

Conceptual Integration Analysis of Virtual Displacement Expression in English-Chinese Poetry

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Abstract: *Under the conceptual integration theory, the types of virtual displacements and the process of conceptual semantic integration in English and Chinese poetry are compared and analyzed, and it is found that the virtual displacement sentences in English and Chinese poetry are mainly scattered types, accompanied by a small number of extended classes. Chinese poetry is more prone to virtual displacement, and the virtual displacement sentence and semantic density of English poetry are constrained by the language system. English-Chinese virtual displacement sentences are influenced by poetic themes.*

Keywords: Virtual displacement; Conceptual integration theory; English-Chinese poetry contrast.

1. INTRODUCTION

Displacement is a familiar physical concept and our direct experience of the material world. The phenomenon of virtual displacement reflects the subjective mental structure of humans. The conceptualized subject is not aware of their movement on a path, but their gaze follows the displacement expression structure for conscious movement. Cognitive linguist Talmy believes that its essence is to use language that describes dynamic events to represent objectively static objects, making language expression dynamic. A sound management system makes teachers full of enthusiasm and initiative in competitions and projects, which can effectively improve the innovation and exertion of projects, and make the funding team more stable. In order to ensure the allocation of resources needed for the construction of innovative political teachers' team from the organizational perspective, we will build a special management organization for the "post competition certificate" financing institution. The characteristics of the integration of "post course competition, certification and innovation" determine the diversity of teachers it needs. Teachers are required to not only know all kinds of courses in their own specialty, but also have some knowledge of other professional courses, and be familiar with their posts and have rich experience in work practice, so as to reserve rich engineering cases. Through the scientific management of the team, the spirit factors and evaluation elements contained in the new ideological and political moral education are refined as a whole, and the elements of moral connotation are deeply excavated in the teaching of the new ideological and political education, so as to avoid the randomness and mobility of the teaching team, and form an effective teaching team of "post class competition certification"; Explore the characteristics of innovative ideological and political teaching, establish new teaching methods of ideological and political education, and help students gradually master political skills through training and improving their abilities. Time flies, and explore the spirit of innovation. Due to the vigorous promotion of the 1+X certificate, higher vocational colleges pay more attention to the financing of "post course competition, certification and innovation", but many higher vocational colleges still stay in the form of financing, the process of financing is only theoretical guidance, lack of practical experience and enterprise verification, and lack of understanding of the relevant fields of "post course competition, certification and innovation", which further limits the development of innovation and entrepreneurship. Among the corresponding teachers, the older teachers have rich experience in teaching practice, but they can not fully explore and apply it. The teaching work of young teachers can only be regulated in a temporary way, and the professional curriculum ideological and political education also requires teachers to be knowledgeable, in-depth study of the basic knowledge of their own specialty and the theoretical knowledge of the corresponding interdisciplinary disciplines, in addition to the increasing comprehensiveness of teachers' teaching, The contradiction between teaching theoretical knowledge and social reality is becoming more and more complicated and diversified, which makes the number of difficult problems in teachers' classroom teaching increasing, thus reducing teachers' teaching initiative.

2. CLASSIFICATION AND RESEARCH STATUS OF VIRTUAL DISPLACEMENT

Talmy (2000:26) conducted a detailed study on virtual displacement, proposing that virtual displacement is composed of the subject of motion, reference object, motion, and path. The subject of motion is an entity that moves with another entity as a reference; The reference object is the entity that the moving subject refers to in its motion; Exercise itself is generally expressed through exercise verbs; Path refers to the route or direction in which the subject of motion moves. The main types include radiation, schematic path, relative frame, arrival path, accessible path, and co extended path. There are existing studies on the metaphorical theory of virtual displacement sentences (Wei Zaijiang, 2018) and a review and outlook on virtual displacement sentences (Zhong Shuneng, Huang Ruifang, 2015). Although existing research has made outstanding contributions to the phenomenon of virtual displacement, there are still few specific comparative studies on virtual displacement in English and Chinese poetry. Therefore, this article analyzes the cognitive mechanism of virtual displacement sentences in English and Chinese poetry under the guidance of conceptual integration theory, and verifies the cognitive attributes of virtual displacement language phenomenon.

