to establish the frequency of use and work out the statistics and proportions, and (8) to take Lao She's comments into account when analysing the data.

The criteria for final data selection are based on the viewpoints of some recognised Chinese linguists, on the linguistic form and on conventional language usage. Only those expressions that contain typical characteristics and have been approved by authorised linguists, theories and documents will qualify as analytical data. For example, if the word was originally categorised as something created by the writer, but was found in a dictionary afterwards, even in only one dictionary, then this word would be eliminated from further analysis, examples being the following phrases *yiziyizhu* 一字一珠⁷⁸ *feishu* 飞熟 (*Han* [1937] 1967: 128), *jici* 激刺 (*Biao* [1935] 1937: 339) and *zengxian* 憎嫌 (*Luo*, p. 26) (*Biao* [1935] 1937: 990). *Yiziyizhu*

⁷⁸ This phrase is used in *Zhang* and it is only found in *The Standard Language Big Dictionary* on page 3, then it is replaced by *yiziyiban* 一字一板 in *The Chinese Dictionary* on page 128 and *The Modern Chinese Dictionary* on page 1345.

was found in *Zhang*. Such a phrase exists only in *Biaozhunyu Dacidian*, but not in *Hanyu Cidian* or *Xiandai Hanyu Cidian*. Thus the phrase *yiziyizhu* has not been selected for further analysis. Similarly, the phrase *feishu* in *Ma* is found only in *Hanyu Cidian* but is not found in *Biaozhunyu Dacidian* or in *Xiandai Hanyu Cidian*. Therefore the phrase *feishu* will not be selected for further analysis. The phrase *jici* from *Niu* is found in *Biaozhunyu Dacidian*, but not in *Xiandai Hanyu Cidian* or *Hanyu Cidian* because it has been replaced by *ciji* 刺激, which can be found on page 71 of *Biaozhunyu Dacidian*, on page 1008 of *Hanyu Cidian* and on page 174 of *Xiandai Hanyu Cidian*. In this case, the phrase *jici* is not considered for analysis. Although *zengxian* has been eliminated from modern Chinese dictionaries, it appeared in *Hanyu Cidian* before the 1940s and is therefore not selected for further analysis. If the word cannot be found in modern Chinese dictionaries but is found in a dialectal dictionary, this word will be treated as a dialectal word, e.g. *jingji* 静寂. If the phrase cannot be found in any dictionaries, then this phrase will be selected and classified as evidence of one of Lao She's individualities.

There are some words or phrases of which the meanings have become limited in their usage, but they are still included in dictionaries with the meanings Lao She used in his novels. For example: *queqian* 缺欠 (*Xian* 1979: 947) was used to mean "a shortage of something," but not to mean "somebody's shortcomings (*quedian* 缺点)", which is the usual meaning in current usage. *Qingming* 清明 (*Xian* 1979: 921) was used to mean "clear mind", but not to mean "one of the twenty-four solar terms", which is the usual meaning. *Caifeng* 裁缝 in *Mao* on page 256 was used to mean "cutting", but not to mean "tailor". *Shijie* 时节 was used to mean "when...", but it was not used to mean "season" and "climate and other natural phenomena of a season". These kinds of words will be excluded from further analysis. Although Lao She's usage was different from the current usage, the meanings are still included in dictionaries. Therefore lexical items that are similar to these examples have not been selected for further analysis.

Other types of lexical items used by Lao She which have not been selected for analysis are those synonyms existing in modern Chinese dictionaries, for example,

the synonyms *sizhou* 四周 and *jiaru* 假如 are *siwei* 四围 (*Xian* 1979: 1080) and *sheruo* 设若 (*Xian* 1979: 1003)⁷⁹, which are very rarely used in communication. Since they are included in dictionaries, they will not be selected as data for analysis. Another example is the word *jiaobi* 较比⁸⁰ (*Xian* 1979: 563). *Bijiao* 比较 is the word commonly used in society, but because *jiaobi* appears in dictionaries, it will be excluded from analysis.

If the analysis focuses on one specific language aspect, and an example of one particular word for this analysis can be found in all kinds of dictionaries such as *The Standard Language Big Dictionary*, *The Chinese Dictionary*, *The Modern Chinese Dictionary* and *The Dialectal Dictionary*, the classification will be based on normal usage. For example, although the word *xiaode* 晓得 is included in all kinds of dictionaries at different time periods, the reality is that *xiaode* is not used by Beijing speakers, but by the speakers whose mother tongue is one of the southern dialects, such as the Wu 吴 and Sichuan 四川 dialects. The word *xiaode* will thus be classified as originating in the southern dialects.

Since the data are selected from the ten novels, it is crucial to follow this trend in order to detect one particular feature. When data selection was carried out there were two main stages: identifying data and re-evaluating them thoroughly. Examples for analysis must be typical and significant, containing important points. The presentation of *ouhua* examples, lexical items of the southern dialects and unusual vocabulary usage will be in Chinese characters. English translations will be provided reflecting the meaning in the context of the story. If the quotations are taken from linguists such as Wang Li and Li Jinxi for grammar explanation, no Chinese phonetics will be given.

5.4. Type one *ouhua* sentences (examples 605-620)

The first *ouhua* feature to be analysed is the use of the *de* structure as a modifier of a verbal phrase or a sentence. In modern Chinese, the *de* structure is usually used

⁷⁹ According to *Xiandai Hanyu Cidian* published in 1979, *sheruo* is a phrase of written language.

⁸⁰ This was used in *Niu* on page 575

for modifying nouns but not for verbal phrases, nor for sentences that are unlike English.

Ouhua sentence type one is the *de* sentence structure. Unlike the more common usage, this *de* structure is used to modify verbal phrases. Below are examples selected from the ten novels of Lao She.

[605] “……，叔父的爱我出于至诚，……” [“...; Uncle’s love for me is real because of his complete sincerity, ...”.] (*Zhao*, p. 378)

[606] 赵的入学是由家里整堆往外拿洋钱，[Zhao could go to university because he was supported financially by his family,] (p.205)

[607] ……，好象中国人的用毒药害人是千真万确，…… […; it seems that it is absolutely true that Chinese people do use poison to kill others, …]

(*Ma*, p. 418)

[608] ……，马威的“看姑娘”是逃不出伊太太的眼钱的。[…; (the fact that Ma Wei “watching girls” could not escape Mrs Evans’s ubiquitous eyes.] (p. 420)

[609] 父亲的没理由，讨厌一切“非广东人”，[Father’s being unreasonable, (he) dislikes all “non-Cantonese people”,] (*Xiao*, p. 13)

[610] ……，似乎忘了不满意他的过生日没通知他们了。[…; it seemed that everybody had forgotten their dissatisfaction because they had not been told about his birthday.] (p. 125)

[611] 猫人的敬畏外国人是天性中的一个特点。[Cat-people’s being in awe of foreigners is one of the characteristics of their nature.] (*Mao*, p. 169)

[612] 丁二爷的看孩子是专门挡路碍事添麻烦。[The way which Second Master Ding looked after the children was specially to block the path, be a hindrance and cause trouble.] (*Li*, p. 335)

[613] ……，前几天的要钱，剪发，[Asking for money a few days ago, cutting hair, …] (p. 393)

[614] ……，他的爱脱帽几乎是种毛病。[…; his love (of) taking off his hat is almost a bad habit.] (*Niu*, p. 523)

[615] ……；妇女和小孩儿们的注视他，使他不大自在了。[…; women and children gazed at him, and this made him embarrassed.] (*Luo*, p. 27)

[616] ……，祥子的一扭腰，一蹲腿，[…; (when) Xiangzi swerved, or bent his legs, …] (p. 13)

[617] 祁老人的喜欢李四爷，倒不是因为李四爷不是个无产无业的游民，[Old man Qi’s liking for Fourth Master Li Si, in fact, it was not because he was not a vagrant,] (*Si*, p. 15)

618 她觉得日本人的占据北平实在是为她打开一个天下。 [She believed that the Japanese occupation of Beiping opened a new world for her.] (p. 453)

619 “请你原谅我的发脾气，老二！……” [“Please forgive me for losing my temper, Lao Er (Old Second)! ...”] (p. 116)

620 我的啼哭，吵得她不能安眠。 [My crying noise made her sleepless.] (Zheng, p. 458)

The underlined phrases in the above example sentences are those that are believed not to convey meanings in a Chinese way. The literal translations of those phrases underlined are: Zhao's entering university, Chinese people's killing (of) people with poison, Ma Wei's watching girls, father's being unreasonable, his spending (of) his birthday (time), cat-people's respecting and fearing foreigners, Grandpa Ding Er's looking after children, the past few days' asking for money, his loving (of) taking off his hat, women's and children's glaring at him, Xiangzi's twisting his waist, old man Qi's liking Grandpa Li Si, the Japanese's occupying (of) Beiping, my losing my temper, and my crying. In the above examples, subject nouns or possessive pronouns with the word *de* are all used to modify verbs in what was considered to be the English language style “verb + ing” form, e.g. “It's no use his apologising” (Swan [1980] 1995: 279). However, in English, it is not always the case that nouns and apostrophe “s” or possessive pronouns are used before the “verb + ing” form. They are subject to certain rules, but Chinese native speakers may not know this clearly and may copy the pattern blindly. In modern Chinese, there is no need to use *de* in such sentences. This kind of sentence pattern was believed to be influenced by the English language because English possessive pronouns or possessive nouns can be followed by a gerund or present participle.

In English, a verb has several different forms and plays different roles in practical usage. The clarification of different forms means that an English verb can be a participle, which is a verbal adjective, qualifying nouns while retaining some properties of a verb such as past and present participles (Homby, Gatenby & Wakefield 1983: 768). The gerund is another form of English verb that when it is used as a noun, can be modified, e.g. your going there, Secretary Wang's coming, my interrupting you (Bo & Zhao 1991: 207-216).

Some modern Chinese verbs can also function as nouns but not all of them have two parts of speech, e.g. *ru* 入 (to enter). *Ru* is a verb and *ruxue* 入学 is a verbal phrase (Concise [1986] 1997: 375), *hai* 害 (to kill) (Xian 1979: 429) is a verb and *hairen* 害人 is a verbal phrase, *kan* 看 (first tone) *haizi* 孩子 (*Zhaokan haizi* 照看孩子) (Xian 1979: 1447; Concise [1980] 1986: 252) is a verbal phrase (to look after, to take care of), *you* 有 (Concise [1980] 1986: 534) (to have) or *meiyou* 没有 (negative for *you*) are also verbal phrases, *jingwei* 敬畏 (Xian 1979: p. 594) means: to respect and to fear, (*you jingzhong you haipa* 又敬重又害怕), *zhushi* 注视 (Concise [1986] 1997: 582) means: to glare. This is a verbal phrase, *tuo* 脱 (Concise [1986] 1997: 451) (to take sth. off) is a verb, *niu* 扭 (Concise [1986] 1997: 328) (to twist), *Niuyao* is a verbal phrase, *xihuan* 喜欢 (Concise [1986] 1997: 474) (to like) is a verbal phrase, *zhanju* 占据 (Concise [1986] 1997: 555) (to occupy) is a verbal phrase, and *tiku* 啼哭 (Concise [1986] 1997: 435 & Xian 1979: 1116) (to cry) is a verbal phrase. These verbs and verbal phrases cannot usually be modified by other adjective-modifications. In Chinese, we cannot say *wodetiku*, instead we should say: *wode tikude shengyin* 我的啼哭的声音 (the noise of my crying), because *shengyin* is a noun which can be modified by adjectives.

The above examples clearly show that in modern Chinese there are sentences of Lao She in an English style. Firstly, gerunds possess objects and secondly the gerund compound structure has determiners and possessives (Swan, 1995: 291 & Bo & Zhao, 1991: 210).

De (Xian 1979: 221) in modern Chinese is used to show the relationship between the modifier and the central word. There are six ways of using the *de* structure but none of them is the same as in the example sentences above. When Wang Li analysed one of the *ouhua* phenomena in modern Chinese, he pointed out that there were three ways of using *de* when translating from English to Chinese. He went into great detail to explain how modern Chinese was affected by following the English way of expression by using *de* (three types of characters) to match the English way (Wang 1985: 355-366). However, none of them include using the *de* structure to modify verbs. Using more modification is also *ouhua*. In the above sentences, if they were

not *ouhua*, the sentences for Lao She's writings should be: —— 赵入学，他家为他花了很多钱 (606)。—— 好象中国人用毒药害人是千真万确的 (607)。—— 马威看姑娘的行为是逃不出伊太太的眼线的 (608)。—— 父亲没有理由讨厌所有的广东人 (609)。—— 猫敬畏外国人是天性中的一个特点(611)。—— 丁二爷看孩子，就是专门挡路碍事添麻烦 (612)。—— 他爱脱帽，这几乎是种毛病 (614)。—— 妇女和小孩们注视他，使他不大自在了 (615)。—— 祥子一扭腰，一蹲腿 (616)，—— 祁老人喜欢李四爷，倒不是因为李四爷不是个无产无业的游民 (617)，—— 他觉得日本人占据北平，实在是为她打开（了）一个天下 (618)。—— 我啼哭的声音吵得她不能安眠 (620)。The *de* structure of modern Chinese is only used to modify nouns, not verbs or verbal phrases.

5.5. Type two *ouhua* sentences (examples 621-631)

The second type of *ouhua* sentences in an English style in Lao She's literary language is the type where the conjunction *he* 和 (and) is used to link two sentences. The differences between the usage of the modern Chinese conjunction *he* and the English conjunction "and" is that, in English, "and" can link words and sentences but *he* can only link nouns or pronouns. In the following sentences selected from Lao She's novels, the link word *he* is used to link sentences.

[621] “只有两件事求你们：到宿舍收拾我的东西送回家去，和帮助我的母亲——” [“There are two things which I beg you to do: go to the dormitory to pack my stuff and take it home, and help my mother-”] (*Zhao*, p. 368)

[622] ……，去读书，去做事；和把失恋的悲号止住，[..., go to study, go to work; and stop feeling sad because you have been disappointed in a love affair.] (*Ma*, p. 536)

[623] 除了他没死在战场上，和没给她留下几百万的财产，[Apart from the fact that he had not died on the battle-field, and he had not left her several million (pounds) worth of property.] (p. 407)

[624] ……，可是我不知道那里离河岸有几里，和在河的哪一边上。[..., but I did not know how many miles it was between the bank of the river and there, or on which side of the river it was.] (*Mao*, p. 179)

[625] ……，可是能用常识杀死浪漫，和把几条被浪漫毒火烧着的生命救回。[..., but (we) can use common knowledge to kill romance, and to save lives which are being burned by the poisonous fire of

romance.] (*Li*, p. 358)

[626] 为保护自家的面包而饿杀别人，和为争面包而战争，都是必要的。[Killing other people by starving them to death in order to protect our own family's bread, and going to war to fight for bread are both necessary.] (p. 328)

[627] 这不仅是解决了小小的问题，和保全住了鼻子，而是生命哲学的基本招数。[This not only solved the small problem and saved (my) nose, it was also the basic strategy of philosophy for life.] (*Niu*, p. 555)

[628] “……。我本不是好管闲事的人，可是失眠的人的脑子特别精细，我不由的想看清他到底是谁，和在树底下干什么”。[“..., I am not the sort of person who is interested in other people's business, but because the brains of the people who have lost sleep are especially meticulous, I couldn't help wanting to see clearly who on earth he was, and what he was doing under the tree.”] (*Si*, p. 106)

[629] ……，正如同在瑞蚨祥绸缎庄买东西，和在小饭馆里吃饭，…… [..., it is just like buying things in Ruifuxiang Silk Shop and eating in a small restaurant, ...] (p. 539)

[630] ……，说说猪肉怎样不好买，和青菜怎样天天涨价儿。 [..., talk about how hard it is to buy pork and how vegetable prices go up everyday.] (p. 498)

[631] 他似乎记得，又似乎不大记得，他的祖辈有什么好处，有什么缺点，和怎么拾来那些元宝。 [He seems to have remembered, but also not to have remembered his ancestor's strengths and weaknesses, and how they accumulated those shoe-shaped silver ingots.] (*Zheng*, p. 519)

The Chinese conjunction *he* in the above sentences is used to link two sentences, which is not the Chinese way to join two sentences. In modern Chinese, in many instances there is no need to use conjunctions, particularly when there are two or more simple sentences, but in English a conjunction must be used (Bo & Zhao 1991: 259).

It is very interesting to discover that the way Lao She used the conjunction *he* is very similar to the inter-language (Selinker 1972: 209-231 & Davies 1984) used by English native speakers who learn Chinese. It is unusual for a Chinese native speaker to use such a method to convey meaning. Lao She produced his first three novels when he was teaching modern Chinese in London. As an inexperienced writer, his story writing was greatly influenced by Western writers, and it is possible that his way of using the Chinese language was also influenced by English native speakers.

Lao She treated *he* as the English conjunction “and”, as the above examples illustrate.

Using *he* in such a way is exactly how an English speaker who lacks competence in the Chinese language would speak. It must be pointed out that such sentences were in an inter-language. We cannot say for sure whether this is the result of Lao She intentionally adapting a foreign language into the Chinese language, or whether Lao She’s mother tongue was naturally affected by the English language environment without his being aware of it. It is also interesting to note that this type of sentence continued to appear in those of his novels written after he had returned to China, especially twelve years after he had returned.

5.6. Type three *ouhua* sentences (examples 632-656)

The third type *ouhua* sentence has the structure of a complex sentence, i.e. the position and the order of the subordinate clause and the subject sentence. In English, when using the “although” sentence, the subject sentence can be placed either as the first sentence or as the second. For example: (1) Although it was so cold, he still went out without an overcoat. (虽然天气很冷, [可是]他未穿大衣就出去了。). (2) He passed the examination although he had been prevented from studying by illness. (他考试及格了, 虽然他曾因病无法读书。)(Hornby, Gatenby & Wakefield [1970] 1983: 1149). In modern Chinese, usually the subject sentence is placed after the clause. Therefore, if the subject sentence is at the beginning of the complex sentence, it is considered to be in the English style. Here are some examples of Lao She’s writings.

[632] ……，还没有人敢断定是否实现，虽然他生在人人是“预言家”的中国。 [... there is still no one who dares to conclude whether or not it could be realised, although he was born in China where everybody is a “prophet”.] (Zhang, p. 3)

[633] “……。——二百整！铺子决不会比去年赚的少，虽然还没结账！……” [“... - Two hundred *yuan* exactly! (We) definitely have not earned less than last year in our shop, although (we) have not settled accounts yet! ...”] (p. 23)

[634] “我明白女子的心理，比男子的还清楚，虽然我是男子。” [“I understand women’s psychology

better than men's, although I am a man." (p. 138)

635，谁也不甘心吃公寓的包饭；虽然饭费与房租是同时交柜的。 [..., nobody is reconciled to having arranged meals in the residential hall, although food expenses and accommodation fees have to be paid at the same time.] (*Zhao*, p. 197)

636 那好似是他的责任。虽然他自觉的是那么丑的一朵小野菊！ [That seems his responsibility, although he feels as if he is such an ugly little wild chrysanthemum!] (p. 218)

637 两个人并肩而行，莫大为武端的洋服展览，不便十分拒绝，虽然他真怕吃洋饭。 [Both of them walked shoulder to shoulder. Mo Danian felt it difficult to refuse Wu Duan because he was showing off his foreign clothes, although he was really afraid of eating foreign food.] (p. 234)

638 拿破仑听见这个笑声，偷偷跑来，把亚力山大的大皮鞋闻了个透，始终没敢咬他的脚后跟——虽然知道这对肥脚满有尝尝的价值。 [Napoleon heard this laughing, then he sneaked his way over here and smelled Alexander's leather shoes thoroughly, but all the time he did not dare to bite his heels, although he knew that it was well worth tasting this pair of fat feet.] (*Ma*, p. 487)

639 猫人大概没修过一回路，虽然他们有那么久远的历史。 [Cat-people have probably never repaired even one road, although they have such a long history.] (*Mao*, p. 198)

640 大蝎没在家，虽然我是按着约定的时间来到的。 [Big Xie was not at home, although I came for the appointment on time.] (p. 262)

641 我也跟着跑，虽然我明知道回到家中也还是淋着，屋子并没有顶。 [I also followed them when they run, although I understood that I would still be in the rain after getting home because there was no roof on the house.] (p. 213)

642 希望母亲也来看看菱的新衣裳，虽然新衣裳还八字没有一撇。 [Hopefully Mum also could come to look at Ling's new clothes, although the new clothes had not even been started to be made yet.] (*Li*, p. 352)

643，话总是横着出来，虽然没意思吵嘴。 [..., words always came out in an offensive way, although (he) did not mean to have a row.] (p. 386)

644 马少奶奶有些合于他的条件，虽然不完全相合； [Young Mrs Ma was fine for some of his requirement, although she did not meet them all completely.] (p. 481)

645 第二天，老李决定上衙门，虽然还病病歪歪。 [On the second day, Lao Li decided to go to the office, although he was still ill.] (p. 418)

646 他愿故意讨厌，虽然他可以满不讨厌。 [He deliberately chose to be disagreeable, although he

could behave well.] (*Niu*, p. 570)

[647] 牛老者不大赞成请先生, 虽然没有不尊重太太的主张的意思。 [Old man Niu did not very much approve of finding a teacher, although he did not mean to disrespect his wife's view.] (p. 572)

[648] …… , 所以也就不大在意, 虽然学生和同事的都告诉他小心一些。 [... , therefore (he) did not care too much, although his students and colleagues all told him to be careful.] (*Luo*, p. 107)

[649] 仿佛一过了二十七, 他就有了解决一切的办法, 虽然明知道这是欺骗自己。 [It seemed that once it passed the 27th, he would have a solution for the problems, although he knew that he was cheating himself.] (p. 84)

[650] 瑞宣没法不准自家人进来, 虽然她的忽然想起大嫂使他真想狠狠的捶她几捶。 [There was no way that Ruixuan could not allow the member of his own family come in, although he really wanted to punch her hard with his fists when she suddenly mentioned her sister-in-law.] (*Si*, p. 497)

[651] 同时, 老重复这两个字也显着自己很坚决, 像个军人的样子, 虽然他不晓得为什么要坚决。 [At the same time, to keep repeating these two words can also show that he is very firm, like a soldier, although he did not know why he wanted to be firm.] (p. 546)

[652] 他同情她, 所以不能和她吵嘴, 虽然她的话不大好听。 [He sympathised with her, so he could not quarrel with her, although what she had said did not sound nice.] (p. 154)

[653] 有时候还自称霜清老人, 虽然他刚过二十岁。 [... , sometimes he called himself an old man with frost-white coloured hair, although he was just over twenty years old.] (*Zheng*, p. 518)

The above sentences are Chinese sentences in an English style. Inverted clauses are those complex sentences in which subject sentences come before the clauses. Lao She's way of using them is quite similar to English sentence structure. In English, an "although" clause can be put in the second part of the sentence to give extra information, e.g. I do not have time to play table tennis, although I love it. The usual way in Chinese is: Although I love to play table tennis, I do not have time to do it. The inverted clause became fashionable during the first ten years of the reformation of modern Chinese. Lao She, in his article "Reading and Writing (Du yu Xie) 读与写", said that after the First World War and before the Second World War, modern Chinese writers began to use relative clauses and adverbial clauses. They also constructed sentences according to European language grammar. They did so in the hope of writing Chinese more smoothly (Lao, [1982] 1997: 101). Lao She himself

used quite a variety of sentence patterns in an English style. The above examples are the evidence. The examples have also shown that Lao She used them in all of his novels.

It seems that Lao She was sometimes quite keen on using this pattern, but it does not mean that he used it all the time. In the 1930s and the 1960s, Lao She used both. From the books *Mao* to *Zheng*, subordinate clauses arranged at the beginning of the sentence can be found. For example:

[654] ……，虽是闪开了路，可依旧笑嘻嘻的，[…，although he got out of the way, he was still smiling,] (*Mao*, p. 197)

[655] ……，虽然只是块个人的图章，可是看着颇近乎衙门里的印。[…，although it was only a personal seal, it looked very much like the official stamp of the local government.] (*Niu*, p. 552)

[656] 虽然我们的赊账范围并不很大，可是这已足逐渐形成寅吃卯粮的传统。[Although the range of our liabilities was not very great, it was already (bad) enough to become a habit, which like eating April's grain in March.] (*Zheng*, p. 476)

In China, many types of sentences were considered to be European style according to Wang Li, but from my experience most of them have now become part of Chinese grammar. As mentioned in previous chapters, language develops rapidly. Some types of sentences may not have been accepted at one time, but they may be accepted at another. Chinese language with very clear *ouhua* characteristics can be found only in intellectual society, which makes up only a small proportion of the total population. The fact that one type of sentence structure was a popular style in Chinese writing during the early stage of modern Chinese development does not mean that this is necessarily so in every period.

It is unavoidable that some writers who have been outside China, or who know a foreign language, mix their target language and Chinese when they write. Lao She's adoption of various foreign language structures in his writing reflected this reality.

In English, a compound sentence with the conjunction “although” is unlike Chinese which has two conjunctions: *suiran...keshi/danshi/que*. Because there is only one conjunction in English, the order of the subject or main clause and the subordinate clause can be flexible. For example: (1) Although the government

refuses to admit it, its economic policy is in ruins. (2) I'd quite like to go out, although it is a bit late (Swan [1980] 1995: 47). The subordinate clause in example (1) is placed before the subject clause, whilst the subordinate clause in sentence (2) is placed after the subject clause.

In Chinese, "the order of the clauses normally goes with the subordinate clause preceding the main clause" (Li & Cheng [1988] 1994: 659). For example: 他虽然早知道秀才盘辫的大新闻, 但总没有想到自己可以照样做。 [Although he learned the news that scholars coiled up the plaits on their heads a long time ago, he never thought that he could do the same himself.]⁸¹ In the book entitled *Modern Chinese*, it is stated that according to the relationship between sentences, we can divide a compound sentence into two types: *lianhe* 联合 (joining) compound sentence and *pianzheng* 偏正 (modifying) compound sentences or "Subordinate Complex Sentences". A *Pianzheng* compound sentence consists of a subordinate clause and a subject clause. The subject clause is the clause which carries the main meaning. A subordinate clause is the clause which limits or expands the subject clause. Usually, the order is that the subordinate clause precedes the subject clause and the conjunctions are used to link the two clauses, e.g. *yinwen...suoyi* 因为……所以 [because...(therefore)], *suiran...danshi...* 虽然……但是 [although...(but)] etc. (Hu 2001: 358). "Complex sentences formed by clauses of subordinate relations are called subordinate complex sentences. In a subordinate complex sentence, the clauses are not equally important in terms of meaning - the main clause carries the main idea while the subordinate clause only helps to make the sentence" (Li & Cheng [1988] 1994: 665).

Wang Li pointed out that *keshi*, *dan* and *danshi* all convey the opposite meanings to the subordinate sentences. Wang Li also explained this by using an example: "……虽然很灰心, 但还是继续着写。" [...although (I) am very disappointed, (I) still continue to write.] Wang Li pointed out that *suiran* and *dan*, *danshi* or *keshi* co-ordinate with each other (Wang 1985: 377). When Lü Shuxiang analysed the

⁸¹ This sentence was originally taken from "AQ Zhengzhuan" by Lu Xun.

classical and modern Chinese *rongrenju* 容忍句 (tolerant sentence), he said: "...a *rongren* sentence is placed first according to conventional Chinese. However, recently (We) have been influenced by Western grammar, so there are cases where the subordinate clause is placed after the subject sentence. Lü Shuxiang gave an example: 今晚却很好, 虽然月光也还是淡淡的。[Tonight (the weather) is very nice, although the moonlight is still not bright.] (Lü 1989: 99).

Generally speaking, correlatives are necessary in a subordinate complex sentence. The positions of correlatives in a subordinate complex sentence should be the conjunctions which are often used in the first clause, including *suiran*. Conjunctions, including *danshi* and other correlative adverbs, are used in the second clause. The conjunctions *suiran* and *danshi* are often used in combination to indicate the admission of a certain fact, then turning into the main idea. For example: 虽然他们进行了几次试验, 但是都没有成功。[Although they carried out the experiment several times, none of them was successful]. The turning conjunctions *keshi*, *buguo* 不过 (however) or the correlative can also be used in the main clause. For example: (1) 虽然那两个国家之间的战争已经结束了, 可是战争留下的问题还没有完全解决。[Although the war between the two countries has ended, the problems which were caused by it have not been solved.] (2) 虽然世界人民都喜欢和平, 可是战争还经常发生。[Although the people of the world all love peace, there are often wars]. Usually *suiran* occurs in the subordinate clause, *danshi* in the main clause. *Suiran* and *danshi* are generally used in pairs (Li & Cheng [1988] 1994: 664-665).

