Some people, when they meet in the streets, tell you, 'Hello! How are you?'

William Dwight Whitney, "Oriental and Linguistic Studies" (1879)

Our native language is too much a matter of unconscious habit with us.
In early March 2009, a new proposal for the Chinese written language was put before the Literary Governance Conference of the Chinese Academy of Chinese Language. This proposal aimed to standardize the written language, making it more accessible and usable for all Chinese speakers. The proposal was based on the need for a more unified and consistent written language, reflecting the diversity of Chinese dialects and regional variations. The proposal was widely discussed and debated, with some experts arguing for a more conservative approach, while others advocated for greater flexibility and accommodation of regional variations.

The proposal was eventually adopted and implemented, leading to a significant improvement in the written language. However, it also sparked debates about the role of the government in cultural affairs and the extent to which cultural policies should be shaped by scientific research and empirical evidence. The development of the Chinese written language reflects the ongoing efforts of the Chinese government to promote cultural exchange and national identity, while also acknowledging the diversity and richness of Chinese culture.
Literary Governance


can be described as the process of managing the distribution of intellectual property in the context of Chinese literature. This includes the regulation of literary works, the protection of authors' rights, and the promotion of literary culture. The Chinese government has implemented various policies to support the development of Chinese literature, including funding for literary projects, support for literary organizations, and the establishment of literary awards. These efforts have helped to foster a vibrant literary community in China, producing a wide range of works that reflect the country's diverse cultural heritage and social reality.
There is no longer any doubt that there has been a significant transformation of political preferences driven by the growth of online platforms. The rise of social media has enabled people to express their political views more freely, and this has had a profound impact on the political landscape.

The transformation of political preferences has been particularly evident in the way people consume and share information. Traditional media outlets have been challenged by the rise of online platforms, which allow for a much wider range of voices to be heard. This has led to a more diverse and complex political discourse, with new issues and perspectives gaining traction.

In conclusion, the transformation of political preferences is a complex and multifaceted phenomenon. It is driven by a combination of technological change, social trends, and political developments. As we move forward, it will be important to continue to monitor and analyze these changes, in order to better understand the forces that are shaping the political landscape.

References:

Literacy Governance

The Union of the National Language

In the modern world of accelerated globalization and technological advancement, the role of the national language in promoting unity, identity, and cultural preservation becomes increasingly significant.

The national language serves as a unifying force, fostering a sense of belonging and cultural continuity among the populace. It acts as a tool for communication, education, and cultural expression, enabling citizens to access and understand the rich heritage of their nation. The promotion of literacy in the national language is essential for ensuring a literate and informed populace, capable of engaging with the complexities of modern life.

Moreover, the national language plays a pivotal role in promoting national identity and fostering a sense of pride and belonging among citizens. It serves as a medium through which cultural values, traditions, and wisdom are passed down from generations, contributing to the preservation of national heritage.

In conclusion, the role of the national language in the modern world cannot be overstated. It is not merely a tool for communication but a cornerstone of national identity, cultural continuity, and social cohesion. As such, it requires continued investment and support to ensure its vitality and relevance in the face of global challenges.

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Literacy Governance
though it does. The entanglement of belief and institutional construct may be a problem for those who prefer theoretical consistency but less so for the social fabric of language use. When shared, this "social magic" generates the cohesive force of any speech community, in the sense that its members de facto agree to take a linguistic construct and its rules as the governing principles of reality. It would not especially benefit anyone to step completely outside of that misrecognition. The possibility of gains and rewards comes with everyone trying to strategize the best they can by observing or bending the rules. Again, one has to be qualified to enter the language game. For some, this native advantage cannot be simply acquired, as it constitutes a very personally endowed sort of literary aesthetic and experience:

It is the mother tongue that offers us the most intense access—the most secure and the most intimate—to aesthetic emotion and to the comprehension of what is or what is not poetry. . . . The linguistic roots or the cultural bonds are irresistible and take precedence over all other elements. . . . How could a native speaker of Spanish of average education read a new collection of poems by [Jorge Luis] Borges without feeling an elemental, almost biological delight on being submerged in his words, yielding to the pleasure of so many echoes built up over a lifetime, a prior condition to an appreciation of the magical skill that the Argentine writer exercises over the Spanish language? literary scholar Claudio Guillén describes a "biological delight" so commonly assumed as the prerequisite of literary taste that it is almost unremarkable. Indeed, why else would one be drawn to the language of literature, if not for that titillating, aesthetically gratifying feeling? And who can resist the knowing pleasures of the insider, who can intuitively discern not only the stylistic innovation of a literary utterance but also the accumulated echoes of appreciation that speak exclusively to the native ear? Bakhtin, for one, would not dispute this, as he takes that same nativity as the prerequisite to the circle of dialogism: "The sensitive ear will always catch even the most distant echoes of a carnival sense of the world." If this "intense access" gives entry into an inner circle, it also forces a closure of a different kind. Embodied in the literary aesthete, dialogism turns into a perfected encapsulated unity between langue and parole. The native speaker, in effect, becomes the stopgap between two contrary systems. He alone bridges the impersonal circulation of language and the individual acti-