3. CONCEPTUAL INTEGRATION IN VIRTUAL DISPLACEMENT

Fauconnier's (1997) integration theory states that a typical conceptual integration network consists of four psychological spaces: two input spaces, one categorical space, and one synthetic space. Similar elements in two input spaces trigger cross space mapping and are projected onto a shared class space, while similar elements are selectively projected onto a composite space, forming a new layer creation structure. The theory of conceptual integration not only reveals the semantic features of the input space, but also presents the dynamic mechanism of semantic generation. Research has shown that language comprehension is the result of conceptual integration, and the psychological space is activated when dealing with virtual displacement sentences, demonstrating the subjective cognitive psychological process of readers. Conceptual integration theory provides a strong theoretical basis for the understanding of virtual displacement sentences. The following will apply the theory of conceptual integration to analyze the phenomenon of virtual displacement in English and Chinese poetry.

In essence, curriculum ideological and political education is a vocational education guide for learners. When teachers use the classroom to teach children professional knowledge, they make them understand the great spiritual power and pursuit behind learning. It is the most effective way to effectively improve teachers' ideological and political quality and realize the specialization and professionalization of teachers' ideological and political team. Vocational colleges should form a comprehensive and multi-channel layout for the ideological and political education training of teachers' curriculum, and formulate a detailed ideological and political education plan to make the ideological and political education of teachers' curriculum more diverse, scientific and contemporary, and then establish a classification training system for teachers at all levels, and a complete ideological and political education system for teachers' curriculum. The training management system specifically covers the training system, incentive measures, feedback and management of training materials, personnel training and performance evaluation system. Among the professional teachers in higher vocational colleges, teachers generally believe that teaching the major well is the first priority of teachers, and teachers do not attach great importance to the ideological and political concept of curriculum. They focus on the pursuit of the passing rate and reaching rate of students' professional course assessment, especially in the context of the integration of "post course competition, certification and innovation", ignoring the teaching mode of educational ideological and political education, which makes teachers have no overall vision and no overall teaching concept in specific project education, In the specific project education, because teachers usually only focus on students' mastery of professional courses, but lack effective help for students' comprehensive quality training and other ability training, the resulting talent training focuses on ability and ignores quality education.

4. COGNITIVE INTERPRETATION AND INTEGRATION OF VIRTUAL DISPLACEMENT EXPRESSION IN ENGLISH AND CHINESE POETRY

Selecting one poem from both English and Chinese, including "Spring River Flower Moon Night" by Tang Dynasty poet Zhang Ruoxu (Nie Qiaoping, 2015) and "I Wandered Lonely as a Cloud" by British poet Wordsworth (Wang Shouren, 2001), this study analyzes the cognitive mechanism of virtual displacement sentences from the perspective of conceptual integration theory. I chose these two poems because their lengths are roughly the same, and their styles belong to romanticism. Their creative techniques are basically familiar, and they both express the poet's emotions and feelings towards life triggered by natural landscapes.

Research question:

(1) What are the frequencies of virtual displacement sentences in the two poems mentioned above? What are the characteristics of type distribution?

(2) What are the similarities and differences in the semantic integration mechanisms of the two poems mentioned above?

Research steps: Firstly, based on Talmy's six major classifications of virtual displacement sentences, identify the virtual displacement expression sentences in two poems, and manually count the frequency and type distribution characteristics; Next, organize the poems containing virtual displacement and label them with category names; Finally, the semantic integration process of the two poems is analyzed separately under the theory of conceptual integration.

4.1 Comparison of Virtual Displacement Expression Distribution in English and Chinese Poetry

Based on Talmy's six types of virtual displacement expressions, identify virtual displacement sentences in English followed by Chinese, and calculate the frequency. The following are the virtual displacement expressions identified in the English poem "I Wandered Lonely as a Cloud": The recognition results show that there are a total of 7 virtual displacement sentences in the poem, of which 1-3 and 6-7 belong to the scattering type, directional scattering is 1-2, radiation scattering is 3 and 6, sensory scattering is 7, 4 is a co extended path type, and 5 is an accessible path type.