With regard to this issue, Li Jinxi pointed out that the subordinate and the main clauses are opposed to each other, but the speaker also accepts the existence of the tolerant subordinate clause, such as making a concession when talking. Therefore, this subordinate clause is called a *rangbu* 让步 (giving in/concession) clause which is also called a tolerant clause. *Guoyu* often places the "giving in" clause at the beginning, because the following clause is the *zhuanzhe* 转折 (turning /transition) clause. The new way, on the other hand, is to put the "giving in" clause after the main clause (Li [1924] 1954: 298). Li Jinxi also provided examples: (1) "虽然"[这事不容

易], 我们“还”得做去。[“Although” (this is not easy), we “still” have to do it.] (2) “尽管”[他不来], 你“也”是要去的。[“Although” (he is not coming), you “still” need to go] (Li [1924] 1954: 298-299).

I believe that Lao She arranged the “although” clause after the subject clause as in the English because the Chinese main clause could stand without using *danshi/keshi/que*.

I also believe that due to the new way of using *suiran* by canonised writers, by which I mean to the *ouhua* style, gradually this way of using *suiran*, began to be accepted by the Chinese. For example: in *A Practical Chinese Grammar for Foreigners*, on page 666 and page 667, it is mentioned that in the case of the main clause preceding the subordinate, one can only use the conjunction *suiran* in the subordinate clause; *danshi* can never be used at the same time in the main clause, e.g. 他把仅有的一点食物送给了别人, 虽然他两天两夜没吃东西。[He has given all the food he has to other people, although he has not eaten for two days.] However, the *suiran* ... *keshi/danshi* sentence as a fixed pattern is used by the majority of Chinese people and it is considered to be a conventional expression.

5.7. Type four *ouhua* sentences (examples 657-670)

The following example sentences illustrate the reverse order of complex sentences with conditional subordinate clauses and the clauses beginning with *chule* 除了 (apart from) and *jishi* 即使 (even though). In general, the sentence order in this type of complex sentence is that the main subject clause is placed after the subordinate clause.

[657] “……! 我死, 假如你不答应我!” [“...! I will die, if you do not promise me!”] (Zhang, p. 80)

[658] 他笑着答应给她安一个金牙, 假如来年财神保佑铺子多赚些钱。 [He promised her, with a smile on his face, to fix a golden tooth for her, if next year the god of wealth could bless and protect him to earn more money in the shop.] (p. 124)

[659] ……也觉得对他不十分恭敬似的, 如果人们叫他“王德”。 [... (he) also felt that people were not very respectful to him, if other people called him “Wang De”.] (p. 119)

660 “你什么也不知道，老莫！除了吃你的红烧鱼头！” [“You know nothing, Old Mo! Apart from eating your red-cooked fish head!”] (*Zhao*, p. 231)

661 “你的戏一点挑剔没有，除了短盏电灯！……！” [“There was no fault to find with the opera you played in, except one electric light was missing! ...!”] (p. 313)

662 “……。钱不是坏东西，假如人们把钱用到高尚的事业上去。……” [“..., Money is not a bad thing, if people use it for noble works.].” (*Ma*, p. 606)

663 “……。我们当时就可以叫他们看得重，假如今天我们把英国，德国，或是法国给打败！……” [“... We could make them treat us as important at that time, if today we could defeat Britain, Germany or France! ...”] (p. 517)

664 ……，现在的人们正在为历史的罪过受惩罚，假如这不是个过于空洞与玄幻的想法。[..., the Cat-people nowadays are being punished for the sins of their history, if this is not an overly abstract and mysterious point of view.] (*Mao*, p. 255)

665 张大哥在什么机关都有熟人，除了在这个神秘得像地府的地方。[Big Brother Zhang has many acquaintances in every other working place, apart from this place which is as mysterious as hell.] (*Li*, p. 427)

666 先生不愿意孩子们大声的笑，除非在操场上。 [Teachers do not like children laughing loudly, apart from laughing in the playground.] (*Niu*, p. 595)

667 大人见了叫化子就说：“去！没有！”即使袋中带着许多钱。 [As soon as adults saw beggars, they would say: “Go away, I do not have anything!” even though there was a lot of money in their pockets.] (p. 627-628)

668 ……，仿佛他要试验试验有没有勇气回到厂中来，假若虎妞能跟老头子说好了的话；……[..., as if he wanted to test whether or not he had the courage to come back to the (*Renhe*) *Chang*, if Huniu had made a deal with the old man; ...] (*Luo*, p. 146)

669 ……，他觉得英国法国都可爱，假若英国法国能给他个官职。 [..., he felt that both Britain and France were lovely, as long as both of the countries provided him with an official position.] (*Si*, p. 51)

670 ……；多咱洋教不灵了，他会退出来，改信白莲教，假若白莲教能够给他两顿饭吃。 [...; whenever the church did not work for him any more, he would leave it, and switch to the White Lotus Sect, if the the White Lotus Sect could provide him with meals.] (*Zheng*, p. 538)

In the above sentences, all the sub-clauses should normally precede the main

clauses. When Li Jinxi showed how modern Chinese grammar works in complex sentences involving conditionals etc., he pointed out that originally suppositional reason and result, subjunctive condition or imagined predictive words or even romantic hypothesis could all be expressed by using the subjunctive mood, which becomes a clause. In *Guoyu*, there are different sentence structures: the conventional way in which the subordinate clause precedes the subject clause; the use of the European style: the subordinate clause being arranged after the main clause. Li used some examples to explain his points. (1) 三角形的两角“若”相等, “那么”它的对边也相等。[(If) the two corners of the triangle are equal, (then) the two sides will be equal, too.] (2) (他“若”不睬我时), 此事便休了。[(If) he does not talk to me, there is no hope for this matter.] (水[浒] Water Margin) (3) “假如” 我们人类能生出翅膀来, “那么” 也就可以在空气中高飞了。[(If) we human beings can grow wings, (then) we can all fly in the air] (Li 1954: 292-293).

5.8. Type five *ouhua* sentences (examples 671-681)

In addition to the above four types *ouhua* phenomena, there is another phenomenon: extending sentences. Wang Li said: “Western language sentences are basically longer than Chinese sentences. If Chinese people use the same way of thinking as Westerners, it is natural that they have to use long sentences. When they translate Western articles, they use many long sentences without realising it. Therefore, long sentences are also a kind of phenomenon of the *ouhua* article” (Wang 1985: 346-347). Referring to the so-called sentence extension, Wang Li said that it did not mean that every *ouhua* sentence was longer than a non-*ouhua* sentence, but most were. The reason why the sentences were long was because there were modifications, and extensive modifications were one of the characteristics of *ouhua* (Wang 1985: 352). Lao She used many long sentences in his fictional works, particularly in *Si*. Here are some examples from some of Lao She’s novels.

[671] 有时候他挂上三尺来长的, 吃饭现往下摘, 吐唾沫现往起撩的黑胡子, …… [Sometimes he wore a three-inch long black beard which had to be taken off extemporaneously when he ate meals, and which also had to be lifted up extemporaneously when spitting, ...] (Zhao, p. 310)

672 因为是疑案,所以人们各尽想象的所能猜测与拟构其中的故典。[Because it was a suspicious case, therefore people used their imagination trying to work out the story.] (*Li*, p. 499)

673 他心中很明白,有日本人占据着北平,他实在不应该盼望过生日与过节能和往年一样的热闹。[He understood very well that under the Japanese occupation of Beiping, he really should not expect to celebrate his birthdays and festivals as happily and livelily (bustling with noise and excitement) as in previous years.] (*Si*, p. 129)

674 “……。强迫谁打牌,正和揪着人家耳朵灌酒一样的不合理。……” [“.... Forcing anyone to play cards is just as unreasonable as making others drink by pulling their ears....”] (p. 159)

675 在门洞中,她找到了自己的声音,一种失掉了言语的音乐的哑涩的声音: [In the doorway, she recognised her own voice, a kind of voice which had lost its spoken, musical and husky voice:] (p. 134)

676 他几乎要承认钱少爷的摔死一车日本兵,和孙子瑞全的逃走,都是合理的举动了。[He nearly admitted that Young Master Qian's plunging the whole truck of Japanese soldiers to death, and Grandson Ruiquan's running away were both reasonable acts.] (p. 134)

677 他不愿意承认作错了事,而以为大家对他的不敬纯粹出于他的势力不足以威镇一方的。[He was not willing to admit that he had done something wrong, but he thought that everybody disrespected him purely because his power was insufficient to suppress the area.] (p. 454)

678 “……,她必定能够大捷,而赢了钱买点能给自己再增加些脂肪的吃食, [..., she would definitely win, and after winning some money she would be able to buy herself some food which would enable her to build up some more fat,] (p. 173)

679 “……,可是在十八岁上他们俩有了个须由他们自己从一棵葱买到一张桌子的小家庭。 [..., but at the age of eighteen, the two of them started a family for which they had to buy everything from spring onions to a table by themselves.] (p. 255)

680 他只感到快活,温暖,与任何别人所不能给他的一种生命的波荡。[He only felt happy and warm, as well as surges of life which no other person could offer him.] (p. 47)

681 “……,而把毕生的精力都花费在如何使小罐小铲、咳嗽与发笑都含有高度的艺术性,从而随时沉醉在小刺激与小趣味里。 [..., but (he) used his energy throughout his life in making little feeding vessels and shovels, as well as his coughing and laughter, containing sublime artistry; thus he could be intoxicated with stimulations and interests at any time.] (*Zheng*, p. 465)

Each of the above sentences has several modifications which made the sentences

longer than usual. For example: example 676 could be: 钱少爷摔死一车日本兵; 孙子瑞全逃走, 他几乎要承认这些举动都是合理的了。A further example is example 680 which could be: 他只感到快活, 温暖与波荡; 这种波荡是任何人都不能给的。

5.9. Type six and type seven *ouhua* sentences (examples 682-717)

Wang Li pointed out that, generally speaking, in an article in an *ouhua* style, a number of conjunctions such as *he*, *erqie* 而且, *huo* 或, *yin* 因, *zong* 总 and *ruo* 若 etc. are normally used much more than in non-*ouhua* articles. I totally agree with Wang Li. Usually in Chinese, either in the spoken or the written language, the link word *he* is not necessarily used in communication, especially in speaking. In contrast, in English two nouns or verbal phrases must be linked by the link word as a tool to link them together. For example, in the sentence: Father and son are both interested in physics, the link word “and” must not be omitted. Whilst in Chinese, it is possible to say: 父亲、儿子都对物理有兴趣。

It has been discovered that the frequency of conjunctions used by Lao She in his writings is extremely high. If we use the link word *yu* as an example, we can see that Lao She used them so often that almost every second phrase is linked by the conjunction *yu*, which is a written form of *he*. Below are example sentences selected from Lao She's novels.

[682] ……，可是为了解老张的行为与思想，倒有说明的必要。[...，but in order to understand Old Zhang's thought and behaviour, it is in fact necessary to clarify it.] (Zhang, p. 3)

[683] “……！我现在可明白你与李应的话了！……” [“...! Now I understand what you and Li Ying have said! ...”] (p. 102)

[684] 每个人有他自己异于别人的生趣与事业，[Everyone has got their own joy of life and career which are different from other people's,] (p. 125)

[685] “……！我黑色与白色的眼珠已一齐没有抵抗上层与下层的眼皮包围之力了！” [“...! My black and white eyeballs do not have the strength to resist the encirclement force produced by my upper and lower eyelids!”] (Zhao, p. 208)

[686] ……，一切科学与哲学的。[...，of all that science and philosophy.] (p. 265)

- 687 他抱着到财神庙烧头一股高香的勇气与虔诚, [He was filled with encouragement and the piety of going to the temple of the god of fortune to burn the first high-level incense,] (p. 277)
- 688 ……; 校长便把南星的学费分给先生与听差。 [...; the headmaster then divided Nanxing's tuition fees and gave them to the teachers and servants at the school.] (*Xiao*, p. 38)
- 689 ……; 上学与不上学是一样的, [...;going or not going to school are the same,] (*Mao*, p. 235)
- 690 ……而没有建设的知识与热诚, [...but (they) have no knowledge and enthusiasm about constructions,] (p. 284)
- 691 只有两条出路: 作官与当教员。 [There are only two ways out: to become an official or a teacher.] (p. 235)
- 692 ……，在他们面前我觉得到人生的脆弱与无能。 [...; in front of them, I have realised the fragility and helplessness of life.] (p. 292)
- 693 ……，他只剩下没见所长与小赵。 [..., the people who have not been visited by him are the bureau chief and Yong Zhao.] (*Li*, p. 428)
- 694 ……; 一点没有上这里来的必要与预计, [...; there was no need or plan to come here at all,] (p. 327)
- 695 神与太太都当敷衍, [The god and (his) wife both have to be “pleased”,] (p. 414)
- 696 ……，英雄与丁二联不到一处。 [..., the hero and Second (Master) Ding could not be connected.] (p.478)
- 697 ……，而且老带出商人的客气与礼让: [..., and he always shows courteousness and comity as a businessman:] (*Niu*, p. 559)
- 698 太太有点怀疑王宝斋的学问与经验。 [(His) wife was slightly suspicious of Wang Baozhai's knowledge and experience.] (p. 573)
- 699 重要的账簿与东西，在事前已拿了出来， [The important account books and items have been brought out beforehand.] (p. 656)
- 700 不过年纪与地位使他们有点小冲突: [However (the difference between) their ages and status caused some conflicts between them:] (*Luo*, p. 106)
- 701 爱与不爱，穷人得在金钱上决定， [To love or not to love, poor people have to make decisions on the basis of money,] (p. 181)
- 702 ……，看见空中的火花与黑暗， [..., (he) saw sparks and darkness in the sky,] (p. 95)
- 703 ……，只有饿着肚子的小鸟，与走投无路的人， [..., there are only hungry little birds and

people who have nowhere to go.] (p. 102)

704 为是省得费话与吵嘴。 [..., for the sake of not wasting breath and quarrelling.] (p. 137)

705 有许多的爱国心与傲气, [..., there are very strong feelings of loving the country and being proud,] (Si, p. 365)

706 老人与天佑太太可是都很喜欢。 [The old man and Tianyou's wife were in fact very happy.] (p. 357)

707 战争与灾难都产生暗娼。 [Wars and disasters were the reasons for the existence of prostitutes.] (p. 377)

708, 表示对她的忠诚与合作。 [..., to show his loyalty to her and express his willingness to co-operate with her.] (p. 454)

709, 顷刻之间包子与烧饼踪影全无。 [..., within no time, the steamed dumplings and pancakes all disappeared without any trace.] (Zheng, p. 497)

710, 牧师的头与口一齐出了声, [..., the priest's head and mouth made noises at the same time.] (p. 571)

711, 轮到二哥与小六儿吃饭。 [..., it was the turn of the second brother and Little Liur to have meals.] (p. 497)

712, 不同的规矩与习惯使彼此互相歧视。 [..., different customs and habits caused discrimination against each other.] (p. 523)

713, 还戴着绣花的荷包与搭裢, [..., (they) were also carrying embroidered small bags and long bags over their shoulders.] (p. 576)

Regardless of the part of speech or whether it is a written or spoken word, all the sentences above contain the link word *yu*, which is used to link the two nouns or noun phrases. The point here is not focusing on the word *yu* as a written word, but as a link word that joins two nouns or pronouns. If there were only a few sentences like this, it would not be classified as one of Lao She's characteristics. However, because of the extensive usage of this feature, it has to be dealt with seriously.

The linked phrases underlined are used as subjects, modifiers and objects in the sentences. What must be stressed here is that it shows another *ouhua* phenomenon as used by Lao She but it is not his written language style, although *yu* is a functional word in the written language.

Over time, many more language phenomena have been accepted and become parts of modern Chinese. Many phenomena that did not exist or were not used very often have become common and standardised, e.g. *huozhe* 或者, which previously indicated parallel relations but which now has been extended to mean a choice word like the English word “or” in choice-type questions.

Wang Li said that by “modern” we do not just mean the last ten or twenty years. *Honglou Meng* was written over two hundred years ago, but we still consider the grammar in *Honglou Meng* to be modern grammar, because the grammar then was almost the same as now. Conversely, *ouhua* grammar could not be completely accepted as modern Chinese grammar, because it was only found in scholars’ writings, and it had not come into use in the spoken language. Even when it was adopted into the spoken language, it was limited to a small intellectual elite. From this point of view, *ouhua* sentences only became a kind of special style in modern times (Wang 1985: 4).

It is interesting to discover that in addition to the above examples of six types *ouhua* sentence; there is another type of sentence from Lao She which is directly translated from English to Chinese. Here are some examples:

714 ……，他没有忘她，[…，he did not forget her，…] (Zhang, p. 186)

715 笑完一阵，老夫妻领着三个青年开始享受他们的晚饭。 [They laughed for a while, then the old couple ushered the three young people, starting to enjoy their supper.] (p. 59)

716 “……。他说救世军很收纳不少青年，……” [“… He said that the Salvation Army very much accepted young people. …”] (p. 60)

717 “人类是逃不出天然律的，……” [“Human beings could not run away from the law of human nature,] (Ma, p. 576)

In example 714, the verbal phrase (*ta meiyou*) *wang ta* should be (*ta meiyou*) *ba ta wangle* (他没有) 把她忘了; (*ta meiyou*) *wangle ta* (他没有) 忘了她 or (*ta meiyou*) *wangjita* (他没有) 忘记她. Lao She’s expression clearly follows an English expression, i.e. “forget somebody or something”. After the verb “forget”, a pronoun, a noun or a noun phrase can directly follow this verb, which is different from Chinese usage when using a sentence, i.e. *ba* something or somebody *wangle*, and

wang should precede a complement or a particle. In Chinese, *wangle* or *wangji* can be followed by a pronoun or a noun but *wang* cannot.

In example 715, the phrase *xiangshou tamende wanfan* again was not the usual way of expressing something in Chinese. First of all, *xiangshou* in Chinese could be either a noun or a verb, e.g. *xiangshou gongfei yiliao* 享受公费医疗 (enjoy free medical services), *xiangshou youhou daiyu* 享受优厚待遇 (enjoy excellent pay and fringe benefits) as verbs, and *tantu xiangshou* 贪图享受 (seek ease and comfort) as a noun phrase. As a verb, it should be followed by an object with an important meaning, as the examples *gongfei yiliao* and *youhou daiyu* show, but should not be used in the case of an insignificant thing like “a meal”. For example, “enjoy (your) meal” is a common English expression, but Chinese people do not usually say *xiangshou nide wanfan*. Instead, they often say: “*Zhuni haoweikou* 祝你好胃口” (Have a good appetite) or “*Manmanr chi* 慢慢儿吃” (Eat slowly).

Tianranlü in example 717 is also a direct translation of an English phrase “natural law” or “the law of nature” into Chinese. The proper phrase for it in Chinese is *ziran guilü* 自然规律 (law of nature). These sentences show that Lao She’s *ouhua* includes Chinese expressions that come directly from English translation.

5.10. Usage of words from the southern dialects (examples 718-746)

Within the process of modern Chinese language development, the literary language, particularly that of well-known Chinese writers, has played a very important part in establishing standard modern Chinese. However, this does not mean that every single sentence that good writers have produced has become standard. In any of the writers’ works, various non-standard language phenomena, including the use of dialectal words, may appear.

Previous studies by other scholars have indicated that Lao She’s literary language is pure Beijing dialect. This follows from the fact that Lao She is a Beijing native speaker, but it would be very interesting to find out if Lao She had any other Chinese dialectal influence in his writings.

During this investigation, two lexical items that are originally from the southern

dialects have been found in the novels written by Lao She. The two lexical items are *xiaode/ buxiaode* 晓得/不晓得 and *jingji* 静寂. *Xiaode* or *buxiaode* (to know or do not know) are from the southern dialects (Xu & Gongtian 1999: Vol. 5.; p. 4812). When Xing Gongwan 邢公崤 explained what dialectal words are, the word *xiaode* was categorised as a word from the southern parts of China (Xing 2002: 172). Lao She used these southern dialect words very frequently in his works. Here are some examples.

[718] ……，不远万里而传到只信魔鬼不晓得天国的中华。 [...., going to the trouble of travelling a long distance, to be passed on to China where the people only believed in monsters but did not know heaven.] (Zhang, p. 4)

[719] “搬到那里去？” “不晓得！” [“Where are you moving to?” “No idea!”.] (p. 161)

[720] 因为那个圣人能文武兼全，阴阳都晓得呢？ [Because which sage was equally good in both civilian and military affairs and knew Yin and Yang?] (p. 6)

[721] 多么难看夏日午时的静寂！ [How quiet the ugly summer noon is!] (p. 35)

[722] “八爷，你要晓得，这是文明事，……！” [“Eighth Master, you must know that this is a matter of civilisation, ...!”] (p. 157)

[723] 王德不晓得一块多钱的饭怎样吃法， [Wang De did not know how to have a meal which was worth more than one yuan,] (p. 137)

[724] 李顺晓得赵子曰的威风， [Li Shun knew Zhao Ziyue's power and prestige,] (Zhao, p. 332)

[725] “……。姐姐你晓得，……” [“.... Sister, you know, ...”] (Ma, p. 567)

[726] 母亲不知道，父亲也就无从晓得。 [(If) Mum did not know, there was no way that Dad could know.] (Xiao, p. 5)

[727] ……，比完全没有声儿还要静寂。 [...., it is much quieter than when there is no other sound at all.] (p. 20)

[728] ……，不晓得她怎么会叫眼泪往上流。 [...., do not know how she made tears flow upwards.] (p. 47)

[729] “你要晓得，我现在可是作了王。……！” [“You must know that I have actually become a King. ...!”] (p. 105)

[730] 他似乎晓得无法逃脱， [It seemed that he knew there was no way that he could escape,] (Mao, p. 164)

- [731] 街门开了。 静寂。 [The gate of the courtyard was opened. Quiet.] (Li, p. 409)
- [732] 老李晓得她背后有联盟, [Lao Li knew that there was a coalition behind her,] (p. 393)
- [733] 为什么被捕? 不晓得。 [Why was (he) arrested? Don't know.] (p. 492)
- [734] 他晓得他是英雄, [He knew that he was a hero,] (Niu, p. 530)
- [735] ……，他们不晓得有阳历。 [..., they did not know that there was a solar calendar.] (p. 657)
- [736] ……，晓得非打开小卷不能看清里边的一切。 [..., (she) knew that the folded quilt must be opened first so that they could see clearly what was inside.] (p. 517)
- [737] 对待骆驼的方法，他不大晓得， [How to treat camels, he did not know that well,] (Luo, p. 21)
- [738] 祥子晓得这辆车的历史， [Xiangzi knew the history of this rickshaw,] (p. 153)
- [739] ……一点也不晓得。 [...did not know it at all.] (p. 169)
- [740] “你晓得不晓得，……” [“Do you know, or not? ...”] (Si, p. 359)
- [741] ……，一切静寂。 [..., everything and everywhere was quiet.] (p. 32)
- [742] 她不常出门，不晓得怎样走才能找到富善先生。 [She did not often come out, so she did not know which way she should take so that she could find Mr. Fu Shan.] (p. 580)
- [743] ……，不晓得栽树， [..., (they) did not know that they should grow trees,] (Zheng, p. 515)
- [744] ……，果然静寂下来。 [..., as predicted, it was getting quiet.] (p. 516)
- [745] ……，不晓得这种清茶有什么好处。 [..., (he) did not know what good points this kind of green tea had.] (p. 576)
- [746] 母亲不晓得什么时候才认识了福海， [Mother did not know when Shicheng got to know Fuhai,] (p. 527)

In these examples, we can see that Lao She used either positive or negative *xiaode* or an abbreviation of *xiaode*: *xiao* as narrators' words, characters' (both adults' and children's) words and even the words used to express characters' thoughts. In the example from *Zhang*, a Beijing security man in the story who was supposed to be a Beijing native used the word *buxiaode*. In the example from *Xiao*, the narrator used *buxiaode*. The rest of the example sentences that have the word *xiaode* or *buxiaode* in them show the same kind of usage. *Xiaode* means to know and to understand as a verbal phrase from the southern dialects including the Yue dialect, the Min dialect, the Xiang dialect etc. (Xu & Gongtian 1999: Vol. 5; p. 6472). Although *xiaode* is found in modern Chinese dictionaries, which means it can be

used as standard language, in reality it is not commonly used, especially by Beijing native speakers. In reality, the Chinese common words “to know” and “do not know” are *zhidao* 知道 or *buzhidao* 不知道.

According to a dialectal dictionary, *jingji* is also a word from one of the southern dialects: the Min dialect (Xu & Gongtian 1999: 6742). It has the same meaning as the phrase *jijing* 寂静 (quiet), which is commonly used in communication. Three examples in the above sentences contain the word *jingji*. One is from *Xiao*, another is from *Zhang* and the third is from *Si*. These three sentences were written in different periods of the developmental stages of modern Chinese, i.e. in the 1920s, 1930s and 1940s. This word has not been included in modern Chinese dictionaries, but appears in a dialectal dictionary as meaning “quiet” and “still”.

It is unclear whether Lao She used the words of the southern dialects because he was influenced by people from the southern part of China whom he may have met, or his own language habits. Although Lao She was a Beijing native speaker, most of his novels were not written in Beijing. The first four and a quarter chapters of *Si* were written abroad, and apart from the very last unfinished and unpublished (when Lao She was alive) *Zheng*, the rest were all written outside Beijing. It is noticeable that the word *xiaode* was used increasingly from the 1920s to the 1940s. This shows that Lao She had different language preferences over the years. When Hu Mingyang analysed why some words from southern dialects were used by the writers from northern parts of China, he said that this was something that nobody would ever be clear about. He also pointed out that there was no work that was written in one pure dialect (Hu 1991: 296). My research has shown that Lao She sometimes used *zhidao*, but he used it much less often than he used *xiaode*.

5.11. The words cannot be found in dictionaries (examples 747-773)

In this investigation, there are a considerable number of lexical items used by Lao She in his novels that cannot be found in dictionaries. These items can be divided into three types: (1) one phrase which is a combination of parts of two other phrases or three other phrases: meaning that one character was selected from the two

or three-character phrases; (2) reversed phrases: in which the order of the characters has been changed, (3) phrases that convey a different meaning in Lao She's writings from that of normal usage. The following examples illustrate these three types of vocabulary usage.

747 第二次是他结婚的前一夕, [The second time was just one day before his marriage,] (*Zhang*, p. 3)

748 ……: 高身的学生, [...: the tall pupils,] (p. 5)

749 “……? 我准保叔父心花笑开骂你一阵。……?” [“..., I can guarantee that Uncle would happily tell you off for a while. ...”] (p. 116)

750 那小孩的疾驰, [..., that little child's running fast, ...] (p. 147)

751 赵子曰进了公寓山嚷海叫的喊午端, [After he entered the lodging house, Zhao Ziyue called Wuduan as loudly as if the mountains and seas had shouted,] (*Zhao*, p. 332)

752 赵子曰的脑府连发十万火急的电报警告全国。[Zhao's brain continually sent a signal of the urgent urgency to warn the whole country.] (p. 222)

753 ……，给新年一个勇敢的起始。[..., to give the New Year a confident start.] (*Ma*, 563)

754 ……，一年到晚叶儿总是绿的。[..., (the leaves) were green for the whole year.] (*Xiao*, p. 17)

755 ……不得畅意玩耍, [... (we) could not play as how we wantd completely,] (p. 5)

756 教书是次好的事业; [..., teaching is the second best career;] (*Mao*, p. 235)

757 ……，棉袍又肥了些，显着迟笨。[....., in addition, the cotton robe was a bit loose, and therefore her movement as a bit slow and stiff.] (*Li*, p. 337)

758 四虎子虽然可爱，究非小孩。[Although Sihuzi was lovely, he was (still) a kid after all.] (*Niu*, p. 567)

759 家庭的拘束使他寂苦, [The family's restrictions made him feel lonely and bitter,] (p. 599)

760 ……，天气的爽燥使锣鼓特别的轻脆, [the weather's dryness and clarity made the drum sound exceptionally clear and crisp,] (*Luo*, p. 215) |

761 ……，他们素来是所向无敌的，及至遇到张妈的蛮悍, [....., they had been airresistible all along until they came across Auntie Zhang's peremptoriness,] (p. 45)

762 敌兵用全身的力量挣扎, [The enemy soldier used his all strength to struggle,] (*Si*, p. 121)

763 ……，现在，他又觉得事情来的太奇突了似的。[...; and now, he feels that it seems that it has

happened too suddenly and so strangely.] (p. 113)

[764] 多老大的脸日夜不怠地笑得像个烧卖, [Duolaoda smiled round the clock and his smiling face was like a steamed dumpling (with the dough gathered at the top),] (Zheng, p. 552)

Qianyixi is used as a noun which means “previous night” or “eve” according to the context. *Qianyixi* cannot be found in modern Chinese dictionaries either in the 1930s or today. However, a synonym of *qianyixi* has been found in the *Chinese Dictionary* published in 1967 on page 573, the *Modern Chinese Dictionary* published in 1979 on page 904 and the *English-Chinese & Chinese-English* on page 353.

