

The Influence of Chinese Reserved Social System on Interpersonal Communication

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Abstract: Human beings are social animals, and each individual has his or her unique background, attitude, personality, behavior and values. However, the interpersonal relationship has a significant influence on everyone's emotional life and work, even on organization, communication, operation, efficiency, and the relationship between individual and organization; Interpersonal communication will be interfered by various external forces or internal forces, such as specific workplace communication, specific time communication between relatives or psychological factors. This paper mainly focuses on the fundamental tone of Chinese classical Ci and Fu, which leads to the reasons for the social constraint of both parties in interpersonal communication. From the perspective of shadow aesthetics, it views and discusses the advantages and disadvantages of "reservation" between Chinese people.

Keywords: Interpersonal communication, Feeling cramped, Shadow aesthetics, "Reserved" speech

1. Introduction

Interpersonal communication, means that individuals transmit certain information to other individuals through certain language, words, actions, expressions and other means of expression. Sociology defines interpersonal relationships as a kind of social relationship established by people in production or life activities[1-2]. Psychology defines interpersonal relationship as the direct psychological connection established between people in communication[3-5]. Under the social background, the establishment of diplomatic relations between countries and races, as well as the relationship between classmates, colleagues, teachers and students, can be regarded as a part of communication. The unique Chinese interpersonal communication in the East also has its own reserved culture of "distance produces beauty", which runs through the long history of Eastern civilization imperceptibly. Compared with the quick-talking communication of Westerners, they do not speak too clearly, which has become a common phenomenon in Asian cultural communication [6-10]. Shadow describes a state of being unable to see clearly, but it is never puzzling. Shadow lies the tangible in intangible, sound in silence, and thousands of words in silence. Chinese is a kind of writing with hazy intention. The beauty of Chinese lies in its imprecision, and things that are too precise are often not beautiful. The flexibility of Chinese words and sentences and the variety of vocabulary give it an inaccurate beauty, which is unmatched by languages such as German and French. Chinese characters are

hieroglyphs, which originated from the description of real things. This origin itself has a unique romance of Shinhwa legend. Therefore, when the characteristics of the Chinese passed down from generation to generation are integrated into literature, Chinese shadow aesthetics is bred. Aiming at China, a big Asian country, this paper starts with the background of the times and deeply discusses a communication concept born under a reserved cultural background.

2. Literature review

Oriental culture has been passed down for thousands of years and has experienced countless years of changes. Love for the sense of shade is a unified popular aesthetic in China and even Asia. The East emphasizes the mystery between people, the more unpredictable it is, the more it will attract each other to understand the pottery born in ancient China as early as the Neolithic Age. The rich ginger color is engraved with ink texture. The light sprinkled on the bottle is absorbed and blended. This is the earliest concrete description of the sense of shade in China. Later, in the Xia, Shang and Zhou Dynasties, ancient China was civilized in the century. People thought about it and began to recite and write poems. A large number of beautiful images were born, which laid the foundation for Chinese rhetoric. The prosperity in the prosperous Tang Dynasty actively influenced neighboring countries, Japan, South Korea, and even the whole of East Asia, creating a hazy relationship, but not in the West; the West is transparent in words and deeds, telling each other's likes and dislikes directly, not letting each other figure out unnecessary spiritual internal friction and mutual suspicion between people. Starting from the colorful glass windows in the hall reflecting bright light, artists continually shape a kind of straightforward and direct impact on inner transparency. Famous oil paintings are also created boldly from the most basic human body aesthetics, which leads Westerners to communicate with each other in straightforward words without rhetoric embellishment so that each other can quickly understand. The following will systematically discuss the different exchanges between the East and the West from the perspective of Chinese aesthetic appreciation.

3. Literature review

In traditional Chinese aesthetics, the feeling of darkness is a common expression. This aesthetic tendency is not only manifested in art forms such as painting, calligraphy, sculpture, but also runs through literature, music, and other cultural fields. The expression of the feeling of darkness is usually reflected in the composition, color, and brushwork of the picture or work. The application of a sense of darkness can make the work more layered and profound, and increase the viewer's imagination space in a concrete and vivid way, representing the aesthetic value of different regional cultures on the work.

3.1. The sense of gloom in Chinese poetry

As the main form of ancient Chinese literature, poetry and songs were first recorded in the Book of Songs, a collection of folk songs in the pre-Qin period[11-14]. Of course, "elegance" and "ode" were the rites and music of aristocratic princes at that time, but in this paper argues that the value of the Book of Songs lies in its "wind" content. Wind, that is, folk customs, refers to the music of different nationalities in different regions. As we all know, education was not popular at that time, and most of the labor did not have many culture, so the "wind" in the Book of Songs was all folk songs passed down by word of mouth at that time. The reason why it is called a folk song is that it is generally a ballad created casually in people's lives. From an aesthetic point of view, there is a sense of shade between his words, which will be clear but hidden. Take "Guan Ju" and "Jian Jia" as examples, a large number of techniques are used in the poems, first writing about a seemingly irrelevant scenery, and then writing about the object pursued. For example, in Guan Ju, The article first wrote that it saw