vation of its specific power. The recognition of this problematic binary register has opened up many possibilities for thinking about subjectivity and language in a way that appears to tackle the problem at its core. But it has also favored a new priority that treats the speaking and writing subject's access to language as a rediscovered trauma of social birth rather than the tangible product of literary governance. The basic access to the mother tongue, in fact, is not at the disposal of every native speaker. Consider, for instance, Taiwanese Hakka writer Zhong Zhaosheng's remarks on growing up under two native dialects and two imposed national languages:

I am a native of Taiwan, born and bred. When I was growing up, especially when I was seven years old and entered public school (during the Japanese occupation, the schools that were set up for local children were called "public" schools), I was forced to learn Japanese. Before that time, I had only used Hoklo and Hakka. This was because my father was of Hakka descent and my mother was of Hoklo descent. My relatives were also half Hakka and half Hoklo, so I grew up hearing both languages. After I went to school and gradually got older, my Japanese ability also advanced. By the time I entered middle school, while we were in school we used only Japanese. During those middle school years, I even thought only in Japanese. Now I’ve abandoned Japanese and switched to Chinese (Zhongwen, i.e., Mandarin) when I write. After getting a bit used to it, I’ve also started to think in Chinese.

But then a problem came along. Normally when I’m writing, I think in Chinese and write my thoughts down in Chinese. This is as it should be, and I find nothing objectionable about it. But when I come to dialog, then there’s a big difference. When a character in one of my stories says something, clearly it’s one kind [of language], but when I write it down it’s another kind [of language]. It goes without saying that, between these [two kinds of language, my writing has] to undergo a process of translation.

Having been raised in colonial Taiwan, Zhong’s linguistic experience straddles two different standards under the Japanese and the nationalists, neither of which had anything to do with his mother tongue, which was split between two dialects. Unlike what Guillén describes as the natural property of the native speaker, Zhong expresses significant difficulty in finding his way around a language system with enough native deftness and cultural credibility. Just how one manages to arrive at the inside of language, to command its use and to maneuver its effect, and to become an anointed member of its
LITERARY GOVERNANCE

Literary governance refers to the system of rules and regulations that govern the production, distribution, and consumption of literature. It includes the establishment and enforcement of standards and criteria for literary quality, as well as the protection of literary property rights. In many countries, literary governance is regulated by government agencies or independent organizations. The goal of literary governance is to ensure that literature is produced and distributed in a fair and responsible manner, and that authors are compensated for their work.

The role of literary governance is to balance the interests of authors, publishers, and readers, while also promoting the free flow of ideas and information. This can be a challenging task, as there are often conflicts between different groups with competing interests. For example, authors may want to retain control over their work, while publishers may want to maximize profits by producing and distributing as much content as possible. Readers, on the other hand, may want to have access to a wide variety of high-quality literature.

In recent years, there has been a growing focus on the role of literary governance in promoting diversity and inclusion in the literary world. Many countries have introduced policies to support emerging writers and to ensure that literature reflects the voices of marginalized communities.

Overall, literary governance is an important aspect of contemporary culture and society, and efforts to improve and strengthen it are ongoing.
Chapter 5 views the post-World War II period as a time of innovation and change in China. This period witnessed significant economic and social transformations, with the Chinese Communist Party playing a central role in these changes. The chapter examines the role of the Party in shaping China's transition from a traditional agrarian society to an industrial state.

The transformation was marked by significant changes in the political, economic, and social landscape. The chapter explores how the Party used its power to implement policies that aimed to modernize China and establish a socialist state. It also discusses the challenges faced during this period and the ways in which the Party responded to these challenges.

The chapter concludes with an analysis of the impact of the transformation on China's current position as a global economic powerhouse. It highlights the role of the Party in shaping China's trajectory and the implications of this for China's future development.
Chinese national language

In the discussion 'What this goal in mind, we begin with an inquiry into the
change through combination and accommodation. The very mediocrity of the
cultural context of our own age, however, has made it clear that what we
still have to offer is a more subtle and detailed
understanding of the nature of the Chinese
national character and its implications for
the modern history of national
and cultural politics. In this respect, the works of
J. de Puy and F. X. Bopp are particularly
relevant. Their work on the Chinese language
and its implications for the modern history of
the Chinese national character is of great
importance. They provide a bridge between the
Chinese and Western traditions and offer a
perspective on the nature of the Chinese
national character that is both
accurate and sensitive.

In this context, the question of what
Chinese literature means in the modern
context of national politics becomes
particularly relevant. The works of
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