In its context in *Zhang*, *gaoshen* means a tall person, but it does not appear to be in any modern Chinese dictionaries. *Gaoger* 高个儿 as a synonym of *gaoshen* is found in the *Modern Chinese-English Dictionary* on page 280.

Cihao is a two-character phrase used to modify the noun *shiye* (career). According to the content of the novel, *cihao* means the second best career. Such a phrase does not exist in either modern Chinese dictionaries or in any dialectal dictionaries. The phrases with the same structure [such as: *cizi* 次子 (second son), *ciri* 次日 (next day), *cideng* 次等 (second class or next class) (Xian 1979: 173 & 174); (Han [1937] 1967: 1008) with the meaning of second, one class down or less important can be found in dictionaries. Lao She used the same structure to form another phrase which cannot be found in dictionaries.

Another similar example is the phrase *jiufei*. The word *jiu* is from *jiujing* 究竟 and *fei* is a classical word, and it is also a synonym of *bushi* 不是 meaning “not”. It is true that *jiufei* shortens the sentence effectively but it does not exist in dictionaries. Words with similar meanings to the combination of *jiujing* and *bushi* can be found separately in the *Modern Chinese Dictionary* on page 596 and 307. The meaning of *jiufei* is *daodibushi* 到底不是 or *jiujingbushi* 究竟不是 (it is not after all).

Naofu, in example 752, is not included in dictionaries such as the *Standard Language Big Dictionary*. *Nao* as the first character in a phrase is on page 467 of that dictionary and is found in the *Modern Chinese Dictionary* on page 812. Lao She used *nao* (brain) and *fu* (government) to refer to the brain as the government and the body as the whole country. The signal from the character’s brain is like a telegraph. For

this meaning, it is understandable to use *nao* and *fu* as a phrase which is from *danao* 大脑 (brain) and *zhengfu* 政府 (government). Instead, the phrase *naozi* 脑子 (brain) can be found in both dictionaries, with the meaning of controlling the whole body.

Qishi in example 753 cannot be found in dictionaries, but *qitou* 起头, which has the same meaning as *qishi* (Xian 1979: 895) based on its use in the context of the novel, exists in dictionaries. *Qishi* is also a combination of *qitou* and *kaishi* 开始.

The phrase *chiben* is another new phrase that was made from two individual characters *chi* and *ben*. *Chi* in its context in *Li* means that the action or movement is very slow, and *ben* means that the movement is not flexible. This creative combination of characters is used to describe Li's wife's movement with a very negative meaning. If the phrase *chiben* had not been used, in order to convey the same meaning, one or two sentences with more words would have been needed. In Chinese dictionaries, *chiben* cannot be found but *chihuan* 迟缓 (not fast) can be found in the *Modern Chinese Dictionary* on page 141, *chidun* 迟钝 (of sense thinking, movement, etc. dull slow) can be found in the *Modern Chinese Dictionary* on page 141 and *huanman* 缓慢 (slow, doddering) can be found in the *Modern Chinese Dictionary* on page 483.

In the *Modern Chinese Dictionary* and *Chinese Dictionary*, *xinhuaxiaokai* does not exist, but the phrase *xinhuanufang* (flowers in hearts open widely: extremely happy) (Xian 1979: 1269 & Han [1837] 1967: 664); (be transported with joy, be wild with joy) (Concise [1986] 1997: 490), which has the same meaning as *xinhuaxiaokai* can be found.

The phrase *shanranghaijiao* in example 751 cannot be found in dictionaries but the phrase *shanmenghaishi* 山盟海誓 (the oath is big like a big mountain and a big sea) is in the *Modern Chinese Dictionary* on page 986. *Shanranghaijiao* and *shanmenghaishi* both have the same pattern and both used natural material as an analogy: *shan* 山 (mountain) and *hai* 海 (sea). The meaning of *shanranhaijiao* in Lao She's writing is that the shouting is so loud that it is as if a mountain and the sea are shouting.

Riyebudai in example 764 cannot be found in dictionaries but *riyijiye* 日以继夜 or *yeyijiri* 夜以继日 (day and night, round the clock), two synonyms for the meaning of *riyebudai* according to the context, can be found in the *Modern Chinese Dictionary* on page 957 and 1334.

Changyi in example 755 is a combination of *changkuai* 畅快 (carefree) and *leyi* 乐意 (pleased, happy), which can be found in the *Modern Chinese Dictionary* on page 124 and page 675 and in *A Modern Chinese-English Dictionary* on page 97 and 537. There is no *changyi* in dictionaries.

Yiniandaowan in example 754 is from *ynian-daotou* 一年到头 (from the beginning of the year to the end of the year) and *yitian-daowan* 一天到晚 (from morning till night), which can both be found in the *Modern Chinese Dictionary* on page 1342 and page 1343 and in the *Standard Language Big Dictionary* on page 3. There is no *yiniandaowan* in dictionaries.

Shuangzao, in example 760, cannot be found in dictionaries, but the synonyms *shuanglang* 爽朗 (hearty) and *ganbao* 干燥 (dry) can be found in the *Modern Chinese Dictionary* on page 1065 and 384. *Shuangzao* is another disyllabic word which was made up by using one character from each of the two-character phrases.

In its context in Lao She's story, and according to the meanings of each of the individual characters, *Jiku*, in example 759, meant "lonely and bitter". Such a phrase cannot be found in Chinese dictionaries. The phrase can also be understood as a combination of *jimo* 寂寞 and *tongku* 痛苦, which can be found in *Chinese Dictionary* on page 480 and page 247.

Zhengniu, in example 762, cannot be found in dictionaries such as the *Standard Language Big Dictionary*, *The Chinese Dictionary* or the *Modern Chinese Dictionary*. *Zhengniu* is a combination of *zhengtuo* 挣脱 and *niuda* 扭打, which can be both found in *The Standard Language Big Dictionary* on page 204 and page 227; the *Chinese Dictionary* on page 754 and page 264 and the *Modern Chinese Dictionary* on page 1464 and page 829. *Zhengtuo* and *Niuda* represent two physical actions: struggling and twisting with strength. *Zhengkai* 挣开 which is the synonym of *zhengtuo* can be found in the *Chinese Dictionary* on page 754.

Qitu in example 763 is a combination of the phrases *qiguai* 奇怪 (strange) and *turan* 突然 (suddenly), which are widely used in society and can be found in dictionaries. *Qitu* cannot be found in any dictionary.

Manhan in example 761 is a combination phrase from two different phrases, *manheng* 蛮横 and *xionghan* 凶悍. *Manhan* cannot be found in dictionaries but *manheng* can be found in the *Standard Language Big Dictionary* on page 503, the *Chinese Dictionary* on page 99 and the *Modern Chinese Dictionary* on page 753. *Xionghan* can be found in the *Modern Chinese Dictionary* on page 1281 and the *Chinese Dictionary* on page 710.

In the early stage of modern Chinese development, many Chinese scholars created many Chinese disyllabic or polysyllabic words for the modern Chinese language in order to enrich it. Lao She also made his contribution towards this. Wang Li divided the creation of disyllabic or polysyllabic words into two categories: synonym words and compound words. A synonym word is made by combining two words with the same or similar meanings to create a new word. Wang Li said that 70 or 80 percent of the created words were of this type.

Wang Li went into great detail: after coming into contact with Westernised thinking, Chinese people sometimes used to think in Western languages or to publish articles in them. Although such articles were written in Chinese language/characters, they had Westernised influences in terms of sentence structures. Therefore, whenever writers came across a Western word with a meaning that did not have an equivalent expression in Chinese, then they would naturally create some new words (Wang 1985: 336).

Wang Li also said:

The Chinese language already had disyllabic words originally, and there were even more in pre-modern times, but not as many as in *ouhua* articles. In modern articles, having this kind of long sentence, if more disyllabic words were not used, it would make people think that the article was not good. This is why a large number of disyllabic words have been created (Wang 1985: 334-335).

Using many created words, especially those excluded from dictionaries, was one of the distinctive features of literature written within the first forty to fifty years of

modern Chinese development. This characteristic of Lao She's writing came from his experience of living and teaching in England, and is also closely related to the *baihua* movement during the period of the May Fourth Movement.

Reversing phrases mean that those phrases with two or more Chinese characters are used in a different order from the normal usage to form a new phrase with the same meaning. Below are examples selected from Lao She's novels.

765 隔壁还是那么停匀而惨凄的响, [The next door was still making a regular interval and sad noise,] (*Zhao*, p. 267)

766 上面的纸条已早被风刮去了。 [..., the paper notes on it were blown away a long time ago.] (*Ma*, p. 432)

767 是世界潮流的击撞, [..., was hit/dashed on by world trends, ...] (p. 601)

768 王宝斋有四十多岁, 高身量, 大眼睛, 山东话亮响而缠绵, [Wang Baozhai was about forty years old. He was tall and had big eyes. His Shangdong dialect was sonorous and soft,] (*Niu*, p. 573)

769 老头子有点纯为唬吓祥子而唬吓了, [The old man just frightened Xiangzi purely for the sake of frightening him,] (*Luo*, p. 127)

770 刘四爷既决心弃舍了女儿, [If Master Liu Si was determined to lose his daughter, ...] (p. 149)

771 一方面实行劫抢, [..., on the other hand, they carried out a robbery,] (*Si*, p. 96)

The underlined phrases in the above examples are all in reverse order according to the words found in modern Chinese dictionaries. *Canqi*, *yizao*, *jizhuang*, *liangxiang*, *huxia*, *qishe* and *jieqiang* cannot be found in dictionaries but *qican* 凄惨 (*Xian* 1979: p. 885; *zaoyi* 早已 (*Xian* 1979: 1428 & *Han* [1937] 1967: 983), *zhuangji* 撞击 (*Xian* 1979: 1508), *xiangliang* 响亮 (*Xian* 1979: 1247 & *Han* [1937] 1967: 675), *xiahu* 吓唬 (*Xian* 1979: 1231), *sheqi* 舍弃 (*Xian* 1979: 1002) and *qiangjie* 抢劫 (*Xian* 1979: 909) can all be found in dictionaries as indicated. Sometimes, Lao She used words in both ways. For example, *yizao* was used in *Ma* and *zaoyi* was used in *Si*. Below are examples.

772 。。。。, 太阳早已落了, 公园的人们也散尽了。 [..., the sun has already set and the people in the park have also left.] (*Ma*, p.623)

773 。。。。; 她的泪仿佛已经早已用完了。 [..., it seemed that her tears had been used up already.] (*Si*, p. 134)

The order of the phrases in these examples has been changed. Although they have the same meaning as when expressed in the normal way, they are not common expressions. *Canqi, yizao, jizhuang, huxia, qishi, liangxiang and jieqiang* are good examples to show how Lao She used reversed two-character phrases as adverbs, nouns and verbs in his writing.

The expressions of Lao She's ten novels that cannot be found in Chinese dictionaries can be categorised in three ways: (1) a new phrase made from two phrases, e.g. *zhengniu*; (2) a new phrase made by following the existing phrase pattern, e.g. *shangranghaijiao*; (3) a new phrase made with an inverse word order, e.g. *jizhuang*. The interesting thing is that these phrases do not exist in Chinese dictionaries. It is true that newly created words, phrases and expressions such as *haixuan* 海选 (selection on the large scale) would not be put into dictionaries immediately after their creation. Some of the newly created ones, such as *shuma* 数码 (digital) may appear in dictionaries later after a certain period of usage. However, it is interesting to find out that more than forty years later, some words and phrases which Lao She created have still not appeared in any dictionaries.

5.12. Unusual expressions (examples 774-788)

The investigation has shown that some sentences in Lao She's writing deviated from the norm. Below are examples.

[774] “……，昨天一桌十几多个人会都不知道。” [“..., yesterday, how could more than ten people around the table not know this.”] (Zhang, p. 138)

[775] “……，他们的年菜是油多肉多，吃的我肚子疼的不了；……。” [“..., their food for the New Year was too oily and there was too much meat, which made my stomach extremely uncomfortable (stomach ache);] (p. 137)

[776] 所以认不清洋字菜单的人们为避免被奚落起见，顶好上山东老哥儿们的“大碗居”去吃打卤面比什么也不惹气。 [Therefore in order to avoid being mocked, those who could not read the menu in a foreign language would be/do better to go to Shangdong “Old Brothers’ *Dawanju* to eat noodles with mixed vegetables without being made angry.] (Zhao, p. 234) |

[777] 写在你的小笔记本上，一旦用着，那个结果绝不辜负你跟着他们的劳力！ [Write it down in

your small notebook, once it is used, that result was not unworthy of your hard work of following them!] (p. 236)

778 军阀与学生都明白这个道理, 所可怪的是他们一方面施行这个优胜劣败的原理, 一方面他们对外国人永远说: “我们爱和平, 不打架!” [The warlord and the students all understood this. What was strange about it was that on one hand, they applied this winning and losing theory, on the other hand, they kept saying to foreigners: “We love peace. We do not fight!”] (p. 286)

779 伊牧师故意不再往下说, 看看“看上帝的面上”到底发生什么效力不发。[Pastor Evans deliberately stopped talking, in order to see whether or not the words “in the name of Lord” were effective.] (Ma, p. 397)

780 马老先生拿着《英华字典》给他写了封长信, 问他到底应该上英国去不去。[Old Mr. Ma wrote a long letter to him with an *English-Chinese dictionary* held in his hand, he asked whether he should go to England or not.] (p. 402)

781 温都先生死了十几多年了。[Mr. Wendell has been dead for more than ten years.] (p. 407)

782 这件宝贝的用处可太多多了: [This treasure is extremely useful:] (Xiao, p. 10)

783 只有蜂儿还飞来飞去忙个不了, …… [Only bees still fly forwards and backwards, they are extremely busy, ...] (p. 19)

784 …… , 他们的现在是是人类最大的耻辱正在结晶。[What they have now is the crystallization of all the greatest shame of human beings.] (Mao, p. 290)

785 张大哥比他们二位更没事可作, [Big Brother Zhang has more free time than those two, ...] (Li, p. 347)

786 他在想像中, 对于真事的觉到就比别人迟得多。[In his imagination, he was much slower than others regarding understanding the reality.] (Niu, p. 653)

787 她的二舅是刚刚发表了的教育局局长的盟兄。[Her second uncle was the sworn brother of the head of the Educational Bureau who had just got the job.] (Si, p. 354) 看看加不加引号

788 可是, 他来贺喜到底发生了点作用。[However, it indeed had some effect when he came to congratulate the the family (on my birth)] (Zheng, p. 514)

There are four problems in the above sentences. The first problem is that there is an unusual combination of a verb and its object and a preposition and its object. In example 777, the verbal phrase *gufu* and the object *laoli*; in example 778, the verbal phrase *shixing* and the object *yuanli*; in example 779, the verbal phrase *fasheng* and

the object *xiaoli*; in example 786, the prepositional phrase *duiyu* and its object *juedao*; in example 787, the verbal phrase *fabiao* and the object *juzhang* and in example 788, the verbal phrase *fasheng* and the object *zuoyong*. The second problem is that there is an unusual complement, as examples 775 and 782 show: *tengde buliao* and *mangge buliao*. *Budeliao* 不得了 is the normal complement which should be used to replace *buliao*. *De* should replace *ge* in *mangge*. The third problem is the position of the negative adverb *bu*. For example in example 776, after *bi* there should be a positive phrase with a positive type of sentence, according to the text, i.e. *bishenme douqiang* 比什么都强. Normally, *bi* should not be preceded by *bu*. In example 780, the negative sentence should be 应不应该上英国去; in example 785, *meishi kezuo* could be substituted by *youkong* 有空. The fourth problem is the usage of *ji* and *duo*. *Shijiduogeren* in example 774 is normally said as *shijigeren* 十几个人 or *shiduogeren* 十多个人, *shijiduonian* in example 781 should be *shiduonian* 十多年 or *shijinian* 十几年.

5.13. Conclusion

Lao She's use of Chinese in the style of the English language, with words from the southern dialects, words which are not seen normally, and unusual expressions has never been studied in previous research; the present writer has found these distinctive features through investigation of the language data in Lao She's novels.

As we can see from the charts, the results of this investigation show that *Xiao* contained the least use of Chinese in an English style. In the 1930s, 1940s and up to 1962, this use gradually increased from 0.0579% to 0.169%. The detailed proportions of this style from the first novel, written in 1925 to the last, in 1962 are: 0.027%, 0.043%, 0.0187%, 0.0069%, 0.0579%, 0.097%, 0.0467%, 0.0992%, 0.1496% and 0.169%.

The proportion of the use of words from the southern dialects is comparatively smaller than the use of Chinese in an English style as chart 5 shows. However, Lao She used these words continually, since every novel contains words from southern dialects. The greatest frequency is found in the use of the words *xiaode* and *buxiaode*

in *Si* in the 1940s, and it amounts to 0.0473% of the novel. The highest rates of use in the 1920s and 1930s are in *Xiao* (0.00806%) and *Luo* (0.042%). *Ma* has the lowest rate of all, containing only 0.00133%.

The *weijianci* was found also to be a distinctive characteristic of Lao She's literary language by the present writer. *Mao* and *Ma* contain the highest and the lowest rates of special ways of using words and phrases. The ranking of the proportions of usage is as follows: *Mao*, *Niu*, *Si*, *Luo*, *Zheng*, *Li*, *Zhang*, *Xiao*, *Zhao* and *Ma* (from top to bottom).

From the investigations, it can be seen that the largest number of unusual expressions are used in *Zhao* (0.075%) and *Zhang* (0.071%) whilst the least are used in *Zheng* (0.009%) and *Si* (0.0281%). The development of this language phenomenon indicates that Lao She's literary language became closer and closer to standard modern Chinese, and reflects the development of modern Chinese.

Lao She's literary language developed over time. Although its specific characteristics existed in all of his novels, there are differences in usage between the novels. For example, *jiashe* 假设 (assume) sentences with *ouhua* style were very rare in *Xiao* and *Luo*. In *Si*, the majority of "although" sentences were in the normal sentence order, but other *ouhua* phenomena were obvious, such as using the possessive pronoun to modify the action phrases, linking two sentences by using *he*, the frequent usage of *yu* and the use of many longer sentences.

The unusual sentences in *Zhang* were clearly those sentences which were related to Chinese conventional expression but not related to *ouhua*. Sentences with *he* as a word linking two sentences were rare in *Zhang* and *Zhao*, but there were more instances of this use in *Si*. The word *xiaode* was hard to find in *Zhao*, but it was everywhere in the books written in the 1930s and 1940s. There were fewer *de* structures with *ouhua* in *Xiao*. Complex sentences were rarely used in this novel, and this is particularly true of *ouhua* complex sentences with *suiran*, *jiaruguo* and *chule*, which can hardly be found. Lao She was still using words from the southern dialects when he wrote his novel in 1962. In *Ma*, *ouhua* and words from the southern dialects were very rare. As this chapter has shown, because of the unusual language

usage of Lao She, one can see clearly the individual traits which contribute to the typical character of his writing.

Below are charts 5 to 8. Chart 5 shows the pattern of the development of the usage of *ouhua*, which no one has studied previously. *Zheng* contains the greatest proportion while the smallest proportion was in *Ma*. Chart 6 shows the pattern of the development of the usage of the words in southern dialects in the ten novels by Lao She between 1925 and 1962. According to the statistics produced by the present writer, *nanfangci* were used more frequently in *Si* than in any other novel and they were used in all of the ten novels. Chart 7 provides the information on the development of the usage of the words which cannot be found in dictionaries. The charts clearly show that Lao She used this technique to write in all his novels. The pattern of the development of the usage of the unusual expressions can be seen in Chart 8. Lao She used many fewer unusual expressions in his last novel, which was written after the normalisation of modern Chinese was paid attention to. These features and their development in Lao She's literary language show that Lao She consciously kept his literary language as standard as possible.

CHART 5: Pattern of Development of Usage of *Ouhua*

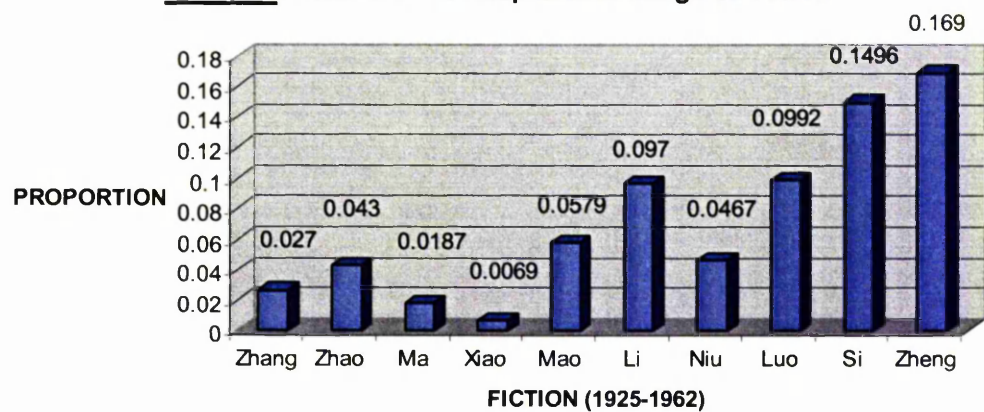


CHART 6: Pattern of Development of Usage of *Nanfangci*

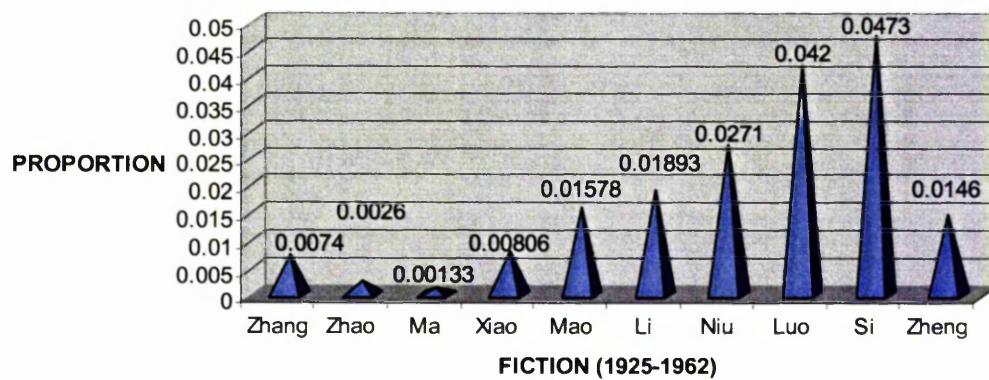


CHART 7: Pattern of Development of Usage of *Weijianci*

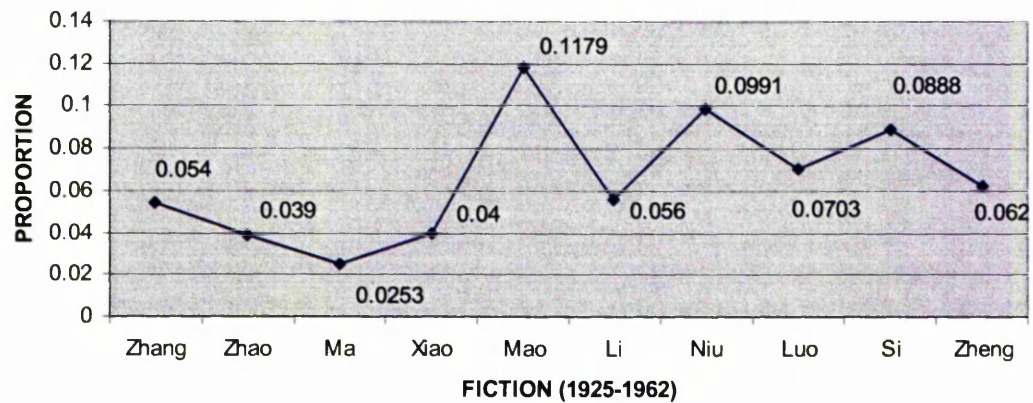
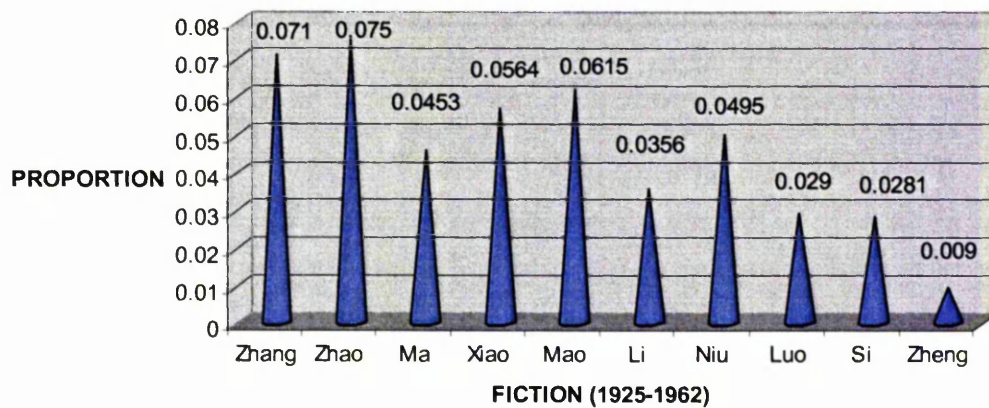


CHART 8: Pattern of Development of Usage of *Feiyiban*



CHAPTER 6 - The Style of Lao She's Literary Language

6.1. Introduction

Following the specific analysis of each of the eight features of the literary language in the ten novels separately in chapters 2, 3, 4 and 5, chapter 6 is to integrate and synthesise these features in order to provide a general picture of the style of Lao She. This chapter consists of the following : a synthesising analysis of the eight language features (6.2); a further analysis of the style of Lao She from other angles – his style in different periods and locations (6.3-6.6); the discussion of the combination of various language features (6.7-6.9); charts to show the style of Lao She's literary language (6. 10-6.12).

6.2. The style of Lao She

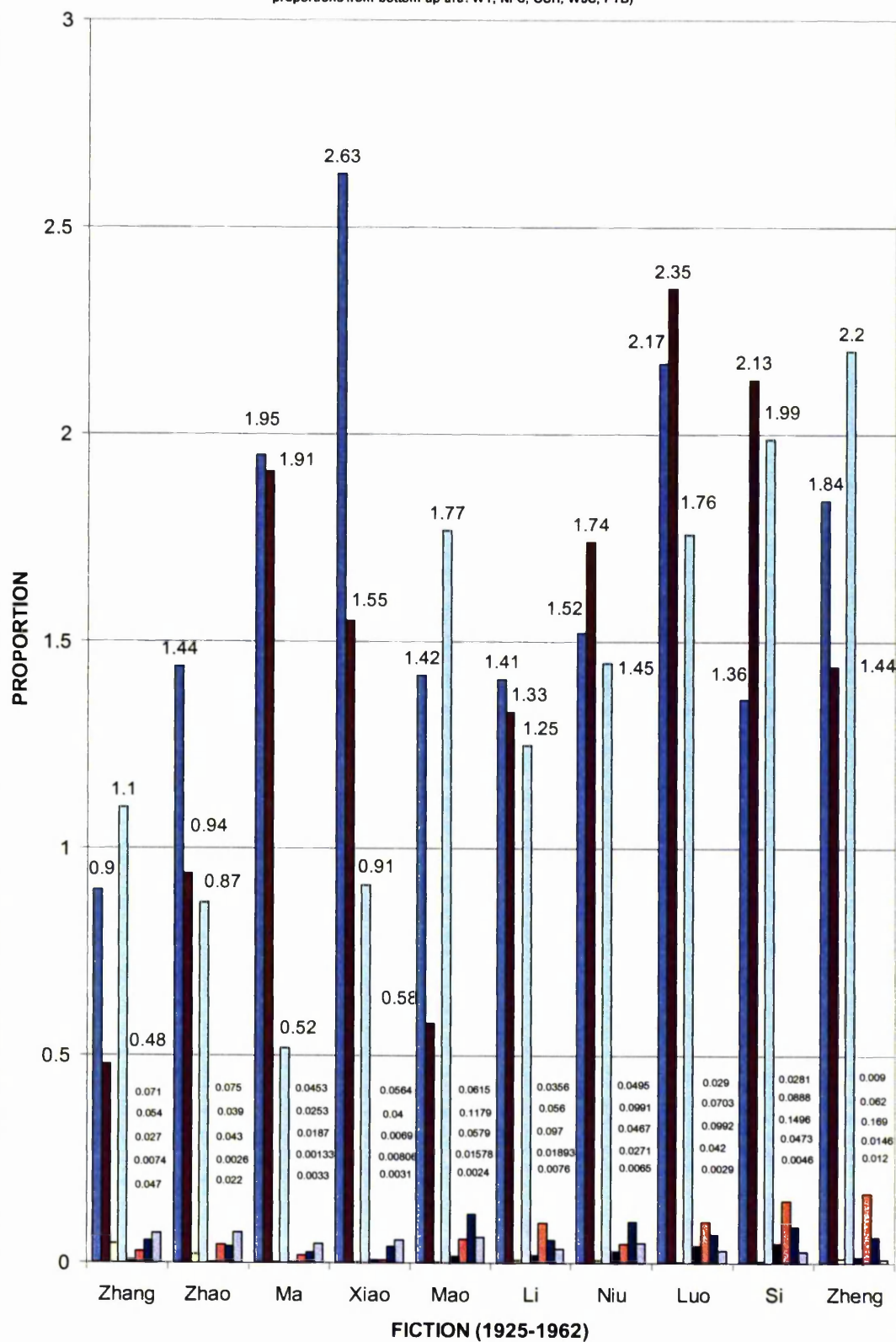
Chart 9 in this section is a summary of eight separate charts derived from the conclusions of the previous four chapters 2 to 5 (from Chart 1 to Chart 8 with statistics of usage in tables from Table 1 to Table 8 in Appendix 1). It shows the following aspects: the eight characteristics of Lao She's literary language style and detailed figures for the development of these features in the ten novels written between 1925 and 1962. The functions of other charts in this chapter are to show the proportions of each of the stylistic features in each of the novels, the proportions of stylistic language, their average proportions in Lao She's ten fictional works, the pattern showing the average use of the eight characteristics in Lao She's ten novels and the pattern of the average use of eight aspects of the style of Lao She's literary language. These charts can be used as an overview of Chapter 6 because they are designed to show in figures the pattern of Lao She's style as stated in the conclusions of Chapters 2, 3, 4, and 5; and they provide a pattern of Lao She's literary language development.

