

Analysis of Sun Shaozhen's Spirit of "Removing Blindness" in Reading Texts

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Abstract—It is a key to open the text reading to use the spirit of "removing blindness" to guide the method of text reading. First of all, combining with the spirit of " removing blindness " put forward by Sun Shaozhen in "Min faction Chinese", this paper expounds the theoretical source of the text reading method from the perspective of aesthetics, philosophy and creation theory; Secondly, it points out that the key of Sun Shaozhen's theory of close reading is to remove the surface mask and find the concealment of artistic creation; Secondly, it points out that the key of Sun Shaozhen's theory of close reading is to remove the surface mask and find the concealment of artistic creation; Then it reveals that the core of the spirit of "removing blindness" is to grasp the breakthrough and prevent self blindness, authority blindness and trend blindness at all times. In the end, the application of comparative method and reductive method in text careful reading is illustrated from the practical level, which points out the direction for the practice of "removing blindness" spirit. Its purpose is to remind the reader not to be fooled by the self-psychological layer, to avoid the circle of "multiple interpretation", or to be fooled by the popular or classical theory, so as to improve the quality of the Chinese text reading and to play the humanistic function of the Chinese education.

Keywords—*Sun Shaozhen; careful reading of the text; the spirit of "Remove Blinding"; Min faction Chinese*

I. INTRODUCTION

Since teacher Wang Ligan put forward the slogan of "Min faction Chinese" in 2004, Fujian Provincial Chinese learning union responded to the call and proposed to create a "Min faction Chinese" with the characteristics of the sea and the west. The concept of "Min faction Chinese" came into being. Since then, there have been many factions of Chinese in China. For example, teacher Cheng Shangrong put forward "Suzhou faction Chinese" in 2006. This faction advocates that the teaching conception should be exquisite, the creativity should be reflected everywhere like Suzhou garden, the situation should be created in class, and the harmony and unity should be emphasized. Teacher Wang Shangwen proposed "Zhejiang Faction Chinese" in 2007, which advocates "seeking truth" in "opening" in Chinese teaching; Teacher Ke Hanlin proposed "Yue Faction Chinese" in 2009, which advocates that the first should be Chinese, and the second should reflect "Yue" culture. ... Chinese factions in different regions represent Chinese

teachers in different regions' belief in the continuous exploration of Chinese education, and reflect the wisdom of combining their educational ideas with their respective regional cultures.

The biggest difference between Min faction Chinese and other factions of Chinese is to combine the front-line Chinese with the academic frontier research of universities. Teacher Wang Ligan realizes that it is difficult to make a fundamental breakthrough in Chinese teaching only with the knowledge of middle school teachers. Wang Ligan seized the opportunity to combine Professor Sun Shaozhen and Professor Lai Ruiyun and Professor Pan Xinhe in his team with the teaching reform & teaching research of middle school Chinese, and set up the banner of "Min faction Chinese". As the slogan of "Min faction Chinese", the slogan of "seeking truth, removing blindness, innovation and compatibility" has a significant impact on its development and local Chinese teaching.

Sun Shaozhen joined the ranks of "Min faction Chinese" as a professional scholar, and made great contributions to "Min faction Chinese" both in practice and in theory. In practice, Sun Shaozhen's mission is to promote the reform of Chinese education in primary and secondary schools. Based on his rich literary accomplishment and long-term practical teaching, he creatively completed a set of text interpretation methods to guide the teaching of Chinese reading, which greatly promoted the teaching reform of Chinese reading. In theory, the term "removing blindness" was put forward by Sun Shaozhen: "removing blindness" means to liberate oneself from the blindness of habits and current situation, and to prevent self blindness and self blockade at all times; "removing blindness" is not only to remove the blindness imposed by others, but also to remove the blindness of mainstream discourse and the blindness of self-belief. [1]