(1) I wandered lonely as a cloud That floats on high o'er vales and hills.

(2) Besides the lake, beneath the trees, Fluttering and dancing in the breeze.

(3) Continuous as the stars that shine, And twinkle on the milky way.

(4) They stretched in never-ending line, Along the margin of a bay.

(5) Ten thousand saw I as a glance, Tossing their heads in sprightly dance.

(6) The waves besides them danced; but they Outdid the sparking waves in glee.

(7) And then my heart with pleasure fills, And dances with the daffodils.

The following is the expression of virtual displacement markers in the Chinese poem "Spring River Flower Moon Night": There are a total of 19 virtual displacement expression sentences, including 4 (1-3 and 6) extension types; Scattered at 14 locations (2-5, 9-12, and 14-19); Relative framework class 1 (13).

1. The spring river tide connects to the sea level	11. The clothes still come back from the pounding anvil
2. The bright moon on the sea coexists with the tide	May the flow of flowers shine upon you every month
3. Yanyan follows the waves for millions of miles	13. Wild geese fly long without brightness
4. The river flows endlessly around Fangdian	14. Fish and dragons diving into the water and writing
5. Under the moonlight, flowers and forests all resemble graupel	15. The river flows away in spring, ready to be exhausted
6. Frost flows in the air and flies unnoticed	16. Jiangtan falls and the moon tilts westward
7. But seeing the Yangtze River delivering water	17. A slanting moon shrouded in sea mist
8. The white clouds drift away leisurely	18. I don't know how many people will return in the month

9. Poor moon wandering upstairs	19. The moon falls, shaking emotions fill the river trees
10. The jade curtain cannot be rolled out	

By comparing Talmy's definition of virtual displacement categories, the virtual displacement sentences in these two poems are very obvious. In the English poem *I Wandered Lonely as a Cloud*, the scattering type is dominant, with a balanced number of directional and radiative scattering, occasionally appearing as co extended path and accessible path types. The Chinese poem "Spring River Flower Moon Night" mainly focuses on scattering and extension. Firstly, in the unit of counting virtual displacement sentences, both English and Chinese count each occurrence of a virtual displacement verb or preposition in the sentence as one virtual displacement. However, due to the different syntactic structures of English and Chinese languages, English sentences are longer than Chinese sentences and contain virtual displacements calculated in units of clauses, resulting in a significantly lower frequency of occurrence compared to Chinese. Secondly, the poetic imagery associated with virtual displacement sentences varies. The virtual displacement sentences in this poem focus on depicting the dancing posture of daffodils in a gentle breeze. Compared with the virtual displacement expressions in Chinese poetry that mainly use the moon as an image, the number of virtual displacements in scattering related virtual displacement sentences is mostly related to the theme of the poem. Finally, the richness of virtual displacement imagery has a certain impact on the frequency of virtual displacement sentences. The virtual images related to the moon in Chinese poetry include: river water, moonlight, blue waves, river currents, white clouds, moonlight, and geese. The theme image "moon" involves rich imagery expression, so the virtual displacement expression contained in Chinese poetry is more than that in English poetry.

The theme of the English poem is that the author sees the narcissus flowers growing naturally dancing gracefully, and the vigorous natural vitality brings comfort to the poet's soul. The originally lonely soul is infected by the multitude and lightness of the narcissus flowers' natural attributes. In such a scene, the scattered virtual displacement sentences that indicate direction are in line with the poet's advocated positive attitude. The prepositions "over" and "alone" express the natural state of the narcissus flowers growing high, and also contain the poet's beautiful expectations for life; The verbs "flutter," "dance," "twinkle," "shine," and "fill" represent the graceful posture of narcissus flowers fluttering in the wind. At the same time, the word "fill" represents the movement trajectory from the outside to the inside, indicating that the author achieved inner peace through external natural scenery. It can be seen that the use of virtual displacement in this poem mainly serves the theme of the poem.