As a result of my investigation, Lao She's style can be summarised as follows:
(1) The style of his literary language is a mixture of various characteristics, not just the Beijing spoken language for which he was famous. These characteristics include

the *kouyu*, *Beijinghua*, *wenyan*, *shumianyu*, *nanfangci*, *ouhua*, *weijianci* and *feiyiban*, and their average proportions are respectively: 35.8%, 29.7%, 0.32%, 29.8%, 0.36%, 1.45%, 1.45% and 1.14%. (2) The quantity of *kouyuci* and *Beijingci* which he used changed year by year, as the charts show. This finding differs from those of previous commentators (see Chapter 1). (3) Classical Chinese never disappeared completely in Lao She's ten novels, even in the 1960s. Again this finding differs from that of previous researchers. (4) The usage of classical Chinese represented only a small proportion in the 1920s. (5) The use of *shumianyu* was just as distinctive as that of *kouyu* and *Beijinghua*, as the charts show. (5) The usage of words of the southern dialect, of Chinese in an English style, and unusual words and expressions appear in Lao She's fictional works from the first to the last, as can clearly be seen from the charts.

**CHART 9: Pattern of Development of Usage of the 8 Features
in Each of the Ten Novels**

(8 features in each of the novels from left to right are: KY, BJH, WY, SHMY, NFC, OUH, WJC, FYB. The 5 small proportions from bottom up are: WY, NFC, OUH, WJC, FYB)



The statistics and charts show that the style of Lao She's literary language possesses eight features. Among them, three appear more frequently, but in different periods they were in different proportions.

6.3. The style of Lao She's literary language between 1925 and 1930

Between 1925 and 1930, Lao She produced four novels. This research has shown that these four novels contain two distinctive language styles: there is a development from a style using a strong mixture of *wenyan*, *shumianyu* and *kouyu* together with other language features to a style using the spoken language in the Beijing dialect with a lighter element of the written language as well as other language features. According to this investigation, the usage of *wenyan* was reduced from 0.047% to 0.0031% and that of *shumianyu* dropped from 1.1% to 0.91% compared with the increase in *kouyu* and *Beijingci* from 0.9% to 2.63% and from 0.48% to 1.55%.

Between 1925 and 1930, the situation was that the use of *baihua*⁸² was encouraged in society in China. Because this was an early stage in the development of modern Chinese, the actual language used in writing that appeared in public was varied. Lao She's writing reflected this language development.

Before Lao She left China for Britain, he had started to practise writing in *baihua*. This was as a result of the May Fourth Movement. While in London, Lao She was less influenced by the language situation in China at that time. He had his own language style and his own ways of using it.

The style of his writing was much influenced by Dickens and Conrad in that he used humour, satire and realism in his writing. His literary language came from his personal background: he was a Beijing native speaker who had learned classical Chinese and *Guoyu* at school, and he was trained to write in traditional Chinese and *baihua*. Lao She consciously used *baihua* to write after the May Fourth Movement.

The narrator's language in the first novel contains frequent usage of *wenyan*,

⁸² This means the written language of modern Chinese. See details in 1.5 of Chapter 1.

while the Beijing dialect is used to tell a story, and some unusual Chinese sentences occur. Many Beijing words do not have the indication of the *er* sound, which is needed for reading aloud. The following example illustrates the mixture of *wenyan* and *baihua*.

洗尸是回教的风俗，老张是否崇信默哈莫德呢？要回答这个问题，似乎应当侧重经济方面，较近于确实。设若老张“呜乎哀哉尚飨”之日，正是羊肉价钱低落之时，那就不难断定他的遗嘱有“按照回教丧仪，预备六小件一海碗的清真教席”之倾向。（自然惯于吃酒吊丧的亲友们，也可以借此换一换口味。）而洗尸问题或可以附带解决矣。[Washing corpses is the custom of the Hui religion. Does Old Zhang believe in Muhammad? To answer this question, we should lay particular emphasis on economics, which is more reliable. If the date when Old Zhang dies is also the date when the price of lamb decreases, then it is not difficult to conclude that his will intends to “follow the rules of the funerals of the Hui religion and to prepare a banquet as in the Qingzhen religion, which has six small dishes and a big bowl.” (Naturally, the relatives who are so used to eating and drinking at funerals can also take this opportunity to try some new tastes.) The problem of washing the dead body can probably be solved incidentally.] (Zhang, p.3)

This is a one hundred and forty-nine-character paragraph, in which there is a spoken feature shown by the word *ne*. There is a *wenyan* element, which is shown by the words *wuhu 'aizai* and *yi*. There is a written language element, which is shown by the words *shifou*, *zhi*, *ci*, and *huo*. There is also Lao She's personal habit of choosing the word *sheruo*. Because there are six *wenyan* words and six places where written words are used, the style of this paragraph is not a pure spoken style.

The literary language of the second story was again a mixture of *wenyan*, written language, spoken language and some unconventional expressions. For example:

有两件事他稍微有一点不满意：住的房是第三号，和上学期考试结果的揭示把别人的姓名都念完，才找到“赵子曰”三个墨饱神足的大字，有点儿不高兴！然而，（然而，一大转也。）客人们都管第三号叫“金銮殿”，自然第一号之意寓其中矣。至于名列榜末呢，他照着镜子自己勉励：“倒着念不是第一吗！”于是那一点不高兴，一片雪花儿似的那一点，没其立足之地了。[There are two things about which he is not quite satisfied: the room where he is staying is No. 3, and his name, “Zhao Ziyue”- the three big spirited characters with full ink which appear on the list of names in the exam results last term could be found only at the end of the list. He is a bit unhappy. However, (however, a big turning) all the guests call Room No. 3 “The Emperor's Audience Hall”, naturally the meaning of No.1 is included. Regarding the issue

of being at the end of the list, he looked at himself in the mirror and encouraged himself: "Isn't it No.1 if read from the end?" Therefore this little unhappiness, as small as a snowflake, has gone completely (has nowhere to stand).] (*Zhao*, p. 200)

This is a one hundred and sixty-six character paragraph. The *wenyan* word *yi*, the written words *zhi* and *qi*, the spoken word *ne* and the words of the Beijing dialect *dianr* and *xuehuar* show that this passage is a mixture of *wenyan*, *kouyu* and *shummianyu*.

There are many similarities between the first two novels of Lao She in his ideas for the story and in his literary language usage. The two novels are both set in Beijing, and the characters in the two novels are also from Beijing, regardless of whether they came from Lao She's experience of real life or from his imagination. The literary language of the two novels is a mixture of *wenyan*, written language, *kouyu* and some unusual expressions. When Lao She commented on some of the remarks about his first novel, he admitted that he disliked the mixture of *wenyan* and *baihua*. He deliberately used *wenyan* in his *baihua* writing for humorous effect. Lao She did think that his language in *Zhao* was more straightforward and distinct than that in *Zhang*. He used many more *wenyan* words in *Zhang* than in *Zhao*. Furthermore, unconventional sentences were used more frequently in *Zhao* than in *Zhang*.

In the third novel, Lao She consciously used *baihua* to write. He drew an analogy with English food to explain why it was good to use *baihuai* in writing. Lao She said that English food was the most tasteless food in the world to eat. Nearly everything was cooked by boiling it in hot water or roasting. However, this method of cooking was as George Gissing had described, i.e. English food was cooked without help from other cooking materials, and the aim of English gastronomy was to bring out the original taste from meat and vegetables. Lao She believed that writing in *baihua* was like English cooking, bringing out the originality without adding any soy sauce or gourmet powder. This is why *Ma* possesses a different style of language from that of *Zhang* and *Zhao*, and why this novel contains more spoken language and typical Beijing dialect than *Zhang* and *Zhao*. Lao She said that apart

from the language in *The Two Mas*, nothing else was successful. This comment showed that Lao She appreciated the language he used in *Ma*. In the story, there were three Beijing people and the other characters were English. They all spoke Chinese in a typical Beijing dialect. The Beijing dialect was used in the writing, and *wenyan* nearly disappeared. Unconventional sentences were becoming fewer; while the Beijing flavour was very strong (see charts 1-4). Here is an example:

到了铺子，耳朵里还是嗡嗡的响：老是这么响，一天到晚是这么响！但愿上帝开恩，叫咱回家吧，受不了这份乱！定了定神，把两盆菊秧子摆在窗子前面，捻着小胡子看了半天：啊，这一棵有个小黄叶儿，掐下去！半个黄叶也不能要，讲究一顺儿绿吗？[After (he) arrived at the shop, his ears were still buzzing: it is always noisy, from morning till night! I wish God would be merciful to me and allow me to go home (China), I cannot suffer this noise any more. After calming down a bit, (he) displayed two pots of young chrysanthemum plants on the ledge in front of the window and looked at them for a long time while twisting his beard: oh, there is a little yellow leaf here, nip it off! Half a yellow leaf is not wanted, we want all green, don't we?] (*Ma*, p.508)

In this one hundred and eleven Chinese-character paragraph, every single sentence consists of typical spoken language with a Beijing flavour. *Wengwengde*, *laoshi*, *ba*, *zheme*, *a*, *yer* and *yishuirli* all show spoken features and characteristics of the Beijing dialect.

The fourth novel was not set in Beijing, the characters were children who were from various ethnic and cultural backgrounds, and they all spoke the same language – the Beijing dialect, apart from some written language and some words normally used by adults from time to time. The most satisfying feature of *Xiao* for Lao She was its language. He was pleased with the language of his writing because of its simplicity and accuracy, and proud of his ability to use such simple vocabulary effectively in the writing of his story. This helped him to gain confidence when using *baihua* to write. For example:

喝！好热闹！卖东西的真不少：穿红裙的小印度，顶着各样颜色很漂亮的水果。戴小黑盔儿的阿拉伯人提着钱口袋，见人便问“换钱”？马来人有的抱着几匣吕宋烟，有的提着几个大榴莲。地上还有些小摊儿，玩艺儿，牙刷牙膏，花生米，大花丝巾，小铜钮子……五光十色的很花哨。[Oh! So excited and noisy! There are a lot of sellers: the little Indians in red dresses are

carrying all sorts of fruit with different colours on their heads. The Arabs, wearing little black hats and carrying money bags, ask whoever they see: "Change money?" Some Malaysians are carrying boxes of cigars, some are carrying a few durians. On the ground, there are several outspread sheets for selling toys, toothpaste, toothbrushes, peanuts, big flowery silk scarves, little copper buttons...so colourful, very garish with all sorts of colours.] (*Xiao*, p. 67)

Using language similar to that of *Ma*, the above paragraph demonstrates that the main language style of *Xiao* is the spoken language of the Beijing dialect. *He*, *kui*, *tanr*, *wanyir*, *huashao* are the key words for demonstrating this.

Ma was the last novel written in London by Lao She, while two-thirds of *Xiao* was written in Singapore (the last third was written in Shanghai). The similarities between these two novels were that both stories took place outside China. One was in the United Kingdom and the other was in Singapore. The characters of the stories were overseas Chinese and other local people. The English people in the first story were in England, and the children in the second story were from Malaysia, Singapore and India, but all the characters in the two stories spoke *Beijingshua*. The literary language of the two novels was mainly spoken language in a typical Beijing dialect. In the 1920s, Lao She, as the narrator, started using a literary language with a mixture of *wenyan*, *kouyu* and written language, then developed into using a mainly spoken style with a Beijing flavour (see charts 1-4).

The similarities of *Ma* and *Xiao* are that they both use the Beijing dialect; neither story takes place in Beijing but all the people speak the Beijing dialect, and both of the books were written abroad. There were no connections with the language environment or language development in China at that time.

According to this investigation, between 1925 and 1930, Lao She's main literary language changed from a mixture of more *wenyan* and written language to *baihua* with typical Beijing words and less *wenyan* and written language. This change was the result of Lao She's conscious use of *baihua*. The conclusion reached by my analysis is different from the misleading conclusions of other scholars who believe that Lao She's writing is pure spoken *Beijingshua*. The statistics show that the

proportion of *wenyan* was rather small when compared with the use of *kouyu*, *Beijinghua* and *shumianyu* but they never disappeared. Lao She's change of his writing style was influenced by reading English novels and his own views on using the language when writing different novels during this period of time: He used fewer *wenyan* in writing the third novel because he realised that it was laziness

6.4. The style of Lao She's literary language between 1930 and 1937

From my investigation, and as the chart shows, it can be seen that there was a clear change from *Xiao* to *Mao*. The usage of *Kouyuci* and *Beijingci* fell from 2.63% and 1.55% to 1.42% and 0.58%, whilst the usage of *shumianyuci* increased from 0.91% to 1.77%.

The style of *Mao* was different from that of the first four novels. This novel was written after *Daming Hu* 大明湖 (*Daming Lake*), which had been burned at the Commercial Press in Shanghai. Some of the contents of *Daming Hu* had gone missing and Lao She did not want to rewrite it because he did not enjoy dictating his writing. The style of the language in *Daming Hu* was affected by the May Thirtieth Tragedy. As a result of this, he did not feel able to use humorous language. *Mao* was written when Lao She was in a similar mood and he did not want to use a humorous style, so, he used satire instead. The intention of the novel was to expose various social and political problems. Due to the restrictions required by this content, Lao She decided not to use humorous language but satire. Therefore, the language proportion within the stylistic language in *Mao* is 43.97% *shumianyu* (see Chart 23) against 35.28% *kouyu* (see Chart 20) and 14.41% *Beijinghua* (see Chart 21). I believe that the nature of this story and subsequent criticisms of it restricted the author's language use, which as a result became more serious, the method of using the first person to tell an imaginative story leading the author in the direction of using spoken language. In the example passage below, the three particles *le*, one *ne* and the written words *yin*, *bian*, *er*, *yu*, *suiran* and *yuandang* are evidence to justify making this observation. The story about cat-people (*maoren* 猫人) takes place in a "city of cats". The language in the story is mainly a mixture of written language and spoken

language. Here is an example:

我笑了，同情心被这一句话给驱逐得净尽。他要是因挨打而请我给他报仇，虽然也不是什么好事，可是从一个中国人的心理看，我一定立刻随他回去。迷林被抢了，谁愿当这资本家走狗呢！抢了便抢了，与我有什么关系。 [I laughed, and sympathy was dislodged completely by this one sentence (these words). If he had asked me to do something to avenge him because of his suffering from the beating, although it was not a good thing, still from the point of view that I was a Chinese, I definitely would go back with him. Mi Forest was plundered. Who wanted to be a running-dog of the capitalist? It was true that Mi Forest was plundered, but what did it have to do with me?] (*Mao*, pp.179-180)

Lao She considered this novel a failure in both the storytelling and the use of language. This judgment brought him back to writing his next novel about Beijing and its people and to using the Beijing dialect, which was familiar territory for his story telling. When he accepted his friend's request to write a story for Liang You 良友 (Good Friend), the publisher, Lao She determined to write *Li* in *baihua* and in a humorous style. This is Lao She's comment: "*Lihun* has got the strategies and techniques, but it is so far away from being great" (Lao [1982] 1997: 32). *Divorce* again shows Lao She's distinctive modes of writing. It is about the people and city of Beijing, and its literary language has a stronger Beijing flavour than that in *Mao*. Here is an example:

羊肉西葫芦馅的饺子，李太太原想用以款待张大哥。大哥不肯赏脸，李太太有点失望。可是大哥刚走了不大一会儿，丁二爷来了。三句话过去，李太太抓住吃饺子的主儿。 [The dumplings with lamb and vegetable stuffing, Mrs Li originally wanted to use these dumplings to treat Big Brother Zhang. However, Big Brother was not willing to favour her with eating them; Mrs Li was a bit disappointed. However, a short time after Big Brother left, Second Master Ding came. After only three utterances were exchanged, Mrs Li found the person to eat the dumplings.] (*Li*, p. 494)

The words *xian(r)*, *dian(r)*, *buda*, *huir*, *le*, *zhur* and *sanjuhua guoqu* are evidence of this Beijing flavour. Although Lao She did not indicate the character with the *er* sound as many times as in *Ma*, he used many Beijing expressions and lexical items. *Yuanxiang* and *yongyi* are from the written language. The proportions of the stylistic language are: 33.53% *kouyu* (see Chart 20), 31.63% *Beijinghua* (see Chart 21) and 29.73% is *shumianyu* (see Chart 23), which is less than in the previous novel.

Lao She knew that the best way to attract a large number of readers was to use a humorous style. Thus, in *Niu* he continued to use conversational language, mainly because in this way he could write in a humorous style more easily. Here is an example:

他舍不得离开他们，他们也拉着他不放，非到他们家去吃饭不可。他去了。老黑没有理会他，直到快吃完了，才问：“蜜蜂”，怎么多了一个孩儿？哎呀，原来是福官来了！你看大家这个笑！[He hated to part from them. They also kept holding his hands and insisted on going to their house to eat. He did. Old Hei did not notice him until they had nearly finished their meal. He asked: “Bee”, how come there was one more child? Oh, it was Fuguanr who came. Look, everybody was laughing loudly.] (*Niu*, p. 611)

In this passage, the words *le*, *fei...buke*, *mifeng(r)*, *hair*, *aiya*, *zheigexiao* confirm the choice of oral language. The usage of *Beijingci* increased to 35.23% from 31.63% in the previous book (see Chart 21).

Li and *Niu* are in very similar literary language: the use of the spoken language and the Beijing dialect began to increase in the 1930s. The only main difference between the two is that in the story of *Li*, everything is related to Beijing – the city, its government, courtyards, culture, and dialect; whilst in the story *Niu*, apart from the language, nothing is related to Beijing. The similarities between the two are that both stories have one or two people speaking other Chinese dialects. Also in both stories, Lao She used nicknames which he created according to the person's appearance and he also recorded the characters' utterances in other regional accents for special effect. The pattern “*hen* 很 + Modal V. (+Object)” was often used in both novels.

(1) “……！很能喝点，一斤二斤的，没有什么。” [“...! (I) can drink a lot, one or two pints are nothing.”] (*Li*, p. 402)

(2) “……，虽然树叶还没很摆动，[...，although the leaves have not swayed much,] (p. 308)

(3) “不过我也很明白些社会现象。……” [“However, I also fully understand some social phenomena. ...”] (p. 315)

(4) “……，有时候也很能要面子；[...，sometimes (he) also very much wants to save face,] (*Niu*, p. 522)

(5) 她很希望得个官样的儿子——[She very much wants to have a child who will look like an official in the future-] (p. 524)

(6) 牛老太太很替奶妈难过, [Old Mrs Niu was very much grieved for (Tianci's) wet-nurse,] (p. 527)

(7) 以上所记的很可以证实这一点。[What has been noted down above can very much authenticate this.] (p. 686)

Luo was Lao She's first novel written after he turned his dream into reality: writing as a professional writer. On this rare occasion, he was inspired to write a novel about a Beijing rickshaw man. He carefully prepared his writing in great detail and in a very serious manner. *Luo* gave Lao She the most satisfaction, compared with his other books. It received his total concentration and earnestness in using literary language. As a result, the style of the literary language of *Luo* is serious. This novel is not just for reading silently but also for reading aloud. The characteristics of the literary language in *Luo* are as follows: the use of *Beijinghua* with some typical Beijing local expressions, and spoken language with functional words from the written language. The sense of humour was reduced, and the novel was *shangkou* 上口 (suitable for reading aloud) and lively. The proportions within the stylistic language in *Luo* are 33.27 % *kouyu*, 36.24% *Beijinghua*, and 26.98% *shumianyu* (see Chart 17). Below is an example:

可是连作这点事, 他也不算个好手。他的黄金时代已经过去了, 既没从洋车上成家立业, 什么事都随着他的希望变成了“那么回事”。他那么大的个子, 偏争着去打一面飞虎旗, 或一对短窄的挽联; 那较重的红伞与肃静牌等等, 他都不肯去动。和个老人, 小孩, 甚至于妇女, 他也会去争竞。他不肯吃一点亏。[But even doing these small things, he is not good at doing them. His best years have gone. He does not have a family, nor a proper career as a rickshaw man pulling a rickshaw. Everything he hoped for has turned into “nothing is important (to me) any more”. He is so tall, but he insists on holding up a flying tiger flag or a pair of short, narrow elegiac couplet streamers. The heavier bridal parasol, the tablet showing the word “quiet” and so on, he does not want to carry. With some old people, young children, even women, he would go forward to compete. He is not willing to let anyone to take advantage of him] (*Luo*, p. 222).

In this passage, the Beijing words are *dian(r)*, *suange*, *haoshou(r)*, *yangche*,

name, gezi, hege, pian; the words from the written language are *yu, huo* and *ji* and the use of the particle *le*, which demonstrates the characteristics of the spoken, written and Beijing dialect styles. The reason why Lao She changed the style of his literary language was because he changed his own views on his language usage as explained above.

6.5. The style of Lao She's literary language between 1937 and 1949

The two novels which were written between 1937 and 1949 were *Luo* and *Si*. The similarities between *Luo* and *Si* are as follows: these stories both take place in Beijing, and the main characters are Beijing citizens in harsh circumstances. The literary language used in the stories is the Beijing dialect, together with spoken language, as well as large numbers of functional words from the written language. The sense of humour has disappeared, and there is more usage of *xiaode*. The difference between the two novels is that the literary language in *Si* contains much longer sentences than those in *Luo*, and there is much more use of *ouhua* sentences in *Si* than there is in *Luo*. As the chart shows, the proportions of Chinese language in an English style increases from 0.0992% to 0.1496% (of the book) and from 1.52% to 2.08% (of the stylistic language). The proportions of the stylistic language in *Si* are: 23.45% *kouyu*, 36.73 *Beijinghua*, 34.32% *shumianyu*. Here is an example from *Si*.

只要祁老人一念叨小三儿，天佑太太自然而然的就觉得病重了一些，祖父可以用思念孙子当作一种消遣，母亲的想儿子可是永远动真心的。今天，在惦记三儿子以外，她还注意到二儿子的很早出去，和大儿子的在院中溜来溜去。她心中十分的不安。听见老二回来，她也喘嘘嘘的走出来。[As long as old man Qi talked about Little Sanr, Tianyou's wife naturally would feel more ill. Grandpa could use his missing grandson as entertainment, however Mother's missing her son was always her real feeling. Today, apart from worrying about the third son, she also noticed the second son going out early, and the eldest son walking backwards and forwards in the courtyard. She did not feel easy at all. Having heard the second son coming back, she walked out breathlessly.] (*Si*, p. 298)

The *ouhua* sentences in this paragraph are: (1) *muqinde xiang erzi keshi yongyuan dong zhenxinde*; (2) *tahai zhuyidao er'ersizide henzao chuqu*; (3) ... *he*

da'erzide zaiyuanzhong liulailiugu. The first two sentences show his usage of the *de* structure of *ouhua*, and the other sentence shows his way of using the conjunction *he*, which is also *ouhua*.

Lao She was a writer who was very conscious of his usage of his literary language. In different historical periods, he had his own views about using his literary language. By the time he came to write *Luo* and *Si*, he had realised that in writing different stories he needed to use different literary language in different styles. The stories of *Luo* and *Si* both took place in Beijing and both stories were tragedies that happened to ordinary citizens (Qi's family and his neighbours) or the very poor who were struggling at the bottom of society (Xiangzi). The language usage had to match the stories, which were miserable rather than humorous. This was why in both stories Beijing dialect and spoken language were maintained, but more functional words were used to create a serious atmosphere. Also, Lao She's usage of long sentences of *ouhua* served his writing purpose, too. He said that if the story was a sad story, then we must use this type of sentence to match this. The idea was to use longer sentences to narrate so that the readers could share the same sad feeling when reading longer sentences, because it was a slow reading process (Lao 1997 [1982]: 89).

6.6. The style of Lao She's literary language between 1949 and 1962

Zheng was the only novel which was produced by Lao She between 1949 and 1962. It is interesting to discover that the features of literary language still include Beijing local lexical items and colloquial expressions. The analysis in this thesis has shown that his main literary language in *Zheng* retained the flavour of the Beijing dialect, spoken language features and *shumianyu*. The story took place in Beijing, the characters were Beijing citizens, the language of the narrator and the speech of the characters in the story were in the Beijing dialect. There were many local words and many words from the written language. The combination of spoken language, Beijing dialect and written language is obvious. Non-standard sentences have nearly

disappeared but not completely. Here is the detailed information: the proportions of the different stylistic features are: 32 % *kouyu*, 25% *Beijingci*, 0.21% *wenyan*, 38% *shumianyu* and 4.41% *nanfanci*, *yihua*, *zichuangci* and *feiyiban*.

The only difference between *Zheng* and Lao She's other novels is that non-standard sentences are much fewer, especially when compared with his first novel. This comparison shows a reduction from 2.64% to 0.16%. The literary language on the whole is an organic synthesis of written language, spoken language and the Beijing dialect. The following is an example from *Zheng*:

酒席设在离花厅不远的的一个圆亭里。它原来是亭子，后来才安上玻璃窗，改成暖阁。定大爷在每次大发脾气之后，就到这里来陶真养性。假若尚有余怒，他可以顺手摔几件小东西。这里的陈设都是洋式的，洋钟、洋灯、洋磁人儿……地上铺着洋地毯。[The banquet was set up in the round pavilion, which was not far away from the garden parlour. It was originally a pavilion, but later it was fitted with glass so that it could be used when the weather was cold. Every time after Uncle Ding lost his temper, he came here to cleanse his spirit and cultivate his original nature. If he was still angry, he could conveniently smash some small objects. The things here for display were all foreign objects, such as foreign clocks, foreign lights; fine foreign china ... on the floor a foreign carpet was spread.] (*Zheng*, p. 577)

In this short passage, the words from the written language are as follows:*zhihou*, *jiaruo*, *shangyou yunu*; the spoken phrases and words from the Beijing dialect are as follows: *shunshou*, *yangshide*, *yangzhong*, *yangdeng*, *yangciren*.

There are two main reasons for the language style in this period and particularly for the style in the writing of *Zheng*. One is to do with the content of the story, because the story of *Zheng* took place in Beijing in the late Qing dynasty, and so the vocabulary usage and the certain expressions are from the Beijing dialect. The reason for the reduction in classical expressions and non-standardised language was the result of Lao She's conscious of use of his literary language and the language situation in China at that time. Until the time when Lao She wrote *Zheng*, it was the time that *yuyan guifanhua* and *biaozhunhua* had been moving forward, as Ramsey described: "The standardization of Chinese is a matter of high priority in the People's Republic, Discussion ended with the articulation of the official language policy

in 1956. Two years later, in 1958, Premier Zhou Enlai emphasized in a speech on language reform how vital the government considered the implementation of that policy. 'Spreading the use of the Common Language, which takes the Peking pronunciation as the standard, is an important political task,' he said" (Ramsey 1987: 27). Lao She actively responded by his actions and he was always a good example of trying to use standardised language in writing.

6.7. The combination of the spoken and written language

According to my findings, the literary language in Lao She's novels was a careful mixture. There were spoken characteristics, because of their simplicity, their distinctive tones and the use of spoken lexical items. The written language features of his literary language are shown clearly by his use of certain functional words and the combination of spoken words and written words, which have created a special artistic effect. The average proportions of spoken, Beijing and written language within the stylistic language are 35.8%, 29.7% and 29.8%. Here are some examples illustrating this:

(1) 供佛的作品必须精巧，要个儿娇小，而且在边缘上捏出花儿来， [The things which are offered to the Buddha must be exquisite and the size must be small, and they have to be nipped into different patterns along the edge,] (Zheng, p. 509)

(2) 他记得几个零七八碎的，可信可不信的，小掌故。其中的一个是他最爱说道的，因为它与酱肉颇有关系。 [He remembered several miscellaneous anecdotes which are believable or unbelievable. One of them was the one which he loved to tell most because it was very closely related to braised meat seasoned with soy sauce.] (Zheng, p. 551)

In these two examples, the Beijing words are: *ger*, *huar*, *lingqibasui*, *shuodao*;*lai* and*de* are from the spoken language; the written-language words are the functional words, i.e. *bixu*, *erqie*, *yu* and *po*.