With the increasing influence of Sun Shaozhen's text interpretation theory, more and more scholars have studied his careful reading theory. There are 355 papers or journals in rough statistics. There are three main research directions: the first is the theoretical basis of Sun Shaozhen's text interpretation. For example, Wu Lisheng and Ye Qin's [2] From careful reading of the text to theoretical paradigm — a preliminary discussion on Sun Shaozhen (2005) analyzed how "the dislocation of truth, goodness and beauty" guides the close reading of the text from Sun Shaozhen's the structure of beauty; Zeng Wenting [3] in The research on

Sun Shaozhen's reading teaching theory (2015), from the three aspects of the theory of Chinese and Western literature, self accumulation and the practice of middle school teaching, explored Sun Shaozhen's reading teaching text interpretation theory, combed the theoretical sources and the value orientation he insisted on in the interpretation process. The second aspect focuses on the methods of Sun Shaozhen's careful reading and the practical application in the classroom. This set of methods mainly includes the reduction method and the comparison method. By revealing the internal contradictions of the text, there is no doubt that there are some doubts in it, helping readers and students to enter the text. For example, Hou Linyao's [4] Comparative reduction method is introduced into the teaching of modern and contemporary prose in middle school (2010), and Ren Chaoke's [5] Operation and practice of careful reading in reading teaching (2011). The third aspect is the case analysis and its effect, influence summary of Sun Shaozhen's careful reading method. For example, Liang Zenghong's [6] A key to Open the Careful Reading of Text (2015), through his own practical teaching, discusses the impact of using the careful reading method of text on students in class.

All of the above studies show great interest in the method of text close reading and its practice, but they fail to pay attention to the relationship between the method of text careful reading and the spirit of "removing blindness". The purpose of this paper is to explore how Sun Shaozhen's method of careful reading embodies the spirit of "removing blindness", and what influence the spirit of "removing blindness" has on its method of careful reading.

II. THEORETICAL SOURCES AND KEY POINTS OF CAREFUL READING

A. *The Theoretical Source of Sun Shaozhen's Careful Reading Method*

Sun Shaozhen has accumulated profound theoretical foundation from three aspects of philosophy, aesthetics and creation theory, which has laid a solid foundation for his professional quality, played a huge role in the process of text interpretation, and formed his own methodology of reduction, comparison, truth, goodness and beauty dislocation analysis of text interpretation. First of all, the philosophical basis of Sun Shaozhen's theory is mainly Hegel's dialectics and Marx's dialectic logic, as well as Mao Zedong's contradiction analysis. The practical and realistic view of Marxist philosophy methodology inspired Sun Shaozhen to get rid of the blindness when he studied the close reading of the text, which made him doubtless, found the contradiction concealed in the text, and greatly helped him to form the reduction method in the text interpretation. Secondly, the second theoretical source of Sun Shaozhen's text interpretation is his theory of literary creation. In this book, Sun Shaozhen emphasizes that the most fundamental task of art research is to explore the mystery of image composition and find the law of art creation. It should not only know what the author wrote, but also know why the author wrote so. This shows the reader a test standard about the success of analysis and interpretation of works, and it also laid a

foundation for him to open the study of text interpretation. Finally, Mr. Zhu Guangqian's aesthetic value theory had a great influence on Sun Shaozhen's aesthetic values, and became the earliest basis of his aesthetic values. Mr. Zhu Guangqian tells the different reactions of poets, scientists and wood merchants when they see a tree, and reveals that understanding a thing can be interpreted from three different value dimensions of science, aesthetics and practice. "He believes that the practical value of science does not mean the aesthetic value, and that the aesthetic value is a misplacement of value orientation for science and practical value, even if it is a compound structure between the positive value of aesthetics and the negative value of science and practical value." [7] Sun Shaozhen's theoretical achievements, such as essays *The Structure of Beauty*, *Literary Creation Theory*, *Aesthetic Value Structure and Emotional Logic*, etc. all show this point. Sun Shaozhen has formed his own unique "dislocation aesthetic view" by using his unique perception and analysis of art works. Reading Fanyi's image in the play *Thunderstorm*, he raised the question whether Fanyi is a bad woman. From the perspective of social moral value, the "mother-son" love between Fanyi and Zhou Ping violates social morality. From this point of view, Fanyi is a bad woman. But from the perspective of aesthetic value, Fanyi is always oppressed by her husband, Zhou Puyuan. Her yearning for love and freedom is intense, so she tries her best to grasp the straw of Zhou Ping. Fanyi represents a kind of breaking through the cage and striving for a power for freedom for love. Therefore, she is not a bad woman in terms of aesthetic value. It is precisely because of the dislocation of social value and aesthetic value that the works produce the impetus for people to think and explore constantly, which later became the core method of Sun Shaozhen's analysis of novels.