the turtle dove by the river, which was associated with the "lady" the paper persuaded, and in the "Reeds", there was a "Reeds are green, and the White Dew is frost" that has been passed down through the ages. This is not only a description of the scene, but also a sad and misty one, which makes people feel that the Iraqi is beyond their reach. It is not difficult to find that most ancient men pursued mysterious objects, which can be understood as their innate pursuit of hazy visual sense. The girl's mind is even more subtle and unspeakable. "Qingqing Zihao, leisurely my heart", is the scholar who yearns for it, but uses Qinghao to refer to it. The girl's heart has turned her feelings into a dark and unknown image. Then Confucius said, "In a word," 300 poems "is innocent.?" Because as early as the pre-Qin period, people have widely used images in their daily language. There is a cloud in "There are plum blossoms": "There are plum blossoms, but in fact, there are seven." Literally, the main body of the article think it is the withering of plums, but in fact, it is the love that the article crave but can't reach. The woman saw the plum falling and felt her youth passing, so she was eager to find the right person. Therefore, in the pre-Qin period, the ancients were able to skillfully hide such feelings into the sentences of writing scenery, and realized that the Chinese nation is a nation full of shadow aesthetics in its bones. The obscure beauty of Chinese classical literature can also be seen in the description of natural scenery. There are many works written about Qinhuai River [15] in Chinese literature. Du Mu's "Bo Qinhuai" says: "Smoke cage cold water moon cage sand." At that time, it should be late autumn, and there was already a chill in the air, so it was "cold water". Moreover, this water is still shrouded in smoke, and moonlight is softly scattered on the gravel by the river. Such a picture is full of classical beauty. However, Du Mu wanted to express not how beautiful the scenery was. Instead, he wrote, "Businesswomen don't know how to hate." It is not difficult to see here that Du Mu described such a sad and misty scenery at the beginning, and what he wanted to reflect was his inner confusion about the national movement. At that time, it was already the late Tang Dynasty, and the situation of the separatist regime in the buffer region was already very severe. After the an-Shi Rebellion, the Tang Dynasty became less and less able to control our time. Under such circumstances, bureaucrats still listen to the singing girls in wine houses along Qinhuai River. This situation filled Du Mu's heart with confusion and even despair. This faint feeling is looming in the description of the scenery at the beginning. In modern times, Zhu Ziqing and his friends went boating on the Qinhuai River on the winter night, and wrote an essay called Qinhuai River in Paddle Sound and Light Shadow. "Several stars of lights recognize fishing villages, and light ink lightly depicts distant marks." Among them, the description of Du Mu is similar to that of Du Mu. It can be seen that the hazy aesthetics of Chinese classics have meandered for thousands of years and still flow to this day. There is a classic description in Chinese literary creation: "All scenery language is love language." That is to say, ancient and even modern Chinese literati, if they want to express certain feelings, often don't express their feelings directly. When they are sad, there are "fallen flowers are independent, and micro swifts fly together." There are also "expected to be heartbroken every year, bright moon night, short Matsuoka." Li Houzhu in the Southern Tang Dynasty is the best in this respect. After that, he became a prisoner of Zhao Kuangyin. One night, he heard the rain outside and felt that spring was far away. This situation was easy to cause sadness. In addition to the grief of the old country, he did not "Alas!" He expressed his chest directly, but wrote gracefully: "The rain outside the curtain is gurgling, the spring is dim, Luo can't stand the fifth colder, he doesn't know that he is a guest in his dream, and he is greedy." There is no word "sorrow", but it is extremely painful and desolate.

3.2. The sense of gloom in Chinese architecture

The obscure beauty of Chinese classical literature also closely fits with architectural features. Even Japan, which was deeply influenced by the prosperous Tang culture, described throughout Junichiro Tanizaki's praise of shadows [16] that the morning sun diluted and sparsely sprinkled dazzling

sunlight into the house through the paper windows inlaid in the wooden frame, creating hazy and soft shadows. From the shadows in the architectural pattern to the shadows in women's clothes, they all reflected that Orientals loved shadows, beauty and details. When we look at the poems of the ancients, we will find that the image of "wall" rarely appears in their buildings. However, more translucent partitions such as "window", "curtain" and "screen" The ancient Chinese people's love for yarn reached its peak. In front of it, there is "Inviting the bright moon to show through the window screen", and then there is "The sill chrysanthemum worries about the smoke, the orchid cries about the dew, the curtain is light and the swallows fly away" Curtains made of smoke-like thin and soft yarn have a hazy beauty of seeing flowers in fog through such partitions The dream of red mansions said the best: "The soft smoke Luo has only four colors: the same after a fine rain, the same as Chou Xiang color, the same as pine green, and the same as silver red. If you make a curtain and paste the window drawer, it looks like smoke from a distance, so it is called 'Soft smoke Luo', and the silver red is also called 'Xiaying yarn'. The mansion yarn used today is not so soft, thick, light and dense." The ancients not only regarded yarn as a simple partition, but also as a symbol of art and shadowy beauty. In ancient times, women could not see outsiders, and they often hid behind curtains or screens to peek The more famous one is that Su Shi's wife, Wang Fu, went to the Empress Dowager Cixi in Qing Dynasty to listen to politics, which is the last boundary to divide the essential difference between her and men It can be seen from this that the hazy beauty is integrated into every detail of Chinese life, and it is the mark in the bones Cultural relics such as clay, bronze, blue and white porcelain, which have been circulating in museums for many years, are not like glass and DIA, which are loved by the West, but always cannot be seen clearly, but reflect a sense of shade where light and shade meet This primitive oriental-loving social etiquette is also well used in interpersonal communication and continues to this day.