Contrary to other scholars' comments that Lao She used pure spoken language to write, this research has proved that Lao She's literary language is a combination of spoken and written language. After all, reading novels is different from talking. It is

true that literary language comes from real life, but it does not record sentences directly from real life without any changes. In each year of Lao She's writing, there were differences in the quantity of spoken words, but his style of writing is still a combination of spoken language and written language.

6.8.1. The combination of the Beijing dialect and words from the southern dialects

This investigation has shown that Lao She's literary language is a unification of the Beijing dialect and words from the southern dialects. To judge whether he used the Beijing dialect it is necessary to look for typical Beijing dialectal features in his writings, and the same applies to his use of words from the southern dialects. It has been shown that he used a large number of Beijing words in his novels. These Beijing words included different parts of speech. They were various and numerous, although some individual words were only used once or twice. There was frequent usage of *xiaode*, which is a typical word from the southern dialects. Although the usage of words from the southern dialects was a small proportion of the whole, these words were used from the beginning of his writing career to the end. The following sentences from Lao She's novels demonstrate this point:

(1) 驴晓得这是个外行，一会儿抬起头来闻闻空气，一会儿低下脖子嗅嗅尿窝儿，一会儿摇摇身上，一会儿岔开腿，抽冷子往起颠一下。[The donkey knew this was a layman, one moment it raised its head to smell the air, at another moment it lowered its neck to smell urine, then it shook its body, or spread its legs and jumped up suddenly.] (*Niu*, p. 632)

(2) 瑞宣本想去看看钱老先生，可是没有去，一来他怕惹起街坊们的注意，二来怕钱先生还不晓得这回事，说出来倒教老人不放心。[Ruixuan wanted to visit old Mr. Qian in the first place, but he didn't go. Firstly, he was afraid of drawing the attention of the neighbours. Secondly, he did not want to worry this old gentleman if he did not know about this matter yet.] (*Si*, p. 98)

In these examples, the Beijing words are: *yihui*; *niaowor*; *choulengzi*, *jiefang*; and the use of spoken expressions is demonstrated by the examples *yilai* and *erlai*.; the word from the southern dialects is *xiaode*.

6.9. The unification of the extremes of language varieties

This study is a pioneering investigation of the usage of the classical words, the written language, *ouhua* and other phenomena. Throughout this investigation, evidence has been found to prove that Lao She's literary language is a mixture of the spoken language, written language, words from the Beijing dialect and words from the southern dialects with *ouhua* and other phenomena. Lao She's unique unification of extremes can be used to provide a conclusion to this research. The spoken features attracted many readers from many different backgrounds. The Beijing language flavour provided more realistic elements than *Putonghua*. The written-language features made sentences short and sharp. Below is an example showing the unification of four extreme characteristics:

一会儿，风从高空呼啸而去；一会儿，又擦着地皮袭来，击撞着院墙，呼隆呼隆地乱响，把院中的破纸与干草叶儿刮得不知上哪里去才好。一阵风过去，大家一齐吐一口气，心由高处落回原位。可是风又来了，使人感到眩晕。天、地，连皇城的红墙与金銮宝殿似乎都在颤抖。太阳失去光芒，北京变成任凭飞沙走石横行无忌的场所。狂风怕日落，大家都盼着那不像样子的太阳及早落下去。傍晚，果然静寂下来。 [One minute, the wind howled away in the upper air; the next minute, it shaved the surface of the earth, attacking everything. It struck the courtyard walls and made a tremendous noise with a sound like *honglog honglong*. The wind blew the paper and dry grass leaves in the courtyard everywhere. After a gust of wind, everybody breathed a sigh of relief and their hearts landed in their original place after their high position. But the wind came back again, and made everyone feel dizzy. Heaven, earth, the red walls of the Royal City and even the emperor's throne palace seemed to be trembling. The sun lost its rays of light, and Beijing became a place where flying sand and moving stones ran amuck everywhere. The fierce wind was afraid of the sunset. Everyone looked forward to seeing an ugly sun sunset as early as possible. At nightfall, as expected, everything did quieten down.] (Zheng, pp. 515-516)

In this example the Beijing words are: *yihuir*; *gancaoyer*; *yiqi*, *you*....; the spoken forms of expression are: *hulonghulong*,*caihao*, *le*; the words from the written language are: *buzhi*, *nali*, *yuanwei*, *shiren*, *yu*, *jizao*; the unusual word is: *jizhuang*; the word from the southern dialects is *jingji*.

To sum up, Lao She's specific literary language style and language features at different times were deeply affected by his writing, working and social environments,

the purpose of his writing, and the requirements of editors, publishers, readers and even critics.

In his works, Lao She used the spoken language, the Beijing dialect, classical Chinese, written language, etc.. These usages are not contradictory but complementary to each other. Spoken-language words used in writing can create a lively style, as does the Beijing dialect. Hu Yushu points out: "Generally speaking, words in dialect have spoken language 'colour' (*secai* 色彩). This is because dialects are living in the mouths of the masses. Foreign and classical words have written language 'colour'. This is because they were introduced via the written form" (Hu [ed.] 2001: 424).

6.10. Charts 10 to 19: Proportions within the stylistic language

The ten charts below show the proportions within the stylistic language⁸³ in each of the ten novels. The charts clearly show that there are eight features in each of the novels over thirty-seven years and the proportions are different between books. These charts are based on detailed figures of statistics which are presented in Table 9 in Appendix 1. The statistics come from the present writer's investigation. Charts 10 to 19 show each of the proportions of the 8 features in each of the novels within the stylistic language. From these charts, we can see which the eight features carries how much percentage within the stylistic language. Generally speaking, the usage of the spoken language, the Beijing dialect and the written language carry more percentages than the usage of other five features, i.e. classical Chinese, the words in the southern dialects, Chinese language in an English style, the words which cannot be found in dictionaries and some unusual expressions.

⁸³ "Stylistic language" means that the literary language is in a certain style. For example, the proportions of literary language in a certain style in *Zhang* and *Luo* are 2.6864% and 6.5234%.

CHART 10: Proportions within the Stylistic Language in *Zhang*

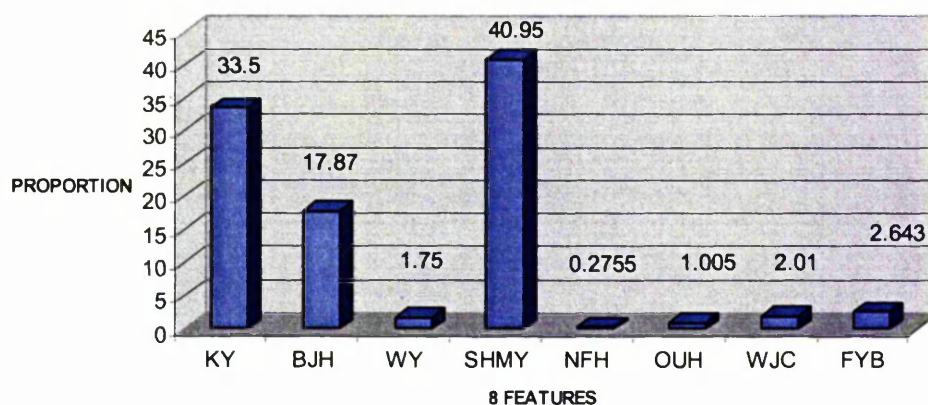


CHART 11: Proportions within the Stylistic Language in *Zhao*

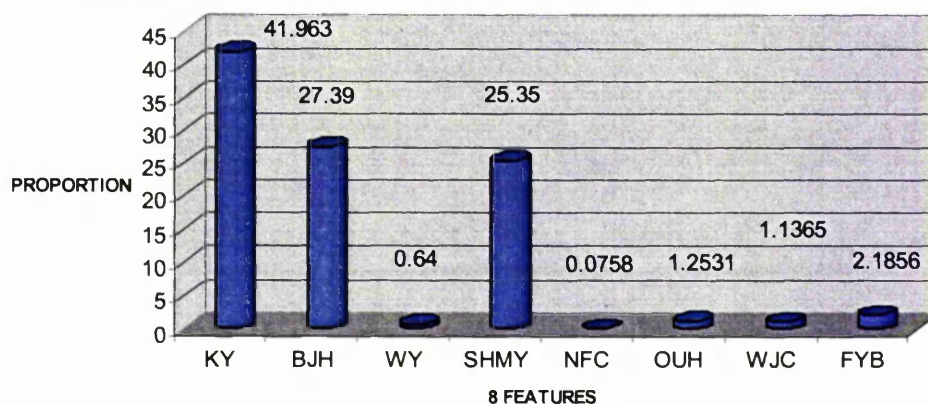


CHART 12: Proportions within the Stylistic Language in *Ma*

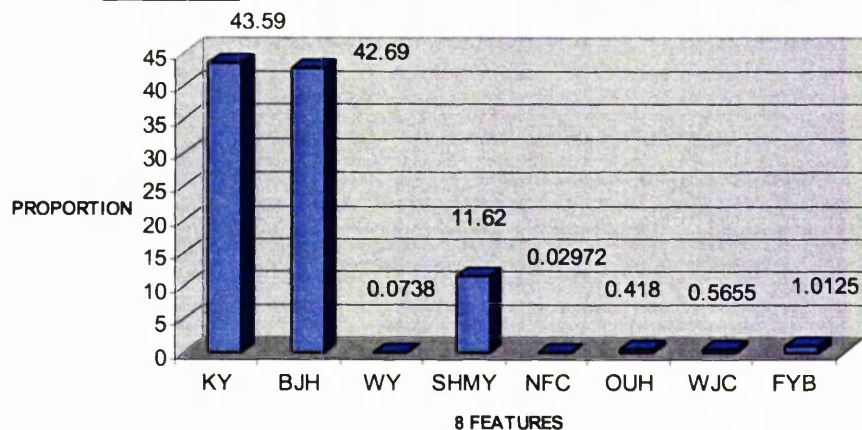


CHART 13: Proportions within the Stylistic Language in *Xiao*

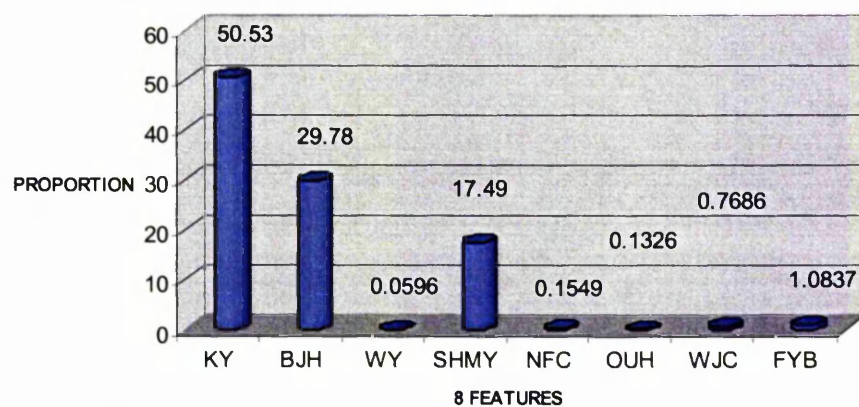


CHART 14: Proportions within the Stylistic Language in *Mao*

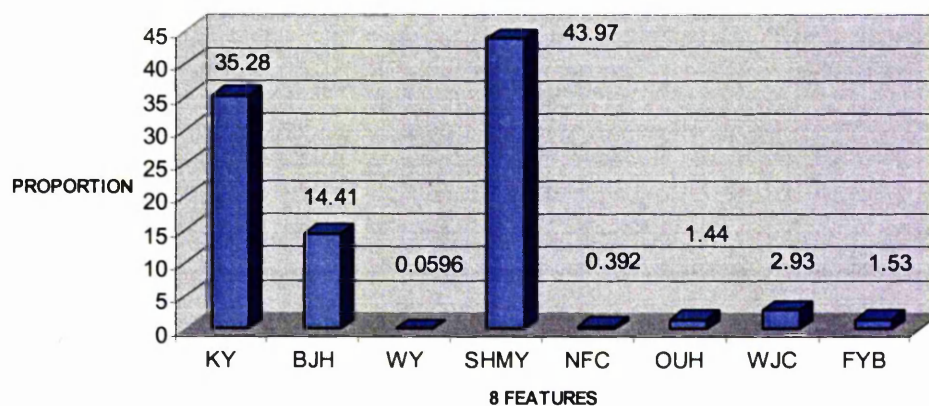


CHART 15: Proportions within the Stylistic Language in *Li*

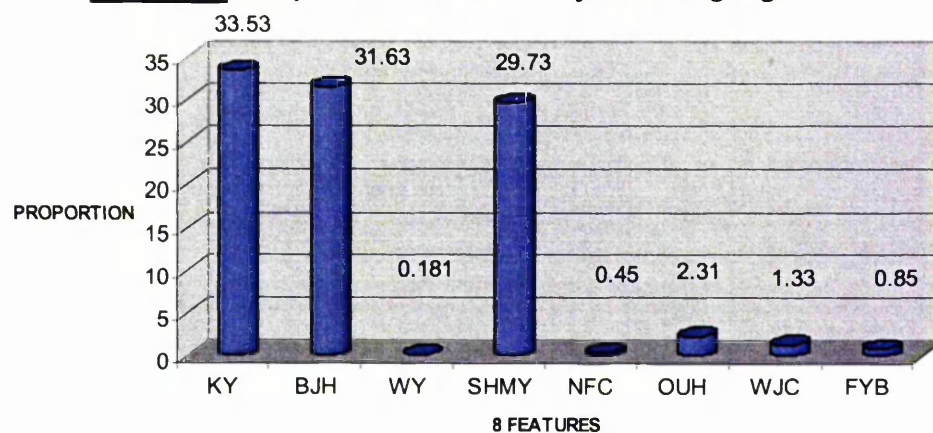


CHART 16: Proportions within the Stylistic Language in *Niu*

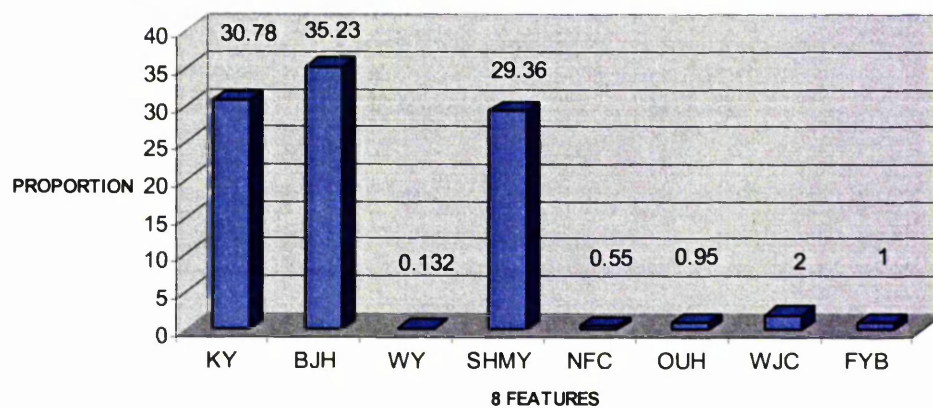


CHART 17: Proportions within the Stylistic Language in *Luo*

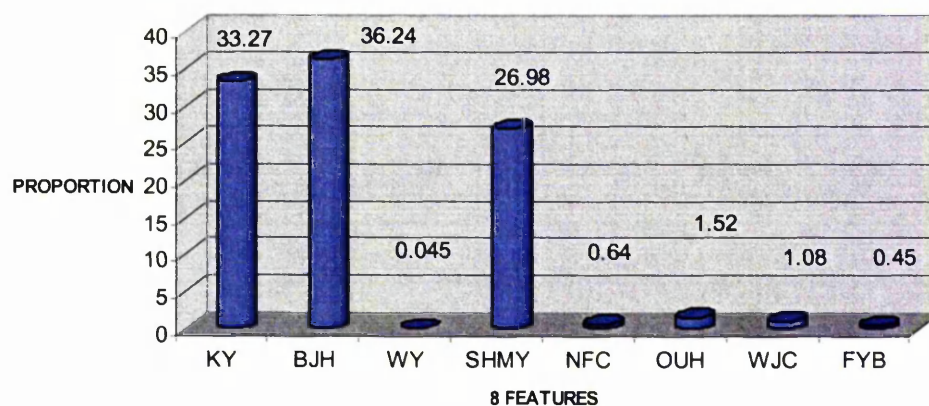


CHART 18: Proportions within the Stylistic Language in *Si*

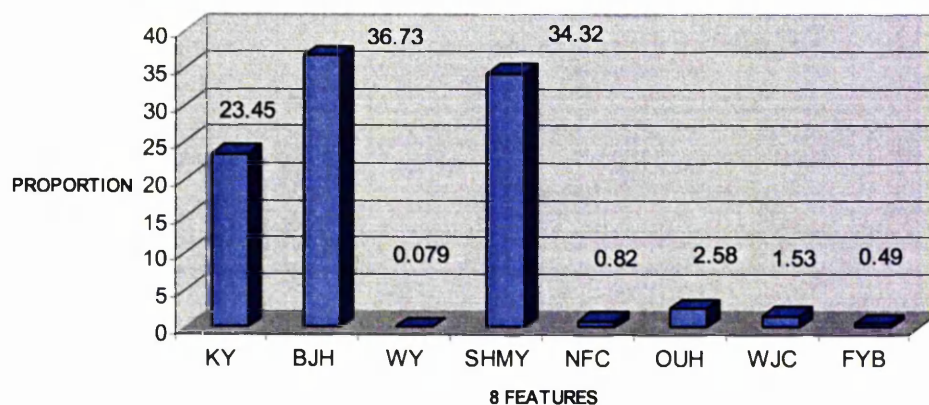
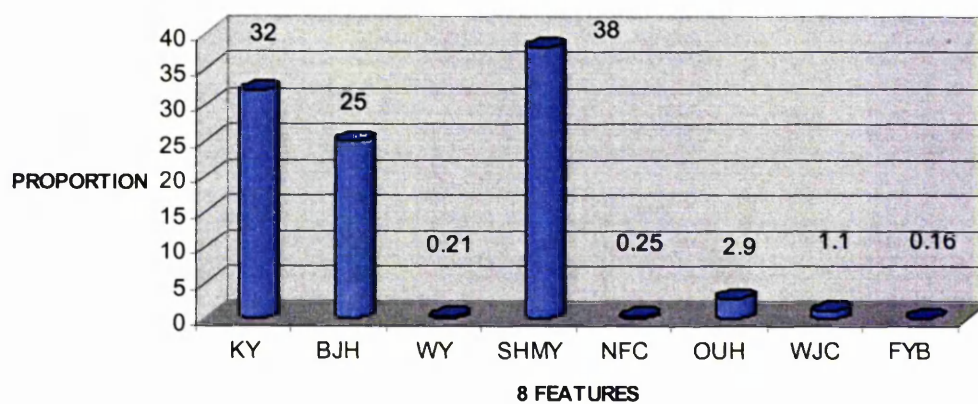


CHART 19: Proportions within the Stylistic Language in *Zheng*



6.11. Charts 20 to 26: Pattern of the development of eight features within the stylistic language

In charts 20 to 27, the proportions of each of the eight features within the stylistic language are shown and they are different in quantity year by year. The charts show that in ten of Lao She's novels, written between 1925 and 1962, the eight features appeared in each of the books and the percentage of usage varied. In charts 20 to 27, within/for stylistic language, the pattern of the development of usage of *kouyu*, *Beijinghua*, *wenyan*, *shumianyu*, *nangfangci*, *ouhua*, *weijianci* and *feiyiban* have been shown. The detailed statistics can be found in Table 9 of Appendix 1.

Chart 20: Pattern of Development of Usage of *Kouyu* within the Stylistic Language

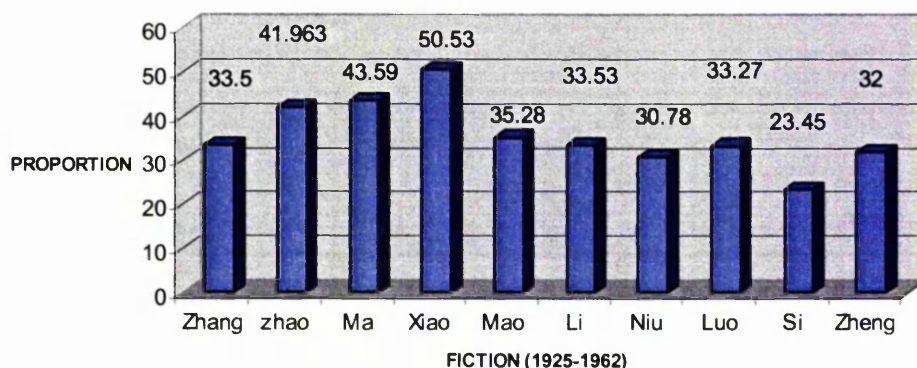


CHART 21: Pattern of Development of Usage of *Beijinghua* within the Stylistic Language

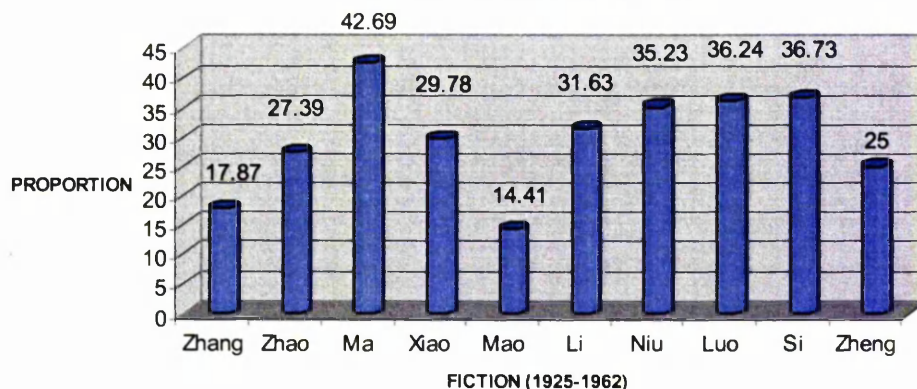


CHART 22: Pattern of Development of Usage of *Wenyan* within the Stylistic Language

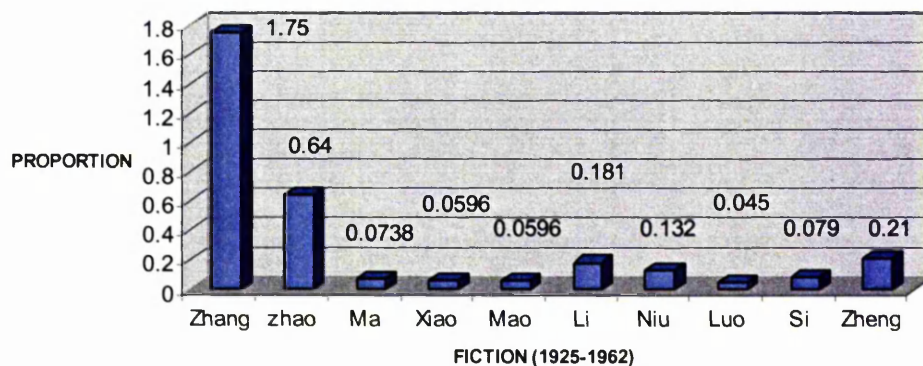


CHART 23: Pattern of Development of Usage of *Shumianyu* within the Stylistic Language

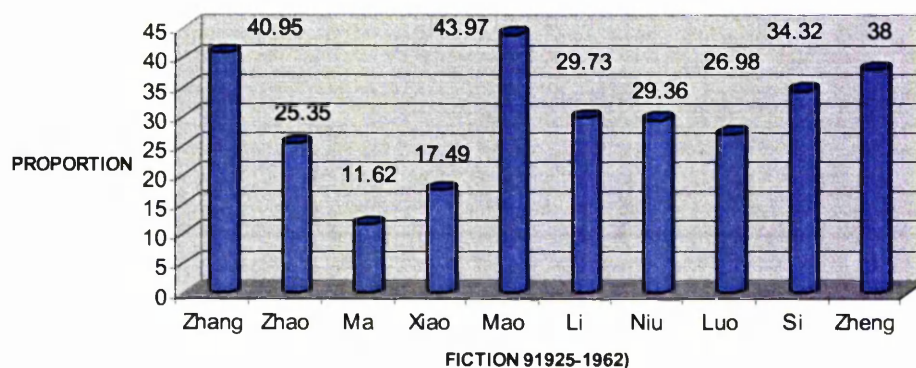


CHART 24: Pattern of Development of Usage of *Nanfangci* within the Stylistic Language

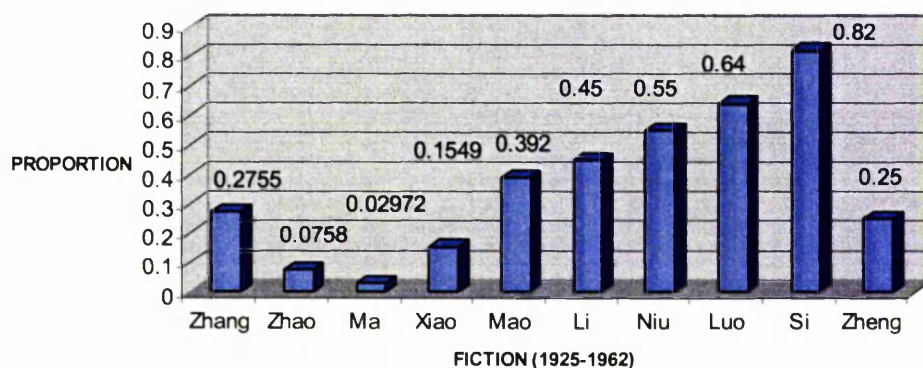


CHART 25: Pattern of Development of Usage of *Ouhua* within the Stylistic Language

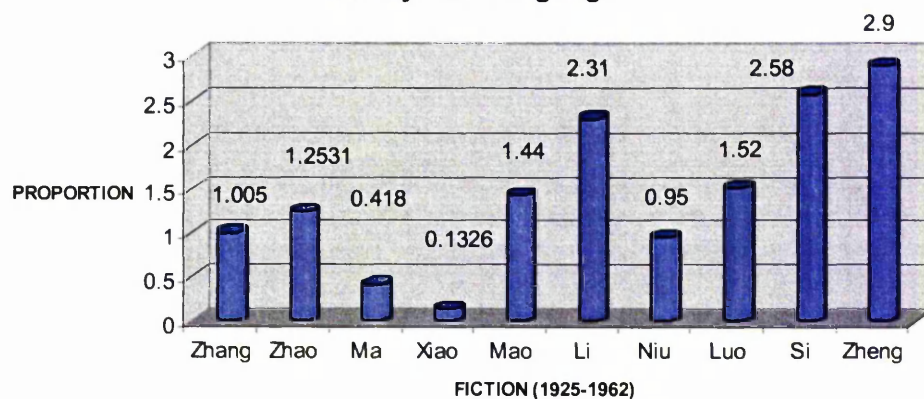


CHART 26: Pattern of Development of Usage of *Weijianci* within the Stylistic Language

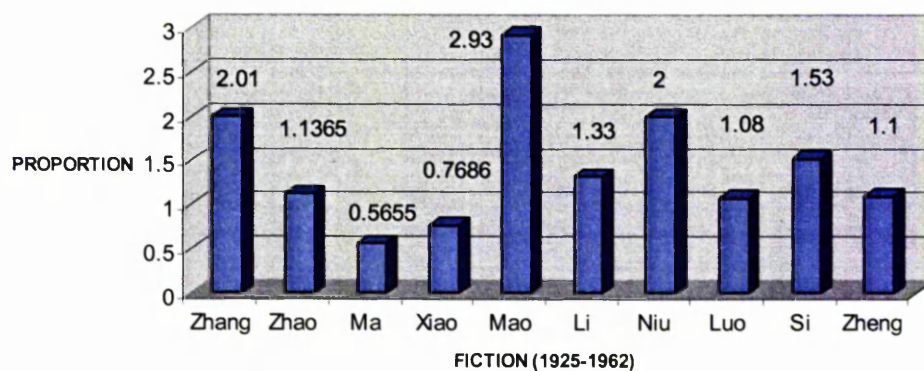
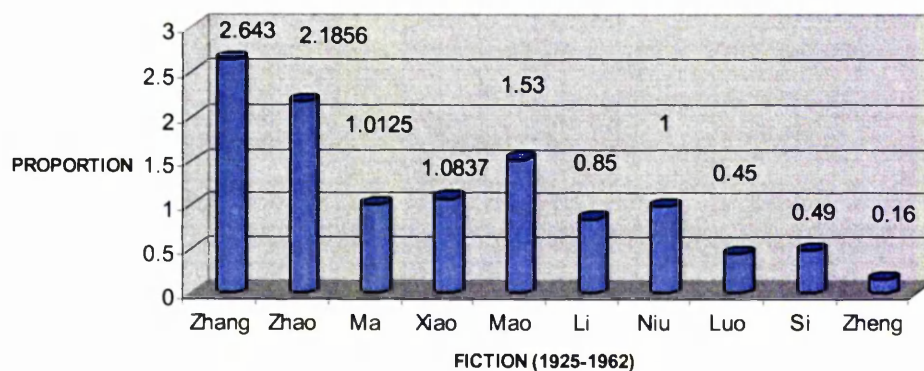


CHART 27: Pattern of Development of Usage of *Feiyiban* within the Stylistic Language



6.12 Charts 28 to 30: Detailed proportions in each of the ten novels and average proportions

Chart 28 shows the percentage of the stylistic language in each of the ten novels. *Luo* and *Zhang* contain the most and the least stylistic language. Table 10 in Appendix 1 shows the statistics which have been produced by the present writer. Chart 29 shows the average proportions of the eight features in the ten novels written by Lao She between 1925 and 1962. It shows that the eight characteristics appear in each of the novels but they are in different proportions. Chart 30 is similar to Chart 29. It shows within the stylistic language the average proportions of each of the eight features in these ten novels written by Lao She between 1925 and 1962. The detailed statistics which is produced by the present writer can be found in Table 11 in Appendix 1.