B. *The Key to Careful Reading of the Text — Revealing the Secret of Art Generation*

Compared with the above three theoretical sources, the key of Sun Shaozhen's careful reading of the text lies in his theory of literary creation in 1986. Before that, although he has not yet started the work of text interpretation, he has provided the readers with a judgment standard of text interpretation in the book. He emphasizes that the most fundamental task of art research is to explore the mystery of image composition and the mysterious law of art creation. "The meaning of this sentence is that works of art have specific laws of their own formation. For example, there is a contradiction between image and life, which is not a complete unity. Image is a three-dimensional unity of emotional characteristics, life characteristics and formal characteristics that suddenly meet each other. Specific and detailed aesthetic standards and internal characteristics of artistic forms such as poetry, prose and novel can be transformed into analytical martial arts Tools, methods of interpretation." [3] Thirty years later, Sun Shaozhen wrote literary text interpretation again. In this book, he discussed three levels of text interpretation. He believed that "revealing the mystery of art is the fundamental task of text interpretation". He compared and explained that text interpretation is a process of "from known to unknown" by

learning from different disciplines. For example, what a mathematics teacher or a natural science teacher needs to convey to students is a discovered axiom or phenomenon. Students have no understanding of the knowledge before they have studied. When a teacher imparts the knowledge to students, the state of students is a transition from unknown to known. He clearly understands what he has learned today. However, the content delivered by the Chinese teacher is different. As long as the students have the ability to read, they can read and have their own understanding and feelings. So what the Chinese teacher does is the transition from "known to unknown". When the students read the article "in memory of Bethune", they know that Bethune is great. What the teacher wants to pass on is not to let the students know that Bethune is great, but where is the greatness, where can the article be seen, and even how the author wrote it to show his greatness. If the Chinese teacher can't make the students reveal the unknown from the known and make the students suddenly realize it, maybe the students can't have interest in the Chinese and can't feel the mystery in the text.

It is not hard to see that the key of Sun Shaozhen's theory of careful reading is to reveal the process of art's secret generation, because the profundity and classics of art do not lie in the superficial knowledge that can be seen at a glance, all things only see the surface of the result when they see the result, but the real value lies in its generation process, and the final result is a kind of concealment for the generation process. Just as the fruit has the concealment to the germination and growth of its seeds, the process of text interpretation is to peel off its surface concealment, interpret and explore its growth process, and find the concealment of its artistic generation.

III. CORE ANALYSIS OF THE SPIRIT OF "REMOVING BLINDNESS"

Shaozhen devotes himself to the work of text interpretation and pays close attention to the teaching of text reading in Chinese classroom. In this process, he has accumulated and practiced constantly, and has written a lot of works and papers on text close reading: The direct advice middle school Chinese teaching published in 2003, the February spring breeze why can't be like a kitchen knife in 2004, and The famous work careful reading — micro analysis case study published in 2006, Sun Shaozhen interprets works like this in 2007, Seven levels of text analysis in 2008, Sun Shaozhen, together with Qian Liqun and Wang Furen, co-authored The interpretation of Chinese In 2010, The moon maze crossing: a case micro analysis of classical poetry in 2012, True Chinese rejects false dialogue in 2013, etc. he analyzed the reasons why it was impossible to make in-depth text analysis in reading teaching, put forward systematic theory and practical operation of text close reading, and vigorously advocated the return of Chinese teaching to the root, Through the method of reduction and comparison to find the internal contradictions of the text, this paper analyzes the text layer by layer, and combines different experts and professors' different interpretations of the same masterpiece, which provides a reference example for Chinese teachers.