4. From Shadow Aesthetics to Interpersonal

Communication Because of China's love for shadows, it breeds "three points in words, and the meaning can be expressed." The reserved language of. Harmony is the most important thing in China, and there are many words. Zhu Ziqing mentioned in his article "Speaking": "It is not easy to speak. Speaking every day, you don't necessarily speak; Many people have talked all their lives, but they have never said a few words better. The so-called" tongue front of the debater "and" three-inch tongue "are the evidence that scarcity is precious; It is the same reason that literati pay attention to" spitting genus ". Someone don't want to be debaters, lobbyists and literati, but life is nothing but words, except words, and half of the so-called worldly wisdom is in speaking. In the ancient prose Shangshu, it is said:" Only mouth, good fun. "The influence of a word is sometimes unexpected, and there are plenty of examples in history and novels." The mouth grows on a person, and it is used to speak. However, Chinese culture always seems to call people who are "slow in words but quick in deeds" and think that actions are more important than words. Although everyone now advocate "developing the country through hard work, making mistakes in empty talk", the old saying of "developing the country with one word, losing the country with one word" is enough to show the importance of speaking. Confucius opened four subjects for 3,000, and speech is one of them. Since ancient times, speaking has been an essential quality of ancient people. But predecessors and elders have been teaching: If you say more, you will lose! What everyone says is like spilt water, which cannot be recovered, but it is impossible not to speak. Therefore, Oriental people always consider every word when speaking. They should reply to other people's questions and give them "down the steps". They should not lose their face but should protect each other's faces. Because speaking is always not straightforward enough, it leads to a dilemma because they don't know how to reply, and it may also make each other misunderstand and lead to oolong. At the meeting on January 26, 2019, China and Russia condemned the behavior of the United States supporting the Venezuelan opposition. China did not directly attack,

but made a transformation condemnation, implicitly accusing the United States of improper behavior, not directly hitting the key points, but beating about the bush. Russia's speech was in sharp contrast with Chinese-style speech. Russia directly and clearly pointed out that the behavior of the United States was banditry, so please stop unnecessary war thoughts. As small as the communication between people, they will not blame face to face, but are good at pointing fingers at mulberry trees. It is not difficult to see from the above that China speaks with great harmony and reservations, so it will not be as outspoken as Western communication. This is a compromise that has to be made for interpersonal communication. If you don't say everything, you will also give each other a step, but it also leads to the other party's failure to understand what we say well, which leads to a daily conversation full of "lies". When parents say "I don't say you", they actually want to say you; All topics that begin with "I'm also for your own good" are a warning that you should be psychologically good, and they bomb topics you don't want to talk about. When a friend says, "I don't know if I should say something", what ordinary people usually say must not be said; And "I have a friend" is often talking about oneself, or it is nonsense. When a girl says to a boy, "You are actually quite nice", what she doesn't say is "But you are not suitable for me". When a boy says "I'm not a good man" to a girl, he thinks he is 100% good, but yourself are not good enough. There are countless examples like this. Lin Xi, who is as careful as dust, once expressed his anger at these polite words in the lyrics: "Please don't say goodbye another day, why not just say excuse me next time?" Somebody always think one's own can distinguish between politeness and truth, but they still fall into this ambiguous verbal trick from time to time. But sometimes what you want to express becomes completely opposite in your mouth, while sometimes what you think you understand is completely different from what the other party wants to express. If someone don't understand the meaning of Chinese reservation, they often at a loss and embarrassed in social interaction. As a result, it delays social interaction, deepens the estrangement between people, and eventually leads to unnecessary troubles.

5. Conclusion

The concept of "reservative" thinking, characterized by a lack of clarity and allowance for others' perspectives, can be likened to a double-sided coin. When individuals engage in such thinking patterns, they inadvertently create a communication barrier that hinders mutual understanding. This can result in confusion and a distortion of facts, as the intended message remains ambiguous.

Over time, the accumulation of these communication barriers can create an increasingly "thick barrier" between individuals, fostering a sense of alienation and hindering meaningful connections. As long as no effort is made to break through these barriers, the resulting isolation and disconnection will only continue to grow. This phenomenon underscores the importance of fostering open, empathetic, and clear communication to promote understanding and strengthen interpersonal relationships.

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