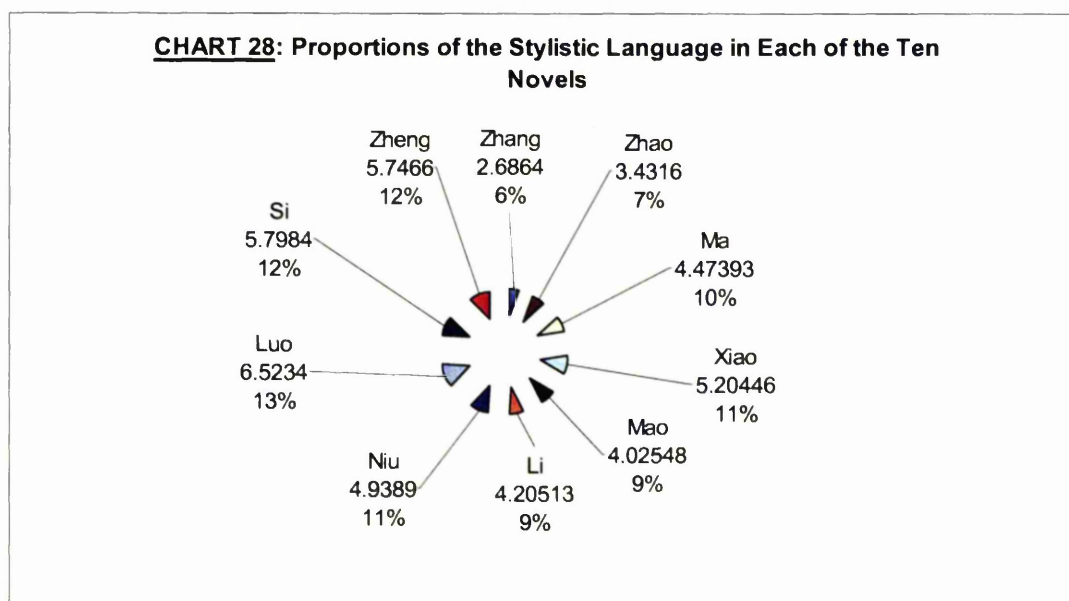


CHART 29: Average Proportions of the 8 Features in Ten Novels

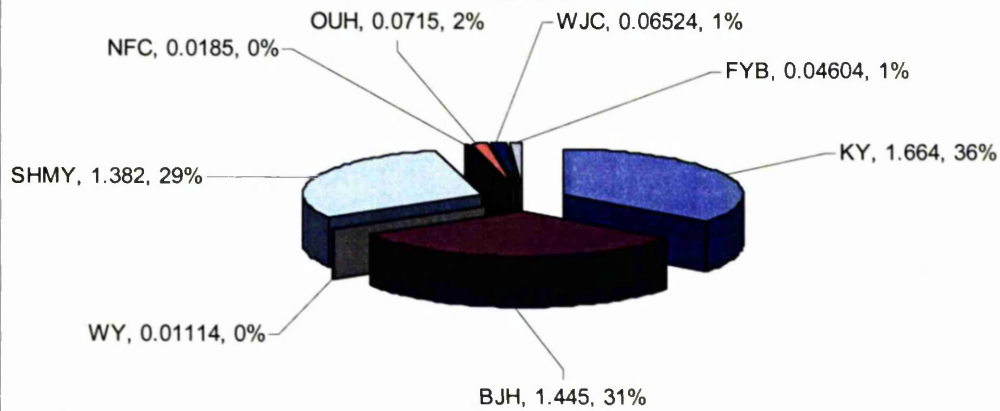
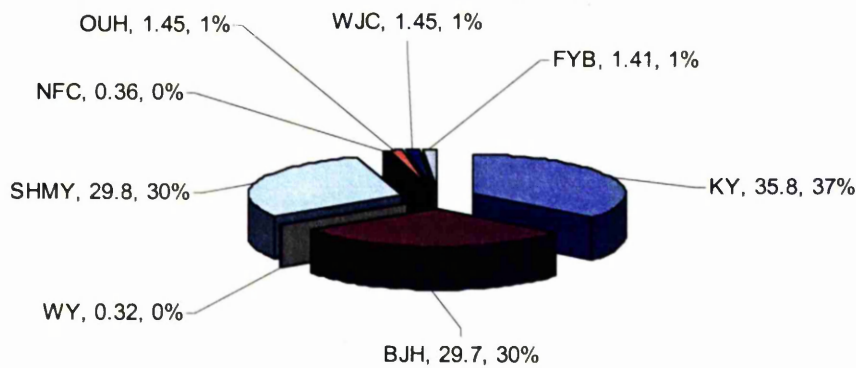


CHART 30: Average Proportions of Each of the 8 Features within the Stylistic Language in Ten Novels



Chapter 6 has revealed the style of Lao She's literary language by presenting different charts based on the statistics and integrating the analysis from the previous chapters. The style of literary language of Lao She is a mixture of various characteristics with different quantities of usage through 37 years of his writing career.

CHAPTER 7 - Conclusion

7.1. General review and reinforcement

Lao She, as one of the important modern Chinese writers, has attracted much interest from international scholars who have studied his work, including studying the content of his writings, his family background, his ideology, and his administration work. The research on his literary language has been limited to the appreciation of his Chinese rhetoric based on Lao She's own theory and his Beijing spoken language without showing the development of this usage.

This research for the first time breaks out of this framework to study the style of Lao She's literary language objectively; for the first time, the research pays detailed attention to the development of his *kouyu* and *Beijingshua*, for which he is famous; for the first time, it provides the pattern of the development of his literary language in eight aspects; for the first time an analysis is based on statistics; for the first time, *shumianyu*, *nafangci*, *weijanci*, *buyiban* are explored and researched.; for the first time, the mixture of various stylistic language used by Lao She to narrate and to create typical characters in the stories has been established by the present writer.

In the previous chapters, I have analysed in detail and clarified the use of the literary language style in the writing of Lao She. His style has been revealed in this research, which has shown that as a master of language, as a people's artist, and as a novelist and dramatist, Lao She has not received an adequate appraisal of his literary language. Until now, the study of Lao She, both nationally and internationally, has concentrated mainly on his personality, his attitudes towards life, his relationship with his friends, his Manchu culture, his achievements in his writing career, the characters in his novels, the artistic value of his works, his ideology, his religion, his achievements in his administrative work and his death. The study of his literary language is still at an elementary stage and has mostly focused on the linguistic construction of his grammatically correct sentences. There has been a lack of critical analysis of his literary language. The use of written language, *ouhua*, *wenyan*, the vocabulary from the southern dialects and the unconventional sentence structures in

his writings have not been considered.

In terms of the study of Lao She's literary language, in consideration of either its depth or its range, there is a great disparity in comparison with other studies of Lao She. I believe that there are two main reasons for the study of Lao She's literary language being so limited. The first is that in China, politics are very important. Therefore the study of Lao She's works has never been separated from that of his ideology. Politics come first and the arts come second, because the arts are used to serve politics. The contents of Lao She's novels are all realistic, very closely linked to the situation in China, and so the analysis of his works has always focused on issues relating to politics and ideology. The art of language is seen as only a tool to be used to serve the purpose of writing. The second reason why Lao She's literary language has not been studied thoroughly is because it is such a unique language phenomenon because of its use of the Beijing dialect. If a person has insufficient knowledge of the Chinese language, local vocabulary, dialect and expressions, and is not familiar with the political situation and geographical environment and the background to his work, it must be very hard to comprehend, let alone analyse the language of his works. Thus many questions relating to Lao She's practical use of his literary language and to its stylistic elements have remained unanswered.

This research has examined Lao She's literary language systematically, statistically and objectively in order to discover his style and its development. In previous chapters, the characteristics of Lao She's literary language have been analysed from four different angles, i.e. the usage of spoken language (Chapter 2), the usage of the Beijing dialect (Chapter 3), the usage of classical Chinese and written language (Chapter 4), and the usage of *ouhua* and other language phenomena (Chapter 5). In Chapter 6, a general picture of the style of Lao She and the various proportions of different characteristics of his style have been provided.

In each of the previous chapters (1-5), the focus has been on one particular language feature of Lao She's ten novels written over 37 years. In Chapter 6, these features were brought together to reinforce the findings made and to pinpoint the main features of his literary language at different stages of development. Based on

where he was at the time, his writing career was divided into four general stages (see sections 6.3, 6.4 and 6.5) and Lao She's personal background as it affected his style of writing has been taken into account. The factors which affected his writing are considered subjectively and objectively, including the region and the epoch of writing in the periods of the PC and the PRC, i.e. when he was writing abroad and writing in mainland China. By analysing the factors that affected Lao She's writings, answers have been provided to questions such as: What are the exact characteristics of Lao She's literary language? What is the nature of his literary language? Why did he have different modes of writing for each of the novels? How did he create different characters in his novels by using classical Chinese, the written language, Chinese in an English language style and his special ways of combining Chinese characters with distinct meanings which have not studied by other scholars?

7.2. The style of Lao She's literary language and his writing technique

Through the analysis in chapters 2 to 6 of the style of Lao She's literary language in eight main aspects assisted by using samples and charts based on statistics, we can see that Lao She's writing technique is unique in modern literature. His ways of using the spoken language, the Beijing dialect, classical Chinese, the written language, the words of the southern dialects, Chinese language in English expressions, the lexical items which cannot be found in dictionaries and unusual expressions all have certain language functions, as the language either of the narrator or of characters in the stories. In addition, we can also detect the development of modern Chinese through this investigation.

Each of the eight features of his literary language creates a different atmosphere in narrations as well as in character creation. His usage of the spoken language and Beijing dialect creates a relaxed atmosphere, his usage of classical Chinese creates a humorous atmosphere, his usage of the written language and *ouhua* create a serious atmosphere, his use of words which cannot be found in dictionaries arouse the interest of the readers. His usage of southern dialects and unusual expressions reflects the reality of the development of modern Chinese.

Looking at the development of Lao She's literary language chronologically and in relation to the period of the development of modern Chinese, one can see that his literary language both reflected and helped that development. He made a great contribution to the development of modern Chinese, whether consciously or unconsciously.

The view that Lao She's literary language reflected the development of modern Chinese is maintained because both shared the same characteristics in terms of the foundation of the modern Chinese common language and its standards. Both his literary language and the modern Chinese language have experienced various stages, moving from an imprecise, ambiguous and unclear standard to one that was detailed and clear, developed in the periods of the RC and the PRC.

The view that Lao She's literary language helped the development of modern Chinese is maintained because of his use of the Beijing dialect and his conscious use of his language in as standard a way as possible. In order to achieve this, he adopted various measures. For example, he used few or no Beijing rustic words, so that people who spoke other dialects could understand his literary texts. The chart shows that the proportions of *Beijingci* used changed from 36.73% in *Si* to 25% within the stylistic language in *Zheng*.

The view that Lao She used his literary language consciously is maintained because of his ways of researching and using language, expressing the meaning that he wanted to convey, and telling and explaining his stories as a narrator.

The view that Lao She used his literary language unconsciously/naturally is maintained because he was a Beijing native speaker. Having the Beijing dialect as his mother tongue and his experience of living and studying in Beijing gave him a privileged situation as a Chinese language user, and caused him to help and even take the lead in the development of modern Chinese.

It is very important to note that this research has shown that, although the amount of data for analysis in each of the four chapters may seem equal, this does not mean that the quantity of the usage of certain features is equal. It was always the case that some data appeared more frequently than the other. My investigation has

highlighted the fact that Lao She's style kept changing from year to year. Every novel possessed its special features, as the charts which are based on my statistics show. For example, the *er* sound is hard to find in *Zhang* but in *Ma* and *Xiao* it appears constantly.

To sum up, the style of Lao She's literary language has unique characteristics. It is close to the language of ordinary people because of its spoken features, as analysed in Chapter 2. It possesses a strong local flavour because of the Beijing dialect usage, as analysed in Chapter 3. It contains humour and satire through its use of classical words and expressions, and also has a serious effect through its usage of written-language words, as analysed in Chapter 4. In addition, there is Lao She's distinctiveness, coming from his innovative vocabulary and unusual usage, as analysed in Chapter 5. A synthesis of Lao She's main characteristics, which have been analysed in Chapters 2, 3, 4 and 5, shows that Lao She's literary language style has the following features: (1) integration (*Zhengtixing* 整体性): the unification of stylistic variations; (2) a systematic nature (*Xitongxing* 系统性): the nature and the systematic development of certain characteristics; (3) interlocking (*Jiaocuoxing* 交错性): one word serving two different functions when used in different styles, e.g. *yu* 与; (4) stability (*Wendingxing* 稳定性): the continuous use of certain types of words through the years; (5) vacillation (*Youyixing* 游移性): some expressions emerging and disappearing, and (6) flexibility (*Linghuoxing* 灵活性): the variation in the usage of Chinese characters. In addition, the style of Lao She's literary language has its own locality (*Difangxing* 地方性), nationality (*Minzuxing* 民族性), individuality (*Gexing* 个性) and features of its epoch (*Shidaixing* 时代性), which have been detected and reflected in the literary language used in his writing.

Based on the evidence found by the present writer, it has been established that the style of Lao She's literary language is a mixture of eight different characteristics. This research has uncovered sufficient information to state that there are these eight distinctive characteristics in the ten novels by Lao She during the thirty-seven years that he was writing these novels. The usage of *shumianyu*, *kouyu*, *Beijingshua*, *wenyan*, *nanfangci*, *weijianci*, and *feiyiban* never disappeared from his writing.

Among these characteristics, *shumianyu*, *Beijinghua* and *kouyu* are the three main characteristics, with a total proportion of over 95% of the eight features, and the other characteristics of *wenyan*, *nanfangci*, *ouhua*, *feiyiban* and *weijianci* represent over 4%. The characteristics exist in each of the novels, but the quantity differs between his writings and year by year. These changes are closely related to the social, political, and language background in the society during different historical periods, and to the writer's ideas of literary language usage, which was affected by the society. Lao She commented on his own two first novels written in the 1920s that there was spoken and classical Chinese. Many researchers followed this comment, noticing that the rest of his books was in pure spoken Beijing language. This research has proved that the previous comments were not accurate or wide-ranging enough because of a lack of thorough investigation.

7.3. Suggestions for further development in the study of Lao She's literary language

Three suggestions are made for the continuation of the present research, and it is intended that the research will continue on this basis. The first is that the literary language of Lao She's works should be studied in parallel, which means that the literary language of his other writings from the same periods as his fiction writings should be included in this study. The second is that the literary language of Lao She's works should be investigated in sequence, which means that the study of that language in his fictional works will include studying the usage of Chinese rhetoric systematically and statistically. The third is to investigate how exactly Lao She was influenced by Western writers at the beginning of his novel writing.

This current research has shown that the distinctive characteristics of Lao She's literary language are the use of spoken language, the Beijing dialect, written language and various unusual expressions. After detailed analysis, the conclusion has been reached that his literary language is a mixture of eight features. However, this unification only applies to Lao She's ten novels. Since he produced various writings in his lifetime, I suggest that there should be thorough research on Lao She's literary

language in all his writings including his short stories and essays, and thorough research of Lao She's detailed usage of Chinese rhetoric, and these are intended that they will be a follow-up to this present research. Additionally, it is necessary to continue to seek any new features in Lao She's writings.

According to Lao She himself, he was much influenced by Western writers, especially Charles Dickens and Conrad, when he began to write novels, and many Chinese scholars have mentioned this in their articles when studying Lao She. However, it seems that no one has actually compared Lao She's novels to those written by Western writers. It would therefore be very interesting to compare *Zhang*, *Zhao* and *Ma* with the works of Western writers to find out how Lao She was influenced by them. These will be the next tasks to be completed after this current research.

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APPENDIX 1 - Tables (1-11)

Note: In Tables 1 to 8, “1”, “2” and “3” in each of the following 8 tables represent the following:

1. Total number of words in a novel.⁸⁴
2. Number of words with that particular stylistic feature.
3. Proportion.

A.1.1. Table 1: Statistics of usage of KY

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	1089	1652	2924	2289	1350	1895	1628	2989	3544	1393
3	0.9%	1.44%	1.95%	2.63%	1.42%	1.41%	1.52	2.17	1.36	1.84

A.1.2. Table 2: Statistics of usage of BJH

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	582	1081	2858	1342	551	1755	1865	3239	5534	1088
3	0.48%	0.94%	1.91%	1.55%	0.58%	1.33%	1.74%	2.35%	2.13%	1.44%

A.1.3. Table 3: Statistics of Usage of WY

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	57	25	5	3	23	10	7	4	12	9
3	0.047%	0.022%	0.0033%	0.0031%	0.0024%	0.0076%	0.0065%	0.0029%	0.0046%	0.012%

A.1.4. Table 4: Statistics of Usage of SHMY

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	1291	1005	782	786	1686	1648	1547	2432	5180	1666
3	1.1%0	0.87%	0.52%	0.91%	1.77%	1.25%	1.45%	1.76%	1.99%	2.2%

⁸⁴ The estimated number of words per page of each of the ten novels is 625 (there are 25 lines per page and there are 25 characters per line). The result of the number of the total characters comes from: 625 times the number of pages, e.g. 625 times 193 is 120,625, so 121,000 is the estimated total number of words of *Zhang*. There are some flexibilities accordingly.

A.1.5. Table 5: Statistics of Usage of NFC

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	9	3	2	7	15	25	29	58	123	11
3	0.0074%	0.0026%	0.0013%	0.0081%	0.0158%	0.0189%	0.0271%	0.042%	0.0473%	0.0146%

A.1.6. Table 6: Statistics of Usage of OUH

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	33	50	28	6	55	128	50	137	389	128
3	0.027%	0.043%	0.0187%	0.0069%	0.0579%	0.097%	0.0467%	0.0992%	0.1496%	0.169%

A.1.7. Table 7: Statistics of Usage of WJC

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	65	45	38	35	112	74	106	97	231	47
3	0.054%	0.039%	0.0253%	0.04%	0.1179%	0.056%	0.0991%	0.0703%	0.0888%	0.062%

A.1.8. Table 8: Statistics of Usage of FYB

Novels	Zhang	Zhao	Ma	Xiao	Mao	Li	Niu	Luo	Si (H)	Zheng
1	121,000	115,000	150,000	86,800	95,000	132,000	107,000	138,000	260,000	75,600
2	86	86	68	49	58	47	53	40	73	7
3	0.071%	0.075%	0.0453%	0.0564%	0.0615%	0.0356%	0.0495%	0.029%	0.0281%	0.009%

A.1.9. Table 9: Statistics of proportions within stylistic language

Note: In Table 9, “1” represents the proportions of the whole book containing the 8 features. The rest figures show the percentages of each of the 8 features within the stylistic language.

	1	KY %	BJH %	WY %	SHMY %	NFC %	OUH %	WJC %	FYB %
Zheng	5.7466	32	25	0.21	38	0.25	2.9	1.1	0.16
Si	5.7984	23.45	36.73	0.079	34.32	0.82	2.58	1.53	0.49
Luo	6.5234	33.27	36.24	0.045	26.98	0.64	1.52	1.08	0.45

<i>Niu</i>	4.9389	30.78	35.23	0.132	29.36	0.55	0.95	2	1
<i>Li</i>	4.20513	33.53	31.63	0.181	29.73	0.45	2.31	1.33	0.85
<i>Mao</i>	4.02548	35.28	14.41	0.0596	43.97	0.392	1.44	2.93	1.53
<i>Xiao</i>	5.20446	50.53	29.78	0.0596	17.45	0.1549	0.1326	0.7686	1.0837
<i>Ma</i>	4.47393	43.59	42.69	0.0738	11.62	0.02972	0.418	0.5655	1.0125
<i>Zhao</i>	3.4316	41.963	27.39	0.64	25.35	0.0758	1.2531	1.1365	2.1856
<i>Zhang</i>	2.6864	33.5	17.87	1.75	40.95	0.2755	1.005	2.01	2.643

A.1.10. Table 10: Statistics of average proportions of the 8 features in ten novels

Note: In Table 10 “1” represents the average proportions of the 8 features in ten novels, and “2” represents the average proportions of the 8 features in each of the ten novels.

8 feature	KY %	BJH %	WY %	SHMY %	NFC %	OUH %	WJC %	FYB %
1	16.64	14.45	0.1114	13.82	0.1851	0.715	0.6524	0.4604
2	1.664	1.45	0.01114	1.382	0.0185	0.0715	0.06524	0.04604

A.1.11. Table 11: Statistics of average proportion of the 8 features in stylistic language

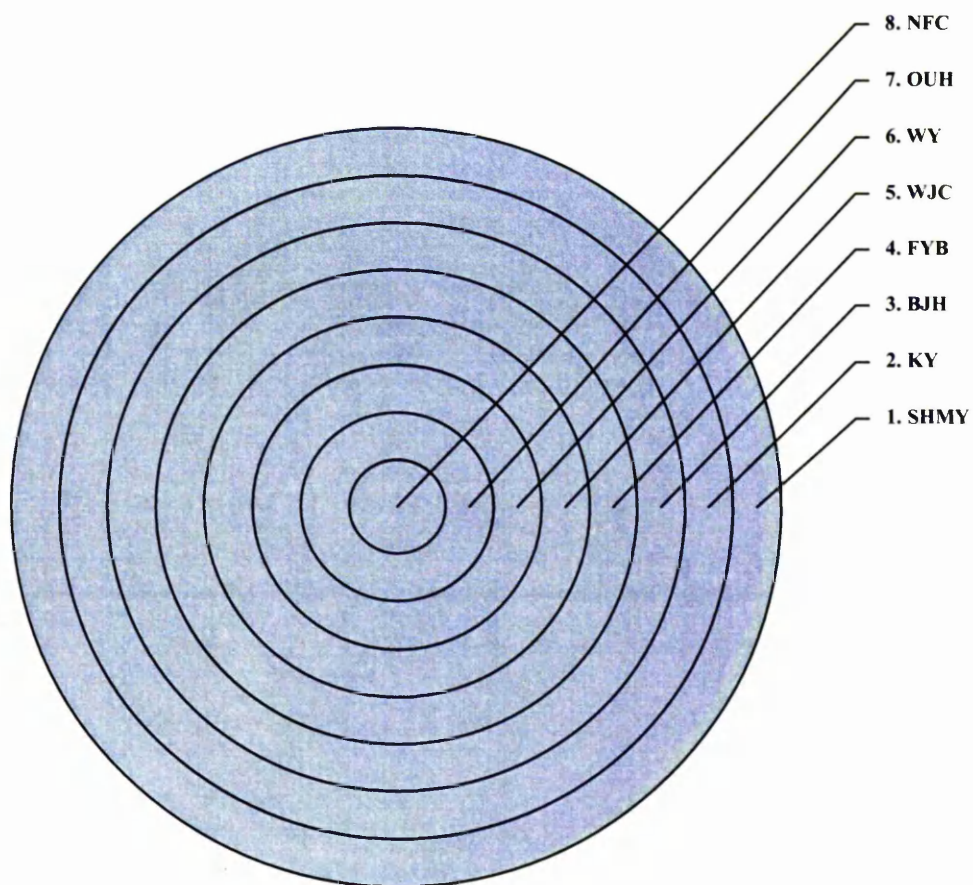
Note: In Table 11, “1” represents the average proportions within the stylistic language of the ten novels. “2” represents the average proportions within the stylistic language of each of the ten novels.

		KY	BJH	WY	SHMY	NFC	OUH	WJC	FYB
1	47.0343	357.893	296.97	3.23	297.77	3.64	14.51	14.45	11.4048
2	4.7%	35.8%	29.7%	0.32%	29.8%	0.36%	1.45%	1.45%	1.14%

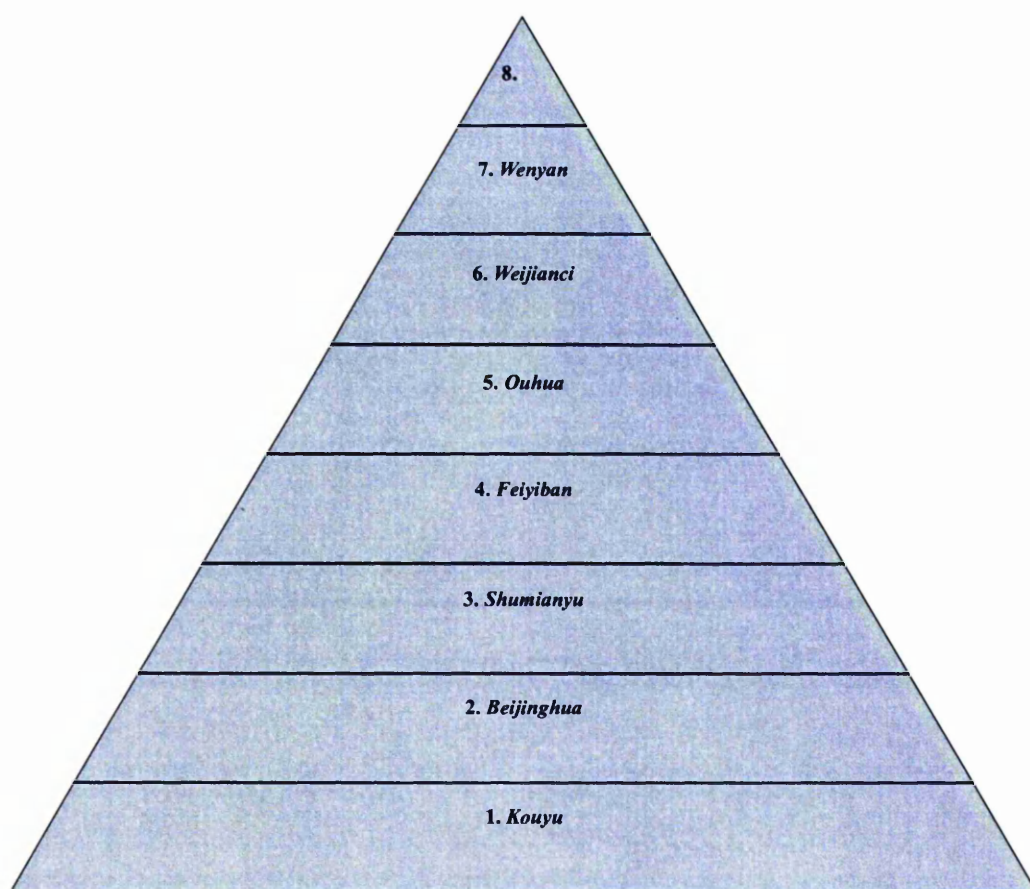
APPENDIX 2 - Ranking Charts (1-10)

There are ten charts in Appendix 2. Each of the charts contains the ranking of 8 features in one particular novel. The numbers from 1 to 8 represent the ranking from top to bottom.