Sun Shaozhen's method of text careful reading, after being put forward, has gone through a lot of teaching practice, guided a group of middle school Chinese teachers how to better carry out the teaching of reading text, and made a great contribution to the teaching of Chinese reading. In this process, Sun Shaozhen went deep into the front line of Chinese teaching, actively held lectures in middle schools, listened to lectures, and talked with students and teachers. Sun Shaozhen put forward that the primary object of "removing blindness" should be teachers, and teachers should remove theoretical and self blindness. Sun Shaozhen pointed out the program of Min faction Chinese: seeking truth, innovation, removing blindness and compatibility. The four are not in parallel, but take "removing blindness" as the core. No matter they are seeking truth, innovation or compatibility, they are inseparable from "removing blindness". [9] In the text interpretation, there are mainly three aspects: the first aspect is to criticize the authoritative, classic and popular theories and remove the theoretical blindness. No matter what authority, it should start from the reality of the text and not blindly apply the theory. Popular theories have little influence on people. They have not formed inherent things in cognition, and people always think about whether they are applicable and feasible. On the contrary, the traditional theory, which has been officially confirmed, is the biggest one to deceive people, because the more traditional concepts have been instilled for a long time, the more people think they should be. This kind of blindness is the blindness of authority to self. "At present, there are two kinds of philosophy concepts that have long occupied the core of our teaching thoughts: the first is the reflection theory of mechanical materialism and the narrow social utilitarianism, which are very stale and ancient; the second is the absolute reader's spontaneous subjectivity which leaves the text subject in post-modern times, which is very new and avant-garde." [10] The second aspect is embodied in the cognition and interpretation of the text structure. On the one hand, "removing blindness" is mainly embodied in the removal of self blindness. Some texts are called classics because writers often hide the contradictions in their works seamlessly and harmoniously in the process of creation. Only through analysis and interpretation can it find the contradictions in the works and find the true meaning. Readers have their own feelings and interpretations in the face of the text, which vary from person to person, but each person's interpretation does not represent the only content to be conveyed by the text; the content known at a glance is often superficial and plainly, to understand the deep connotation of the text, It is necessary to need to go deep into the text to continue to explore. Therefore, in this process, it is necessary to remove our arrogance and self-respect. Don't think that seeing the meaning of the text at a glance, and don't continue to explore it. The third aspect of "removing blindness" is to remove arbitrary and distorted interpretations of the work caused by the "multiple interpretations" that have prevailed in recent years. For example, the interpretation of such detached texts such as "Father climbing the platform is a violation of traffic rules", which appeared in "Back" in recent years, requires "removing blindness." From this, we can see that Sun Shaozhen's spirit

of "removing blindness" in the tenet of Min faction Chinese is combined with text interpretation, they are closely related and inseparable. From the perspective of the spirit of "removing blindness", it can better grasp the key of text interpretation, not be blinded by power, not by ourselves, not by trend.

IV. AN ANALYSIS OF THE SPIRIT OF "REMOVING BLINDNESS" IN THE METHOD OF CAREFUL READING OF TEXTS

A. *The Spirit of "Removing Blindness" in Comparative Method*

Sun Shaozhen's comparative method mainly refers to two contents: one is to analyze the differences from the comparison between the writer's process manuscripts and the officially published works, the other is to compare the works of different forms of the same subject matter, from which to find out the unique expression of a work, so as to make a deeper analysis of the text.