Looking at the romantic Chinese poem "Spring River Flower Moon Night" again, a large number of scattered virtual displacement sentences are scattered throughout any section of the poem. The opening line of the poem, "The sea is flat and the tide rises together," highlights the magnificence of the sea surface. The series of actual displacements, such as 'Lianping ', 'Symbiosis', 'Following the waves', 'Turning around ', 'Sending flowing water ', 'Going leisurely ', 'Wandering ', 'Moon shining month by month ', 'Spring flowing in the river ', and 'Returning to the west ', carry the virtual displacement subject. The virtual displacement objects in Chinese poetry include the moon, the sea, the white frost, the river water, white clouds, moonlight, water waves, trees, etc. Among them, prepositions and verbs are mostly used as intermediaries for virtual displacement movements. Such rich imagery provides a realistic material basis for the use of virtual displacement. Comparing the virtual displacement objects in English and Chinese, it is found that the bearers of virtual displacement phenomena are mostly concrete objects rather than abstract ones.

In summary, the types of virtual displacement in English and Chinese are closely related to the theme, descriptive imagery, and language system of poetry. The semantic density value and syntactic structure affect the frequency of virtual displacement. In this study, "Spring River Flower Moon Night" showed a much higher semantic density in Chinese than in the English poem "I Wandered Lonely as a Cloud"

4.2 Integration and Comparison of Virtual Displacement Concepts in English and Chinese Poetry

Using the four variables proposed by Talmy as the standard, including the subject, reference, motion, and path of motion, analyze the semantic cognitive mechanism of virtual displacement concept integration in English poetry followed by Chinese poetry.

Interpretation of the integration process of Wordsworth's poem "I Wandered Lonely as a Cloud": In the overall integration of virtual displacement in this poem, input space 1 is the narcissus and the author's emotional feelings, and input space 2 is the virtual displacement movement of physical objects including valleys, hills, lakeshores, trees, and pleasant sensory experiences. Class space is the movement path of virtual displacement, crossing valleys and hills, dancing upwards, etc. The integrated semantic space is the narcissus dancing gracefully on the valleys and hills, bringing the poet a joyful feeling of being close to nature. On the one hand, it showcases the flexibility of narcissus flowers, and on the other hand, it conveys the artistic philosophy of harmonious coexistence between humans and nature, constantly drawing spiritual nourishment from nature.

The semantic integration and interpretation of the virtual displacement sentence in the Chinese poem "Spring River Flower Moon Night": Input space 1 includes images such as spring river, moonlight, flower forest, bright moon, geese, etc., while input space 2 includes images such as sea surface, tide, buildings, people, trees, etc. The category space is the rising and moving of the moon, the continuous surging of water waves on the sea surface, the ebb and flow of tides, the rushing forward of the river water, the moonlight shining down on the pavilions and buildings, and the slow westward slanting of the moon. The synthetic space represents the movement trajectory of the moon from low to high and upward; The moonlight spreads and ripples on the water surface with the waves; The moon rises and falls repeatedly, and the river flows all the way into the sea. The virtual motion representation object selected in this poem has duality, including both the motion side and the eternal attribute. The imagery with this attribute is the moon and the river water: the moon and the river water are the dual bearing objects of eternity and motion, representing both the eternal attribute of matter itself and the transformation of motion into stillness, symbolizing that motion itself is constant, thus deriving the eternal theme of change and constancy in life. The rich movement imagery repeatedly exhibits scattered displacement, and the virtual displacement representation of static and dynamic writing makes the entire poem seem like a dynamic painting. The static objective world can be represented as virtual movements in language, and the psychological activity of constructing static objective events from moving events is not arbitrary, but inseparable from our mental activity.

5. CONCLUSION

Through the comparative analysis of English and Chinese poetry above, it can be concluded that the virtual displacement sentences in English and Chinese poetry are mainly scattered, accompanied by a small amount of extended sentences. The frequency of virtual displacement sentences in English poetry is limited by the language system, and secondly, the expression of virtual displacement is related to the theme of the poem and the imagery conveyed by the displacement. Chinese poetry is more prone to virtual displacement, while English poetry is constrained by the language system in terms of semantic density. The conceptual integration and interpretation of virtual displacement sentences in English and Chinese are related to the theme of poetry, reflecting the inseparable relationship between human cognitive activities and human experiences, which validates the experiential philosophy of cognitive linguistics.

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