A.2.1. Ranking in *Zhang*

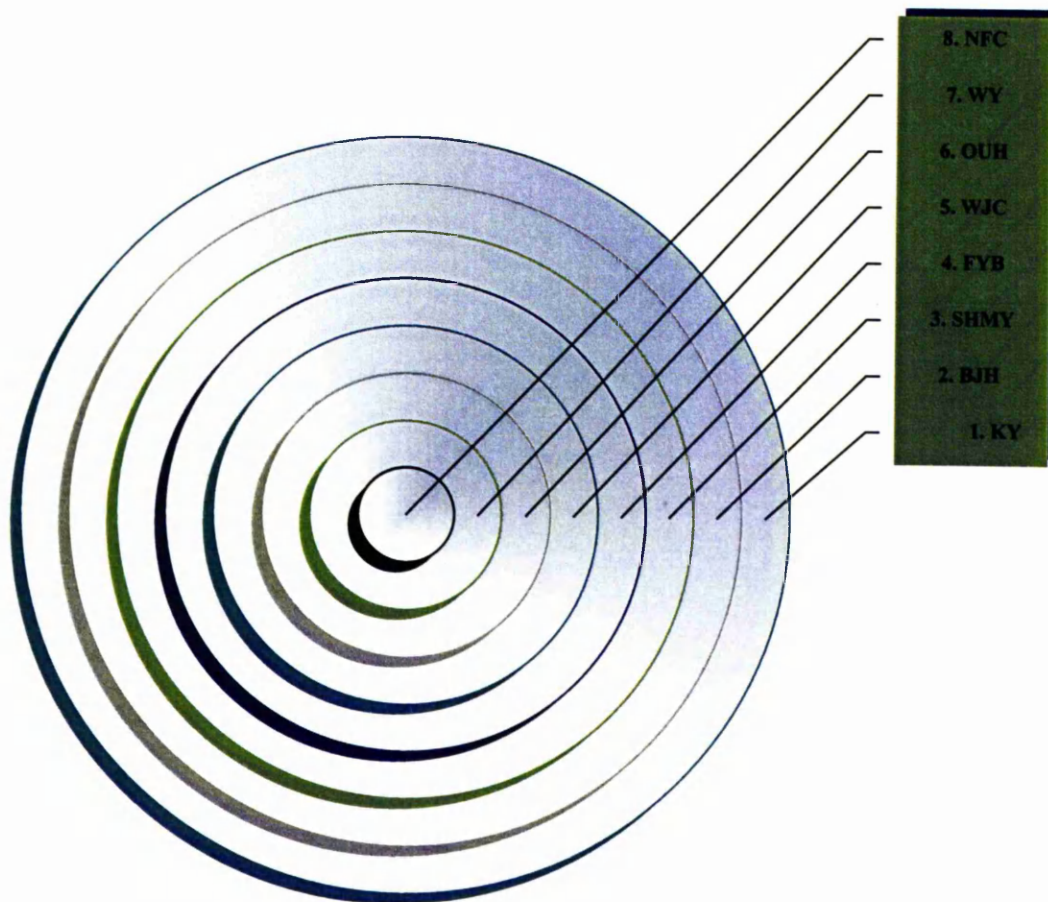


A.2.2. Ranking in Zhao

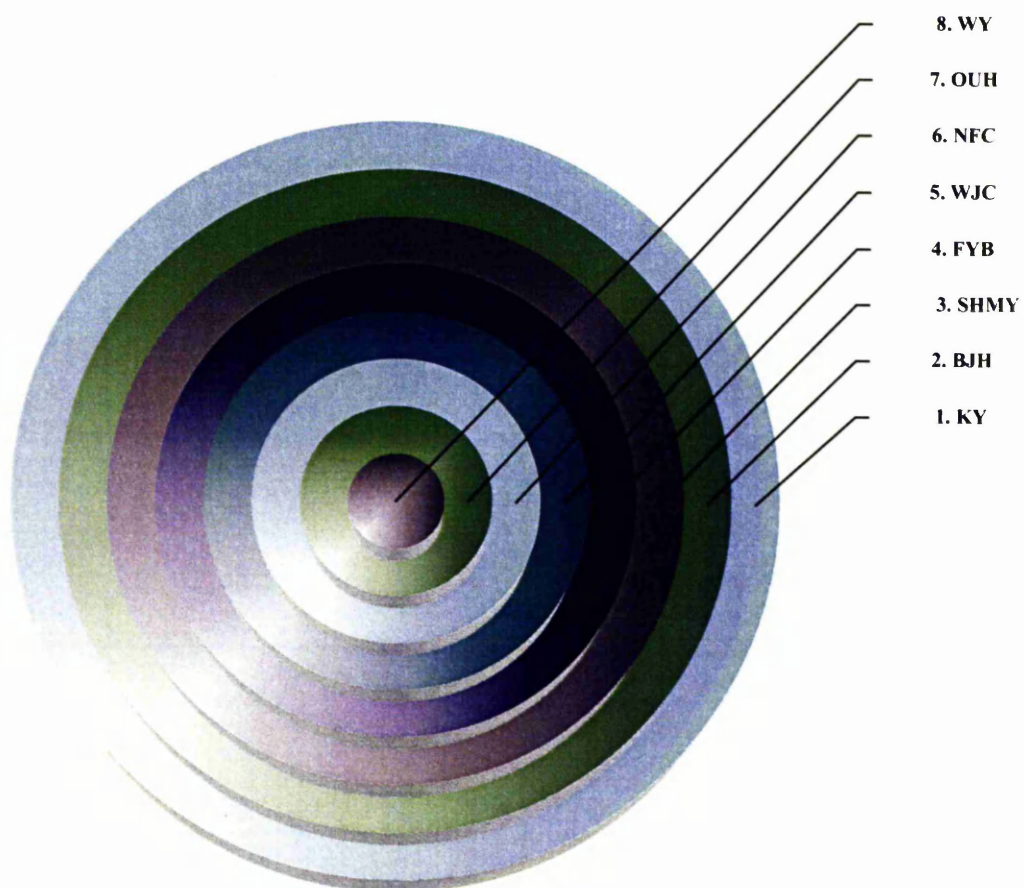


8. Nanfanci

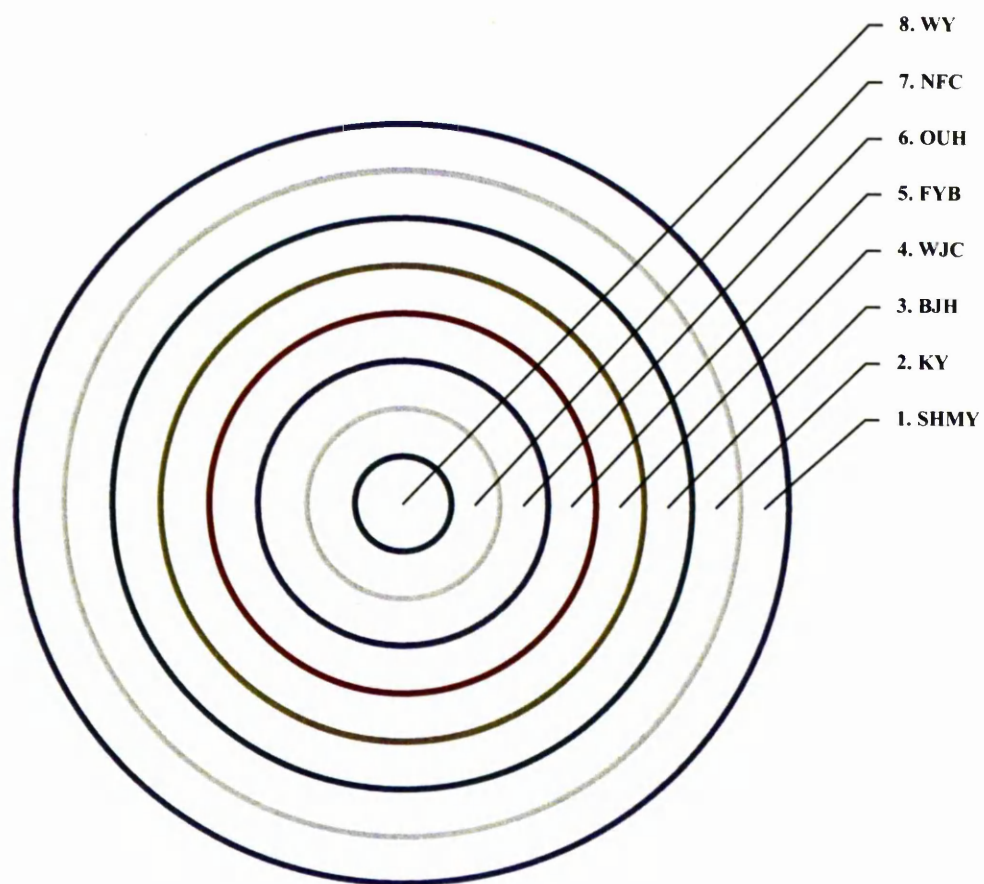
A.2.3. Ranking in *Ma*



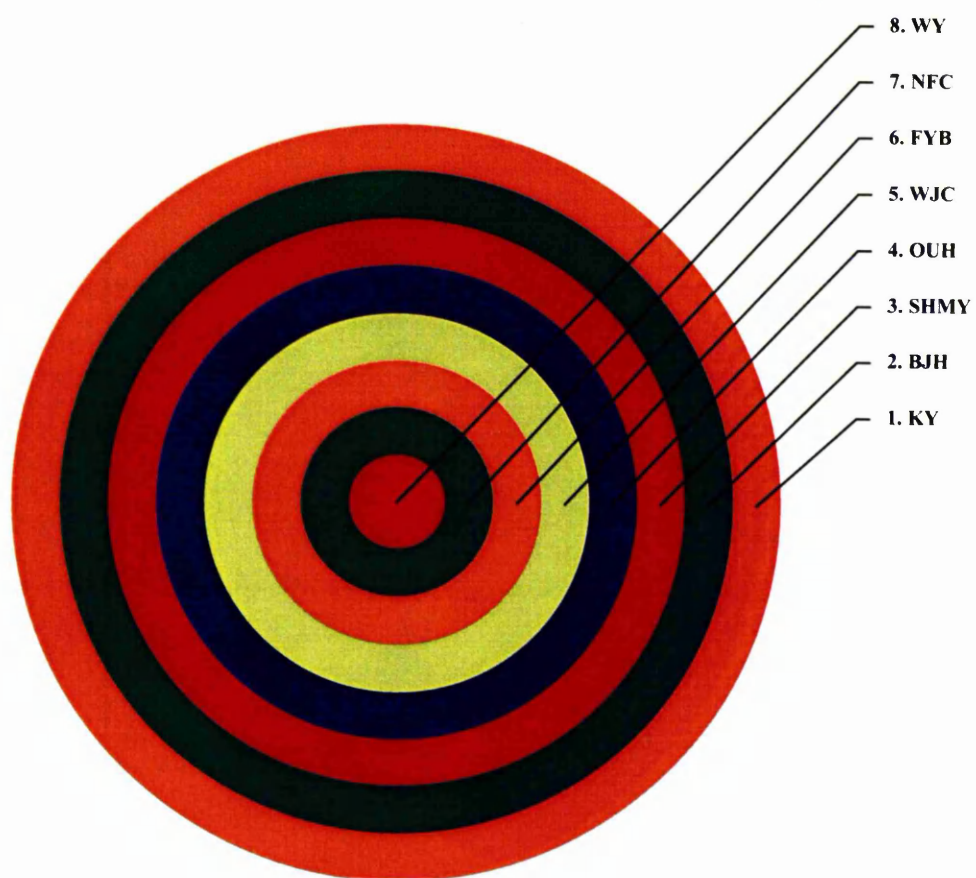
A.2.4. Ranking in *Xiao*



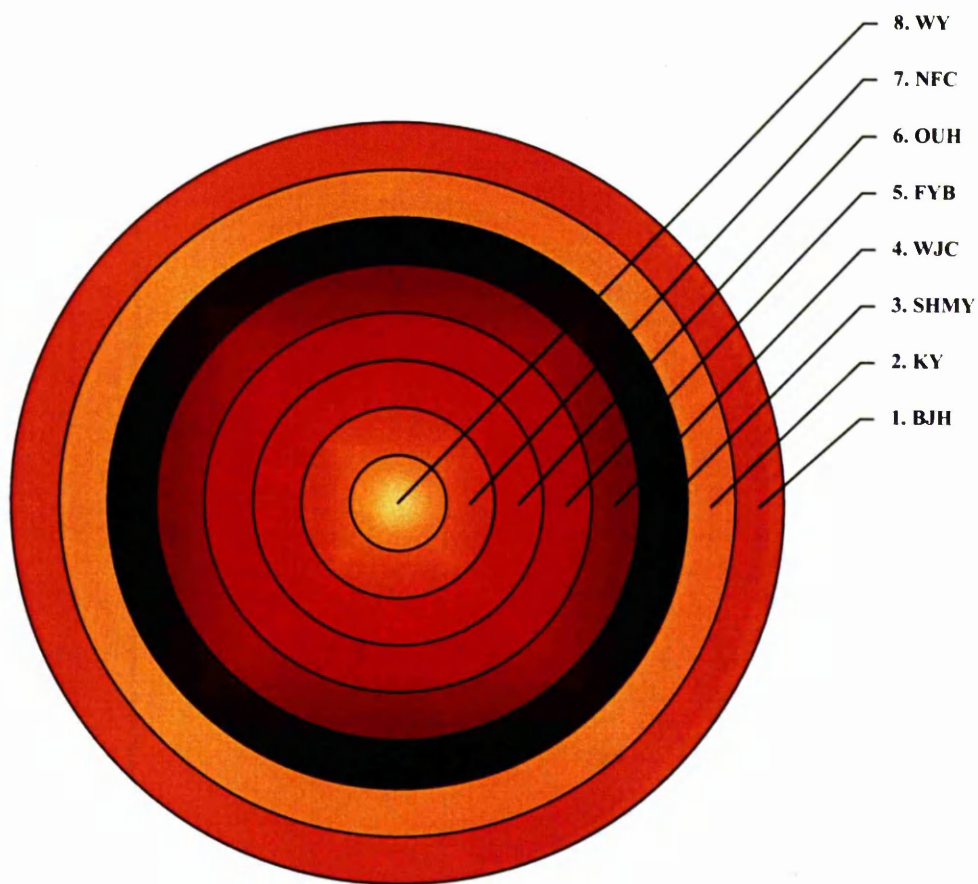
A.2.5. Ranking in *Mao*



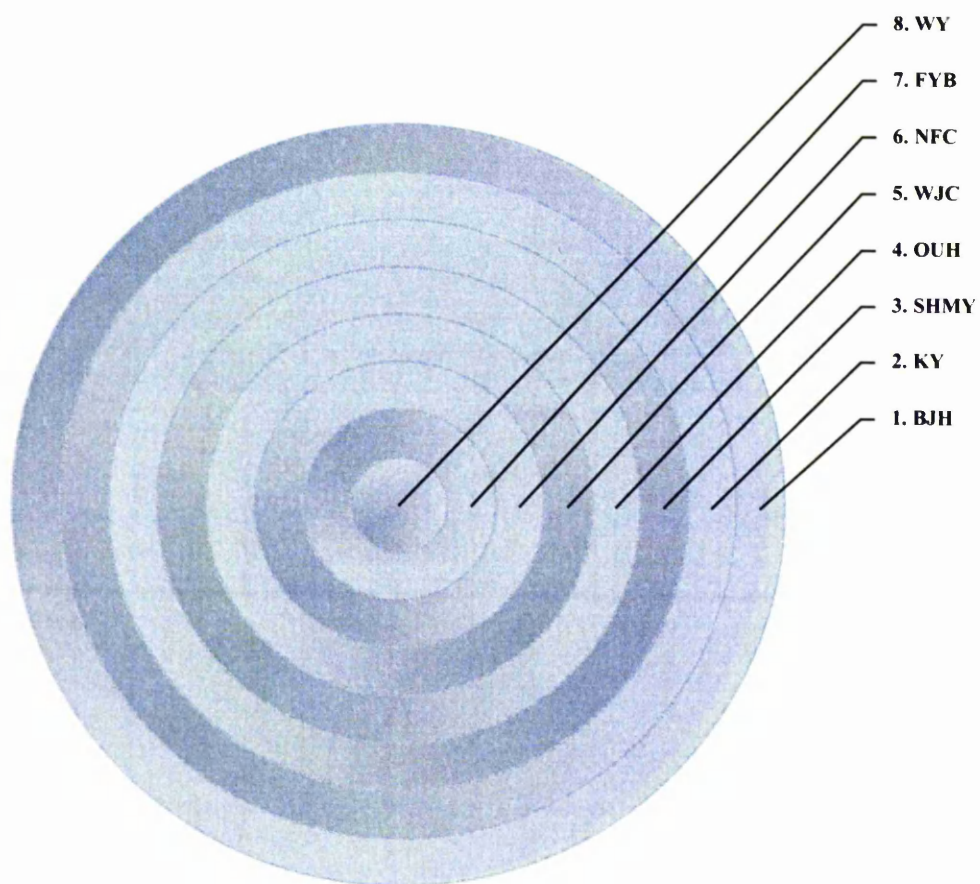
A.2.6. Ranking in *Li*



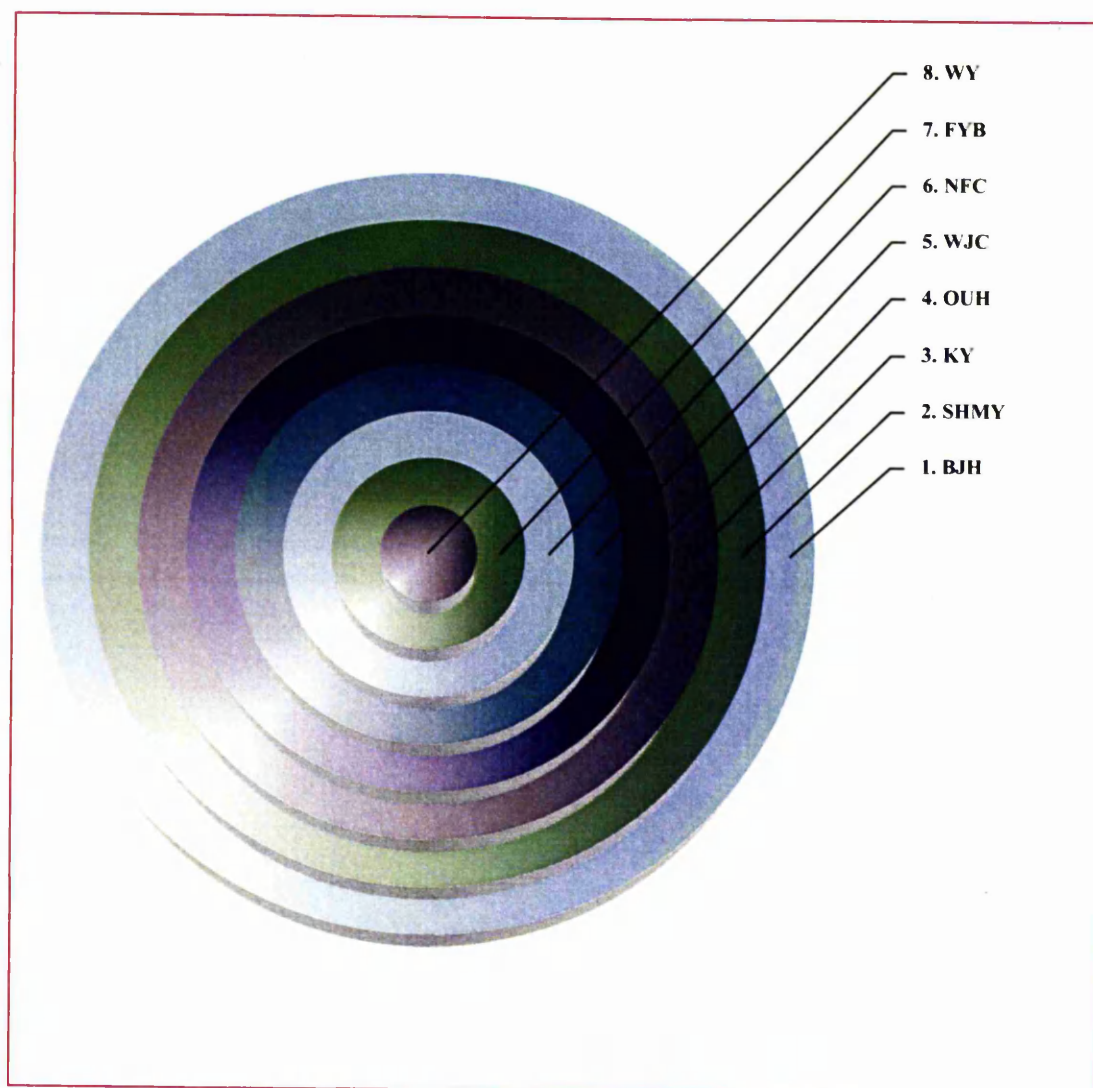
A.2.7. Ranking in *Niu*



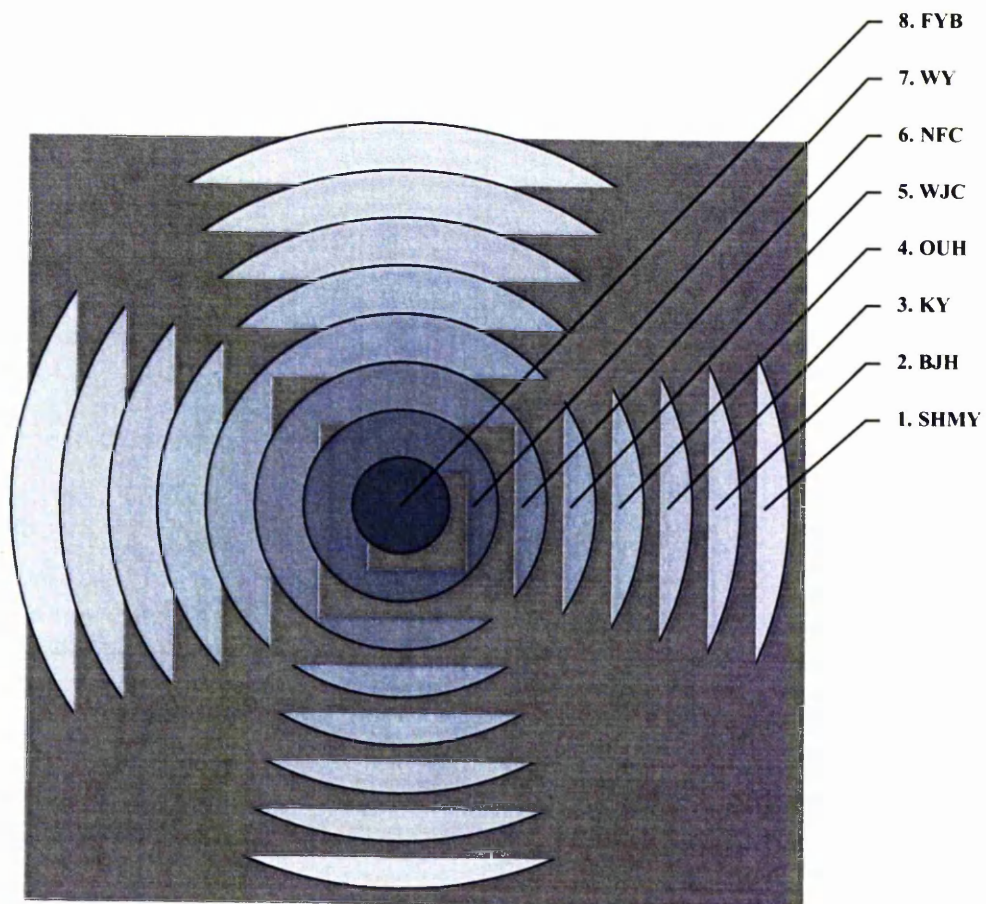
A.2.8. Ranking in *Luo*



A.2.9. Ranking in *Si*



A.2.10. Ranking in Zheng



APPENDIX 3 - Additional Samples of Language Data

The following table provides additional language data which are lexical items from the ten novels written by Lao She between 1925 and 1962. The present writer intends to use this and together with statistics shown in tables 1 to 11 show that the samples in previous chapters are not random but are representatives of the eight features. The abbreviations in the table represent each of the eight language features, e.g. KY stands for the spoken language and WJC stands for the words which cannot be found in dictionaries. The eight numbers from 1 to 2 in italics represent eight novels, i.e. 1=*Zhang*, 2=*Zhao*, 3=*Ma*, 4=*Xiao*, 5=*Mao*, 6=*Li*, 7=*Niu*, 8=*Luo*, 9=*Si*, 10=*Zheng*.

Alphabetical Order (first letter only)	No.	Sample in Pinyin	Sample in Character	English Meaning in the Context	Novel	Page	Characteristic
A	1	<i>A</i>	啊	A	3	439	KY
	2	<i>aoshui</i>	懊睡	troubled sleep	8	10	WJC
	3	<i>aiyao</i>	哎哟	ouch	9	102	KY
	4	<i>A</i>	啊	ah	10	457	KY
	5	<i>aiya</i>	哎呀	ow	10	461	KY
	6	<i>ai</i>	爱 (除)	love to (buy things on credit)	10	462	BJH
	7	<i>aozhan</i>	鏖战	fight hard; engage in fierce battle	10	499	SHMY
B	8	<i>buceng</i>	不曾	have not been /done	1	7	SHMY
	9	<i>bu yiyu</i>	不宜于	not suitable for	1	66	SHMY
	10	<i>bawo yuanle</i>	冤了	cheated me	2	307	BJH
	11	<i>bu yanyule</i>	不言语了	did not respond	3	483	BJH
	12	<i>bang</i>	口邦	sound of noise	3	552	KY
	13	<i>bingfei</i>	并非	in fact it is not	4	12	SHMY
	14	<i>buda</i>	不大	not very	4	16	KY
	15	<i>benxiang</i>	本想	originally thought	4	98	SHMY
	16	<i>bingwei</i>	并未	in fact (I)did not	5	175	SHMY
	17	<i>baor</i>	包儿	bag	5	189	BJH
	18	<i>banzhongyao</i>	半中腰	(from) the middle	5	271	BJH
	19	<i>Buneng buyin</i>	不能不因	cannot because	5	255	SHMY

	20	<i>bajibaji</i>	叭唧叭唧的	(sound of smoking)	6	322	BJH
	21	<i>bingxing</i>	病星	patient	6	415	WJC
	22	<i>banjiaoshe</i>	办交涉	deal with	7	526	FYB
	23	<i>buguan</i>	不管	no matter how	7	538	KY
	24	<i>ba zhe ba ye</i>	“巴”者	“Ba” means “dad”	7	542	WY
	25	<i>buxieyu</i>	不屑于	disdain to do things	8	5	SHMY
	26	<i>benlequ</i>	奔了去	run over	8	56	BJH
	27	<i>baimor</i>	白沫儿	white soapsuds	9	106	BJH
	28	<i>bazhe</i>	把着	guard	9	109	KY
	29	<i>biewu</i>	别无	nothing else	9	120	SHMY
	30	<i>bushen</i>	不甚	not very	9	120	SHMY
	31	<i>bisizai</i>	必死在	definitely die at...	9	147	SHMY
	32	<i>bing</i>	并	it is not	10	457	SHMY
	33	<i>bian</i>	便	then	10	457	SHMY
	34	<i>bubian</i>	不便	cannot really	10	458	SHMY
	35	<i>biyou</i>	必有	definitely have	10	461	SHMY
	36	<i>biding</i>	必定	definitely	10	462	SHMY
	37	<i>buzhi</i>	不知	do not know	10	464	SHMY
	38	<i>bujiandan</i>	不简单	not easy	10	465	KY
	39	<i>budahuir</i>	不大会儿	in a very short time	10	465	KY
	40	<i>budan</i>	不但	not only	10	465	SHMY
	41	<i>bishuo</i>	必说	definitely say	10	469	SHMY
	42	<i>binggie</i>	并且	and	10	478	SHMY
c/ch	43	<i>cengshiyi</i>	曾示意	have hinted	1	33	SHMY
	44	<i>chenzao</i>	趁早	as early as possible	1	52	BJH
	45	<i>congwei...</i>	从未散净	from ... which has not ...yet	2	210	SHMY
	46	<i>chaoqi</i>	抄起	to take sth. up	2	334	KY
	47	<i>chuliu</i>	出溜	go ... quietly	3	404	BJH
	48	<i>chayan</i>	察验	check	3	447	FYB
	49	<i>cidehuang</i>	刺的慌	tickle	3	486	BJH
	50	<i>cike</i>	此刻	at the moment	4	30	SHMY
	51	<i>chuanji</i>	传集	to call	4	42	FYB
	52	<i>changui</i>	馋鬼	gluttonous person	4	99	KY
	53	<i>coucouqu</i>	凑凑趣	have fun	5	225	FYB
	54	<i>choubao</i>	酬报	payment	5	260	FYB
	55	<i>canji</i>	惨寂	sad and lonely	5	267	WJC
	56	<i>cangqiqu</i>	藏起去	to hide	5	285	BJH
	57	<i>cidi</i>	此地	this place	5	297	SHMY
	58	<i>cishi</i>	此事	this matter	6	331	SHMY
	59	<i>ciri</i>	次日	the second day	6	339	SHMY
	60	<i>cichu</i>	此处	here	6	343	SHMY
	61	<i>caole</i>	草了	make a draft	6	422	FYB