Sun Shaozhen believes that the real argument needs to be proved from both positive and negative aspects. When interpreting literary works, it is necessary to not only know why the author writes this, but also know how the author can't write, so that the inherent contradiction of the text can be found. For example, in a scene in *Resurrection*, Nekhludoff went to prison for the first time to visit Marcelova and wept to admit her mistake and propose to her. In the final version, Liv Tolstoy set this scene as follows: when Marshrova first met, she did not recognize the person who had seduced her. She was glad that she still had bright people in prison to see her. When she recognized Nekhludoff, she did not listen to his proposal, and answered rashly, "what you talking about is nonsense. Can't you find a better woman than me? In fact, it is no use for you to come here. It is best to give me some money. There are neither cigarettes nor wine here, and I can't stand them, don't waste your money, the caretaker here is a liar." [11] With that, she laughs! By contrast, the draft is inferior. The author vividly describes the occupational poison suffered by Marcelova through dialogue, as long as she has money, she is happy, his heart does not fluctuate for anything emotional, which shows the persecution of Maslova's spirit from life. Through this example, it is easy to understand the spiritual content of the text by comparing the manuscripts before and after the revision to understand why the writer writes this and why the writer does not write so.

The most important embodiment of the spirit of "removing blindness" in comparative method is that careful reading not only proves it from the positive side of the text, but also dares to ask questions from the opposite side, removing the concept of "perjury", which only gives positive examples to testify. Looking for similar materials for text comparison, this analysis will undoubtedly be thorough, so that readers can easily find contradictions and differences. For example, it is also written that Li Longji and Yang Yuhuan, the poet Bai Juyi believed that their love was very romantic and honest, but in the opinion of the novelist Lu Xun, there must be a great contradiction between the two

people if they have to swear each other. The comparative method encourages readers to dare to question, dare to find different from many angles, compare the differences to analyze the text, and do not be confused by the existing impression and fixed authority.

B. *The Spirit of "Removing Blindness" in the Law of Reduction*

Comparing the process draft and final version of the writer, or comparing the different forms of literary works with the same subject matter, it's very effective to read carefully, but the works suitable for analysis by this method are not common. Most of the classics have been reviewed and modified, but it is difficult for ordinary readers to find more complete materials to apply. In order to reveal the inherent law of the text, Sun Shaozhen put forward the reduction method. The reduction method uses abstract ability to restore the original elements that make up the artistic image, and takes the restored artistic elements as the starting point of the analysis. In the Seven levels of text Analysis and the reduction method of work Analysis, Sun Shaozhen puts forward that the reduction method is mainly carried out from three dimensions: first, the reduction and analysis of artistic images, the second is the reduction and analysis of emotional logic, and the third is the reduction and analysis of aesthetic value.

Sun Shaozhen uses He Zhizhang's *Singing willow* to explain the restoration of artistic image in the article *Why the Spring Breeze in February Is Not like a Kitchen Knife*. A professor wrote an *Appreciation of singing willow*. He said that "tall willow trees dressed in jasper" is the "overall impression" of willow trees. He said that "tall willow trees dressed in Jasper" is the "overall impression" of willow trees. "Countless strands of willow branches hanging down like green silk strips" is the image of "concrete" writing willow silk, and the "dense" of willow silk is the best expression of "willow characteristics". The professor thought that the last sentence of the poem "Spring breeze in February is like the scissors" has been circulating for thousands of years, which is good for metaphor "very clever", the cleverness lies in its praise of creative labor. However, Sun Shaozhen thinks that this is a lyric poem first, which should be moving with emotion. How can it move people with the form of willow? And "creative labor, a strong ideological discourse, obviously has the values of the 20th century red revolutionary literature. How could it appear in the minds of aristocratic poets more than a thousand years ago?" [12] To analyze this poem, it is necessary to start with the contradiction between true and false. For example, willow is not jade, but it must be said that it is jasper; it is not silk, but it is said to be a silk ribbon. Why use precious jade and silk as metaphor? It is to beautify and poeticize the poet's feelings, not to reflect the characteristics of willow. Sun Shaozhen finds the contradiction through the restoration of the artistic image, and finds the breakthrough point to enter the internal text for analysis. The second dimension is the restoration of emotional logic. For example, "in the sky is willing to be a bird of comparison, in the earth is willing to be a connecting branch, which lasts for a long time, and this hatred lasts