	62	<i>choushi</i>	臭事	disgusting thing	6	424	KY
	63	<i>congcí</i>	从此	from now on	7	564	SHMY
	64	<i>chizu</i>	赤足	barefoot	7	600	WY
	65	<i>changli</i>	畅利	smoothly	7	629	FYB
	66	<i>cui kuai</i>	脆快	fast	8	29	WJC
	67	<i>chanhe</i>	搀合	mix	8	53	BJH
	68	<i>chanmo</i>	缠磨	twine	9	145	WJC
	69	<i>caocaode</i>	糙糙的	roughly	9	179	BJH
	70	<i>cuor</i>	错儿	fault	10	462	BJH
	71	<i>ceng</i>	曾	have done	10	465	SH
	72	<i>cir</i>	词儿	words	10	465	BJH
	73	<i>congxin</i>	从新	to start from the beginning	10	469	BJH
	74	<i>chuaqilai</i>	揣起来	carry in one's arms inside one's clothes	10	471	BJH
	75	<i>conger</i>	从而	therefore	10	473	SHMY
	76	<i>chayemor</i>	茶叶末儿	tea dust	10	476	BJC
D	77	<i>danglang</i>	当哪	(sound of noise)	1	67	KY
	78	<i>dinggui</i>	定规	to decide	3	499	FYB
	79	<i>dajiaodai</i>	打交道	to come into contact with	3	511	FYB
	80	<i>dongdong</i>	咚咚	(sound of noise)	3	481	KY
	81	<i>dengshi</i>	凳时	immediately	3	528	KY
	82	<i>dongdongdongdong</i>	咚咚咚咚	(sound of noise)	4	55	KY
	83	<i>dingyidangr</i>	叮儿当儿	(sound of noise)	4	82	KY
	84	<i>daqiangr</i>	答腔儿	to reply	4	126	BJH
	85	<i>diliuryuan</i>	溜溜儿圆	very round	4	129	BJH
	86	<i>danyan</i>	耽延	to delay	5	287	WJC
	87	<i>dang</i>	口当	sound of noise	5	292	KY
	88	<i>dale yiyán</i>	打了一眼	to take a look	6	337	BJH
	89	<i>dongxiazhe</i>	恫吓着	threaten	6	549	SHMY
	90	<i>(huo)deguo(le)</i>	(活)得过 (了)	good enough	7	552	BJH
	91	<i>(Liu laotouzi) de (youdai Xiangzi)</i>	(刘老头子) 的(优待祥 子)	old man Liu's good treatment of Xiangzi	8	36	OUH
	92	<i>diutiele</i>	丢铁了	definitely it will be lost	9	38	BJH
	93	<i>dajiahuor</i>	大家伙儿	everyone	9	99	BJH
	94	<i>danar</i>	打哪儿	from where	9	103	BJH
	95	<i>duogao</i>	多高	Very high	10	471	BJH
	96	<i>duoshao de</i>	多少地	more or less	10	458	KY

	97	<i>duomo</i>	多么	How	10	458	KY
	98	<i>duozhe</i>	多着。	more than	10	461	BJH
	99	<i>duitou</i>	对头	not right	10	462	KY
	100	<i>dingzui</i>	顶嘴	reply defiantly	10	462	KY
	101	<i>dengdeng</i>	等等	so on and so forth	10	465	SHMY
	102	<i>denggenr lidengdeng</i>	凳根儿哩凳 凳	sound of <i>sanxianr</i>	10	466	KY
	103	<i>dajiezhe</i>	大姐者	the matter which	10	468	WY
	104	<i>dong</i>	咚	(sound of noise)	10	470	KY
	105	<i>Dagaiqi</i>	“大概其”	“probably”	10	470	BJH
	106	<i>dagai</i>	大概	probably	10	476	KY
	107	<i>duoda de ku</i>	多大的苦	how much bitterness	10	477	KY
	108	<i>douzhi</i>	豆汁儿	a kind of soya-bean milk	10	478	BJH
E	109	<i>erkuangrenhu</i>	而况人乎	let alone a human being	1	158	WY
	110	<i>erguang</i>	耳光	(slap) sbdy's face, a box on the ear	4	106	KY
	111	<i>er</i>	而	and therefore	10	457	SHMY
	112	<i>erhou</i>	而后	afterwards	10	464	SHMY
F	113	<i>fenrun</i>	分润	to share something	2	327	WJC
	114	<i>fahutu</i>	发糊涂	to be confused	4	92	FYB
	115	<i>fengye</i>	疯野	mad and wild	6	321	BJH
	116	<i>fumianpi</i>	浮面皮	on the surface	8	129	BJH
	117	<i>fuyuqi</i>	夫与妻	husband and wife	9	112	OUH
	118	<i>fangfu</i>	仿佛	seem	10	464	SHMY
	119	<i>fenting kanglizhe</i>	分庭抗礼者	the matter of chanlleging	10	468	WY
	120	<i>fengren</i>	逢人	whenever meeting people	10	469	SHMY
	121	<i>feiben</i>	飞奔	run very fast	10	470	SHMY
	122	<i>fuzhongzhe</i>	浮肿着	swollen	10	473	KY
	123	<i>fei...buke</i>	非.....不可	must	10	475	KY
G	124	<i>gewai</i>	格外	especially	10	472	BJH
	125	<i>gongxi</i>	攻袭	attack	1	89	WJC
	126	<i>guoshe</i>	过奢	excessive luxury	1	155	SHMY
	127	<i>gezhigezhi</i>	咯吱咯吱	(sound of noise)	2	223	KY
	128	<i>gudonggudongde</i>	咕咚咕咚	(sound of noise)	2	324	KY
	129	<i>gualeqi</i>	挂了气	to get annoyed	2	336	BJH
	130	<i>ganxiao</i>	干笑	laugh without feelings	2	350	KY

	133	guodaor	过道儿	hallway	3	396	BJH
	134	guoguoyan	过过眼	have a look	3	437	KY
	135	gandeng	干等	wait and wait	5	258	KY
	136	gaolexing	高了兴	became happy	6	311	BJH
	137	guailaoshide	怪老实的	really honest	6	330	KY
	138	gongfu	工夫	Time	6	381	KY
	139	goudagouda	勾搭勾搭	gang up with	9	149	KY
	140	ger	嗝儿	burp	9	44	BJH
	141	gandao	赶到	until	10	460	BJH
	142	guaiashufu	怪舒服	really comfortable	10	462	KY
	143	guomenr	过门儿	short interlude between verses	10	466	BJH
	144	gamma	干嘛	why	10	468	BJH
	145	gaibu	概不	all not	10	499	SHMY
	146	gewai	格外	exceptionally	10	472	SHMY
	147	ganhuor	干活儿	to work	10	477	BJH
H	148	huizhi wanyi	悔之晚矣	it is too late to regret	1	31	WY
	149	gunmao	混闹	cause trouble	1	32	WJC
	150	hengji	哼唧	chanting what you are reading	2	209	KY
	151	haosi	好似	be like	2	337	SHMY
	152	haha	哈哈	aha	2	326	KY
	153	hengjizhe	哼唧着	muttering	3	400	KY
	154	hao	好	in order to	3	409	KY
	155	he deng	何等	how	5	195	SHMY
	156	huachacha	哗啦啦	(sound of noise)	4	53	KY
	157	huopopode	活泼泼的	lively	5	292	KY
	158	he	喝	well	6	321	KY
	159	huo renhe	或任何	or any	6	329	SHMY
	160	he dasaodasao dishang	和打扫打扫 地上	and sweeping the floor	6	333	OUH
	161	hujuan	胡卷	to curse	6	400	BJH
	162	haosi	好似	seem	8	80	SHMY
	163	hene	恨恶	to hate	9	130	WJC
	164	huo	或	or	10	458	SHMY
	165	huangweizi	黄围子	yellow table cloth	10	460	BJH
	166	hebi	何必	there is no need	10	468	SHMY
	167	haojizhen	好几阵	several times	10	466	KY
	168	haojitian	好几天	several days	10	467	KY
	169	haojidao	好几道	several (orders)	10	467	KY
J	170	jingguangde	晶光的	bald	1	97	KY

	171	<i>jianruisharou</i>	尖锐杀肉	very sharp	1	101	WJC
	172	<i>jingsui</i>	惊碎	wake sb. up	2	252	WJC
	173	<i>kuyanbaji</i>	困眼巴唧	sleepy	3	442	BJH
	174	<i>jing</i>	净	always	3	515	BJH
	175	<i>jizang</i>	极脏	extremely dirty	4	56	SHMY
	176	<i>juejuezh</i>	揪揪着	stick up	4	128	KY
	177	<i>jianzhi</i>	坚决	persist	5	275	WJC
	178	<i>jianku</i>	尖苦	sharp and bitter	5	294	WJC
		<i>juanbajuanba</i>	卷巴卷巴	roll up	7	550	KY
	179	<i>Ju ta ziji shuo</i>	据他自己说	according to his view	7	552	SHMY
	180	<i>jinankan</i>	极难堪	extremely embarrassed	7	589	SHMY
	181	<i>jihao</i>	极好	extremely well	7	594	SHMY
	182	<i>jinkan duoduo</i>	近便多多	to get nearer and nearer	8	9	FYB
	183	<i>juanzai dazili</i>	圈在肚子里	to keep it to yourself	8	41	BJH
	184	<i>jiangjiu</i>	将就	make do with	8	46	KY
	185	<i>jingjin</i>	净尽	complete	8	64	FYB
	186	<i>jingjide</i>	惊急	Worried	8	94	WJC
	187	<i>jiemian(r) shangde ren</i>	街面上的人	the person who works in public	8	98	BJH
	188	<i>jir</i>	几儿	which day	8	55	BJH
	189	<i>jiejebabade</i>	结结巴巴的	stammer	8	112	KY
	190	<i>jidide</i>	极低	extremely low	9	38	SHMY
	191	<i>jinan</i>	极难	extremely difficult	9	95	SHMY
	192	<i>jizhangzenggao</i>	继长增高	to increase	9	96	FYB
	193	<i>ji...jiu</i>	即...就	although...then	9	116	SHMY
	194	<i>jiluan</i>	极乱	extremely confused	9	118	SHMY
	195	<i>jikuaide</i>	极快的	very quickly	9	121	SH
	196	<i>jiaruo</i>	假若	if	10	457	SHMY
	197	<i>jinguan</i>	尽管	although	10	457	SHMY
	198	<i>ju</i>	据	according to	10	457	SHMY
	199	<i>jushuang</i>	居霜	widowed	10	457	SHMY
	200	<i>jibian</i>	激辩	fierce argument	10	457	WJC
	201	<i>jihu</i>	几乎	almost	10	460	SHMY
	202	<i>jifenr</i>	几份儿	several...	10	462	BJH
	203	<i>ji ... you</i>	即...又	both... and	10	463	SHMY
	204	<i>jipiaoliang</i>	极漂亮	extremely beautiful	10	466	SHMY
	205	<i>jjiangguiju</i>	极讲规矩	be very disciplined	10	473	SHMY
K	206	<i>keshiya</i>	可是呀	but	6	320	KY
	207	<i>keyuan yu jiazhang</i>	科员与家长	section member	6	343	OUH

				and the head of a family			
	208	<i>kengchi</i>	吭吃	puff and blow	8	100	KY
	209	<i>kaitan</i>	慨叹	sigh with emotion	9	85	WJC
	210	<i>kuairxiao</i>	块儿小	small size	10	466	BJH
	211	<i>kongkongrue</i>	空空如也	empty	10	475	WY
L	212	<i>lishouhou</i>	李瘦猴	the thin Monkey Li	2	291	BJH
	213	<i>laodade</i>	老大的	very	2	336	KY
	214	<i>lengshuo</i>	愣说	insisted on saying	3	436	BJH
	215	<i>laotouzi</i>	老头子	old man	4	136	BJH
	216	<i>laohumen</i>	老虎们	tigers	4	135	KY
	217	<i>lawan</i>	拉晚儿	pull carts in the evening	8	4	BJH
	218	<i>liaoliangderen</i>	嘹亮的人	the person who has an open and frank character	8	63	FYB
	219	<i>lengji</i>	冷寂	cold and quiet	8	80	WJC
	220	<i>liuchuqu</i>	溜出去	go out quietly	9	113	BJH
	221	<i>luocaodir</i>	落草地儿	birthplace	10	458	BJH
	222	<i>lingren</i>	令人	make one ...	10	460	SHMY
	223	<i>lao</i>	老	always	10	473	BJH
	224	<i>laoyerlia</i>	老爷儿俩	the old father and son	10	473	BJH
	225	<i>la</i>	啦	(particle)	10	464	KY
	226	<i>liu</i>	遛(足留)	go for a stroll	10	465	BJH
	227	<i>huar</i>	花儿	flower	10	468	BJH
	228	<i>liushen</i>	留神	Be careful	10	470	BJH
	229	<i>liying</i>	理应	should	10	470	SHMY
	230	<i>luogudianr</i>	锣鼓点儿	drum beating rhythm	10	473	BJH
M	231	<i>ma</i>	吗	(particle)	2	200	KY
	232	<i>marenzhe</i>	骂人者	the person who curses	1	175	WY
	233	<i>mudidayi</i>	目的达矣	to attain one's objective	2	260	WY
	234	<i>meifeng</i>	每逢	every time	3	451	SHMY
	235	<i>meiguoduan</i>	没果断	indecisive	3	502	FYB
	236	<i>meifar</i>	没法儿	no idea	4	54	BJH
	237	<i>menggudingr</i>	猛孤丁	suddenly	5	286	BJH
	238	<i>mingge</i>	明几个	tomorrow	8	80	BJH
	239	<i>mofan</i>	磨烦	long-winded, wordy	8	100	BJH
	240	<i>mutuzi</i>	母与子	mother and son	9	112	OUH

	241	<i>mimidengdeng</i>	迷迷糊糊	not clear mind	9	124	KY
	242	<i>miewang yu chiru</i>	灭亡与耻辱	die out and humiliate	9	167	OUH
	243	<i>meijie meiwan</i>	没结没完	endless	10	466	BJH
	244	<i>matir</i>	马蹄儿	horse's hoof	10	467	BJH
	245	<i>ma</i>	嘛	(particle)	10	468	KY
	246	<i>maomaoshishi</i>	冒冒失失	rash	10	475	KY
	247	<i>menduozi</i>	门垛子	thick walls around the gate of the courtyard	10	476	BJH
N	248	<i>ne</i>	呢	(particle)	1	161	KY
	249	<i>naotengde</i>	闹腾	had fun	2	318	KY
	250	<i>niehe</i>	捏合	try to put together	2	337	BJH
	251	<i>name</i>	那么	in that case	2	295	KY
	252	<i>nigexiayande</i>	你个瞎眼的	you are blind	5	288	KY
	253	<i>na</i>	哪	(particle)	6	323	KY
	254	<i>naoqi</i>	闹气	to have a row	6	381	KY
	255	<i>nuoyi</i>	挪移	remove	9	102	FYB
	256	<i>naodai</i>	脑袋	head	10	457	KY
	257	<i>nar</i>	那儿	there	10	458	BJH
	258	<i>nianyue</i>	年月	time	10	458	BJH
	259	<i>nanguai</i>	难怪	no wonder	10	458	KY
	260	<i>nafenr</i>	拿份儿	wages of actors or actresses	10	461	BJH
	261	<i>nar</i>	哪儿	where	10	464	BJH
	262	<i>naozaole</i>	闹糟了	getting worse	6	416	KY
O	2663	<i>ou</i>	呕	oh	4	103	KY
P	264	<i>pu</i>	噗	(sound of noise)	2	325	KY
	265	<i>pei</i>	呸	pah	4	7	KY
	266	<i>puchapucha</i>	噗嚓噗嚓	sound of noise	4	31	KY
	267	<i>pishou</i>	劈手	suddenly	4	100	BJH
	268	<i>pozuyi</i>	颇足以	well enough	6	333	SHMY
	269	<i>poxiang</i>	颇想	very much want	4	39	SHMY
	270	<i>po</i>	颇	very	10	457	SHMY
	271	<i>piaoyour</i>	票友儿	an amateur opera singer	10	461	BJH
	272	<i>pipapipa</i>	哧哧哧	(sound of noise)	10	470	KY
	273	<i>piaopiaoliangliangde</i>	漂漂亮亮的	beautiful	10	475	KY
Q	274	<i>qingsui</i>	轻碎	small, light (steps)	1	71	WJC
	275	<i>queshi</i>	却是	but it is	2	264	SHMY
	276	<i>queshi</i>	确是	indeed it is	3	443	SHMY
	277	<i>qibu</i>	岂不	isn't (it)	3	502	SHMY
	278	<i>qingyuan</i>	情愿	willing	3	521	KY

	279	<i>qibushi</i>	岂不是	isn't it	4	13	SHMY
	280	<i>qiemo</i>	切莫	certainly not	6	333	SHMY
	281	<i>queyou</i>	确有	indeed (you) have	7	517	SHMY
	282	<i>qiujie</i>	秋节	autumn festival	9	156	WJC
	283	<i>que</i>	却	but	10	459	SHMY
	284	<i>quan</i>	全	all	10	458	BJH
	285	<i>qijin</i>	起劲	very hard	10	459	BJH
	286	<i>qia</i>	恰	exactly	10	464	SHMY
	287	<i>qineng</i>	岂能	how can	10	475	SHMY
	288	<i>quankeren</i>	全口人	a lucky woman who has got her husband and children	10	475	BJH
R	289	<i>raner</i>	然而	but	1	59	SHMY
	290	<i>ruanhuhude</i>	软乎乎的	soft	4	128	KY
	291	<i>ruci</i>	如此	like this	10	457	SHMY
	292	<i>ruo</i>	若	If	10	458	SHMY
	293	<i>ruhe</i>	如何	how	10	465	SHMY
S	294	<i>shouken</i>	首肯	to allow	1	58	FYB
	295	<i>sijiaoqian</i>	四角钱	four <i>jiao</i>	2	350	SHMY
	296	<i>shouqiqu</i>	收回去	take it back	3	582	BJH
	297	<i>sangqituisheng</i>	丧气颓声	so unhappy	4	42	WJC
	298	<i>saibangr</i>	腮梆儿	cheek	4	56	BJH
	299	<i>sihu</i>	似乎	seem	4	103	SHMY
	300	<i>shenmede</i>	什么的	so on	4	103	KY
	301	<i>suoweimaorenzhe</i>	所谓猫人者	so-called cat-people	5	165	WY
	302	<i>shouzhi yu yanjing</i>	手指与眼睛	fingers and eyes	5	198	OUH
	303	<i>shuanxi jiahuo</i>	涮洗	washing up	6	3 65	KY
	304	<i>shiyu</i>	适于	to be suitable for	7	523	SHMY
	305	<i>shuobushang</i>	说不上	can't say for sure	7	564	KY
	306	<i>shanyu</i>	善遇	good treatment	7	595	FYB
	307	<i>shenti yu liqi</i>	身体与力气	body and strength	8	6	OUH
	308	<i>shiji duokuai</i>	十几多块	more than ten <i>kuai</i>	8	37	FYB
	309	<i>shabai shabaide</i>	傻白傻白的	pail white	8	80	KY
	310	<i>sabazhang</i>	撒巴掌	open the hand	8	99	KY
		<i>shangnar</i>	上哪儿	where to go	8	109	BJH
	311	<i>sanr</i>	三儿	sanr (name)	9	151	BJH
	312	<i>sansanmen</i>	散散闷	relieve boredom	9	119	FYB
	313	<i>songlongshang</i>	松拢上	tight arems in a loose way with a robe	9	124	FYB
	314	<i>shanshanyudong</i>	闪闪欲动	is moving in	9	132	FYB

				flashig			
	315	shijie	时节	time	9	159	FYB
	316	san yanguozi	三烟锅子	to hit three times with the bowl of a pipe	10	458	BJH
	317	shenzhiyu	甚至于	even	10	458	SHMY
	318	shaojia	稍加	a bit more	10	458	SHMY
	319	shengri yu shichen	生日与时辰	birthday and birth-time	10	458	OUH
	320	suiran	虽然	although	10	458	SHMY
	321	shushaor	树梢儿	at the end of the branch	10	459	BJH
	322	shishi	时时	from time to time	10	464	SHMY
	323	shifou	是否	whether	10	465	SHMY
	324	sui	虽	although	10	466	SHMY
	325	shichang	时常	often	10	467	SHMY
	326	shunjiaor	顺脚儿	at the same time	10	470	BJH
	327	shengde	省得	so as to avoid	10	470	KY
T	328	tianrangzhipan	天壤之判	as far apart as heaven and earth	1	63	FYB
	329	toutourde	偷偷儿的	quietly/secretly	3	515	BJH
	330	tiangan	甜甘	sweet	7	558	FYB
	331	tebieda	特别大	widly open	10	463	BJH
	332	tebieyuan	特别圆	very round	10	463	BJH
	333	tianhuor	添活儿	to add more work	10	467	BJH
	334	tangruo	倘若	if	10	470	SHMY
	335	tiaoqi duogao	挑起多高	to raise high	10	471	BJH
	336	tiaoyan	挑眼	be fastidious	10	478	BJH
W	337	wuli	无力	no strength	1	33	SHMY
	338	wengwengde	嗡的	(sound of noise)	2	226	KY
	339	wiyi	无疑	no doubt	2	354	SHMY
	340	wenmei	温美	warm and beauty	5	165	FYB
	341	wuzuoyong	无作用	no effect	5	273	SHMY
	342	wenman	稳慢	steadily and slowly	7	529	FYB
	343	wuxu	无须	no need	7	548	FYB
	344	wonangfei	窝囊废	worthless wretch	9	97	BJH
	345	wucong	无从	nowhere to start	10	458	SHMY
	346	wanjian	晚间	in the evening	10	458	SHMY
	347	wa	哇	particle	10	459	KY
	348	wansuorhu	玩梭儿胡	play cards	10	461	BJH
	349	wulun	无论	no matter	10	464	SHMY
	350	wudaor	五道儿	five lines	10	476	BJH
X	351	xianzai zhaogumu	贤哉赵姑	aunt Zhao is	1	153	WY

				kind			
	352	<i>xi (jile)</i>	喜(极了)	(extremely) happy	1	155	FYB
	353	<i>xiaotaoqi</i>	小淘气	a naughty child	2	216	BJH
	354	<i>xiexiesongsong</i>	歇歇松松	in the loose way	3	480	KY
	355	<i>xiaobolipingr</i>	小玻璃瓶儿	a little glass bottle	4	6	BJH
	356	<i>xiang (shang)</i>	项(上)	(around) the neck	5	295	WY
	357	<i>xiaosankuaizi</i>	小三块子	less than three <i>Kuai</i>	6	333	BJH
	358	<i>xinghongre yu baihou</i>	猩红热与白喉	scarlet fever & diphtheria	6	410	OUH
	359	<i>xiexietui</i>	歇歇腿	have a rest	7	515	KY
	360	<i>xiangqi</i>	祥气	lucky	7	532	KY
	361	<i>xianzhuang</i>	鲜状	fresh and strong	8	4	FYB
	362	<i>xiangque</i>	详确	accurate	8	39	FYB
	363	<i>xiamoheyan</i>	瞎摸合眼	blindly	9	111	BJH
	364	<i>xiangba</i>	想罢	after finishing thinking	9	123	WY
	365	<i>xincheng</i>	心程	interests	9	133	BJH
	366	<i>xiaozi</i>	小子	... boy	10	459	BJH
	367	<i>xiangzidir</i>	箱子底儿	the bottom of the box	10	462	BJH
	368	<i>xiaode</i>	晓得	to know	10	466	NFC
	369	<i>xu</i>	须	must	10	467	SHMY
	370	<i>xujingxin</i>	须精心	must be careful	10	473	SHMY
	371	<i>ximaor</i>	细毛儿	thin hair	10	477	BJH
Y	372	<i>yibei</i>	以备	in order to prepare	1	7	SHMY
	373	<i>Yiliuyan</i>	一溜烟	a puff of smoke	1	8	BJH
	374	<i>yongdu</i>	用度	living expenses	1	35	FYB
	375	<i>yangniur</i>	洋妞儿	foreign girls	1	78	BJH
	376	<i>yijin</i>	依旧	still	1	70	SHMY
	377	<i>yi</i>	已。	already	2	282	SHMY
	378	<i>yin</i>	因	because	2	359	SHMY
	379	<i>ya</i>	呀	(particle)	2	380	KY
	380	<i>yimingwulu</i>	一命呜呼	dead	3	401	WY
	381	<i>youzhi tianye</i>	有枝添叶	to add branches and leaves	4	6	FYB
	382	<i>yaoqiao</i>	妖俏	beautifully	4	17	FYB
	383	<i>yiming</i>	依命	obey the command	4	30	FYB
	384	<i>yiqi</i>	一齐	together	4	31	BJH
	385	<i>yanzhi</i>	焉知	how do you know	5	164	WY
	386	<i>yingyi</i>	应以	should take	5	270	SHMY
	387	<i>yibuyi</i>	已不易	it is already not easy	5	273	SHMY

	388	yihuir	一会儿	a while	5	287	BJH
	389	(geita) yishour	(给他们)	to teach them a lesson	6	322	BJH
	390	zhemege	这么个	this type of/this	6	427	KY
	391	yingyingde	硬硬的	very hard	6	381	KY
	392	tingzheng	硬整	hard/stiff	7	565	BJH
	393	yinglianxiaqu	硬连下去	insist to continue	8	41	BJH
	394	yichengzi	一程子	a while	9	106	BJH
	395	yifan	一番	once	9	110	SHMY
	396	yijinr	一劲儿	all the time	9	110	BJH
	397	yiyang	异样	different	9	131	SHMY
	398	yingyinglanglang	硬硬朗朗	healthy	9	144	KY
	399	yichuzicai	一箸子菜	the food was picked up with chopsticks once	9	150	BJH
	400	yigumaor	一股脑儿	altogether	9	167	BJH
	401	yingfou	应否	should or should not	10	458	SHMY
	402	yibian	以便	in order to	10	457	SHMY
	403	yiqi	一齐	Together	10	459	BJH
	404	yufou	与否	or not	10	457	SHMY
	405	yongyuan	永远	forever	10	460	BJH
	406	yingdang	应当	should	10	462	BJH
	407	you... weizheng	有... 为证	to have something as evidence	10	462	SHMY
	408	yiner	因而	therefore	10	463	SHMY
	409	you	由	from	10	464	BJH
	410	yanquanr	眼圈儿	around the eye	10	464	BJH
	411	yiji	以及	and	10	465	SHMY
	412	yi'e(rliang)	一二两	one or two (liang)	10	469	KY
	413	yushi	于是	therefore	10	470	SHMY
	414	yiwansinian	一万斯年	millions years	10	511	FYB
	415	yixiar	一下儿	once	10	473	BJH
	416	youxu	又须	and must	10	474	SHMY
	417	yiqi	一齐	altogether	10	524	BJH
	418	yixiaoduir	一小堆儿	a small pile	10	479	BJH
Z	419	zuyi	足以	enough	1	7	SHMY
	420	zhasanjiaor	炸三角儿	deep-fried pastry	3	402	BJH
	421	zhayilai	乍一来	suddenly	3	487	KY
	422	zuobanr	作伴儿	to accompany	3	486	BJH
	423	zhunxin	准信	confirmation	3	509	BJH
	424	ziziranran	自自然然	naturally	4	24	KY
	425	zoinva	走哇	go	4	101	KY

	426	zhejian	折减	reduce	5	148	FYB
	427	zhizhi	职志	career ambition	5	254	FYB
	428	zhixi	之夕	... eve of	5	290	SHMY
	429	(xiaohuozǐ) zhe	(小伙子) 者	young man	6	301	WY
	430	zuiyiyu	最宜于	the most suitable	6	331	SHMY
	431	zhaopian yu duilian	照片与对联	pictures and a couplet	6	332	OUH
	432	zhixu	无须	no need	6	3 5 4	SHMY
	433	zaoyi	早已	long time ago	7	515	SHMY
	434	zhemaitianyi	真乃天意	really it is the god's ...	7	518	WY
	435	zujian	足见	enough to see	7	523	SHMY
	436	zoulezuì	走了嘴	to carelessly let slip a secret	7	525	KY
	437	ziyao	自要	as long as	7	548	BJH
	438	zhihou	之后	after	7	576	SHMY
	439	zhunian	祝念	wish	7	579	FYB
	440	zun'ao	尊傲	respect and pride	7	616	FYB
	441	zenmezha	怎么札	what	8	47	BJH
	442	zuinao	醉闹	cause problems by getting drunk	8	68	FYB
	443	zhaobu	找补	to add	9	138	KY
	444	zhijin	至今	up to today	10	459	SHMY
	445	zhixi	之喜	of happiness	10	457	SHMY
	446	zhizhong	之中	between, in	10	459	SHMY
	447	zuyi	足以	enough	10	463	SHMY
	448	zhiji	之际	exact time/when	10	464	SHMY
	449	zhisuoyi	之所以	the reason why	10	468	SHMY
	450	zabanr	杂拌儿	mixed dried fruits	10	468	BJH
	451	zuipizi	嘴皮子	only say it	10	472	BJH
	452	zhengru	正如	just like	10	472	SHMY
	453	zhimianr	纸捻儿	paper wick	10	473	BJH
	454	zhijian	之间	between	10	476	SHJH
	455	zhaofanle	招翻了	provoked	10	477	BJH