forever" [13]. Its good lies in the emotional logic. This poem says that love is absolute, unchangeable and eternal in any space and time, and even beyond the boundaries of life and death. Its logic is characterized by absolute, which can be restored in the absolute romance of emotion. The third dimension is the restoration of aesthetic value. "The transformation from the true value of science to the beautiful value of art, because the scientific value of reason occupies an advantage in civilized human life, so aesthetic value is often in a suppressed position." [14] Artists need a strong sense of aesthetic value in order to easily combine artistic image with emotion to form enough aesthetic value to attract readers. To appreciate the artistic classics, it is necessary to first restore the scientific feeling and logic through imagination, find out the difference between the two, and carry on the analysis, although the feeling, the perception, the logic of artistic image is not scientific, but it is not without value. Within a certain limit, the more it opens away from the scientific truth, the more moving it is. For example, on the way back to Jiangling in Baidi City, Li Bai only felt the speed of "To Jiangling by night-fall is three hundred miles", but did not feel the danger of the three Gorges reef, which is obviously unreasonable from a scientific point of view; however, because he exiled the night man, "amnesty", the political pressure was lifted, he felt relaxed and very happy, even if the boat was heavy and the road was in danger, he could not feel it.

V. CONCLUSION

The reason why text interpretation needs "removing blindness" is that literature is perceptual, readers are often affected by the text by their own intuition, and it is like understanding the content of the work after reading. In fact, this feeling is comprehensive, hazy and may be one-sided. The reduction method in text interpretation is to restore the one-sided, neglected and unformed language, dredge and sort it out, and make it logical. For this reason, Sun Shaozhen further points out that what readers can see at a glance is often the surface layer of literary image, which has at least three levels: "the first level is the surface layer of perception, the second level is the potential emotion, and the third level is the normative form of literature. The appeal of literature is mainly concentrated in the second and third levels, and the spontaneous readers tend to "look at ignorance." [15] To eliminate this kind of blindness, it is necessary to actively reveal the contradiction of the text. Mature works are often unified and harmonious, seamless and mixed with each other. It is necessary to carry out an active analysis, distinguish and analyze the imagination of the writer when describing the image, and find out the contradictions and differences between the object of analysis and the imagination of the author. "Sun Shaozhen's" restoration "is to extract the original state of the object not described by the author, compare it with the image, and find the contradictions and differences between them, so that the analysis has a cut-off entrance." [16] In a word, the "removing blindness" of the reduction method is to restore the contradictions in the text through this method, remove the content of "knowing at a glance", and find the deeper meaning of the text for interpretation.

For a long time, Chinese, as a native language discipline, not only plays a fundamental role in all kinds of disciplines, but also directly affects people's daily life and communication, and plays a role in inheriting the excellent culture of the motherland, so as to achieve the purpose of educating people. Reading teaching plays an important role in Chinese teaching, and the quality of text interpretation is very important. Sun Shaozhen's text interpretation is not only a kind of method, but also has profound literature reading and practice accumulation behind these methods, there is a soul that runs through the whole text interpretation-the spirit of "removing blindness". This is a key for Sun Shaozhen's "Min faction Chinese" faction to open the text, find a breakthrough in understanding and using the text interpretation method, and prevent self blinding, authority blinding and trend blinding at all times. Constantly remind readers not to be blinded by self psychological layer, fall into the strange circle of "multiple interpretation", and not be blinded by popular or classic theories. Only in this way can people better understand the classics left by predecessors, improve the reading quality of Chinese texts, and play the humanistic function of Chinese education.

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