

A Study on the Equivalence of Tibetan- English Auspicious Numerical Cultural Connotations from the Perspective of Cultural Vacancy Theory

--Taking “3”, “7” as Examples

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Abstract: Basing on the cultural vacancy theory, this paper aims to analyze and compare the similarities of the cultural connotations of “3”, “7” between Tibetan and English. The study shows that there are some similarities in the auspicious cultural connotations of the 2 numerals between Tibetan and English, for both of them adore the odd number, as well as having much in common in terms of cognitive experience and cultural experience.

1. Introduction

The phenomenon of vacancy is a very important field in the study of language and culture. It first aroused a research upsurge in Russian linguistic circles. So far, it is still a hot academic topic. Most scholars at home and abroad mainly apply the vacancy theory to language comparison and translation strategies, while few studies use the vacancy theory to compare culture. This paper uses the theory of cultural zero vacancy to explore the equivalence of Tibetan auspicious digital cultural connotation and further trace the causes, in order to enrich the scope of vacancy theory research.

2. Brief Introduction to the Theory of Cultural Vacancy

2.1 An Overview of Vacancy Theory

From the perspective of time and space, vacancy theory was put forward by American Hockett in the 1950s, and formed its embryonic form in the late 1980s with the advancement of Russian Sorokin and Markovina. It has gradually become a hot research topic in linguistic circles at home and abroad. The birth, formation and rise of vacancies mainly go through the following stages. Hockett first introduced the term "Random Holes in Patterns" in 1954 and took the lead in applying the word "vacancy" to grammar research. In the mid-1970s, American cultural anthropologist KL Hale discovered that the Warlpiri tribe's language lacked the basic color vocabulary of other tribal languages when he visited Australian Aboriginal people. So he used “vacancy, gap” (Vacancy, Gap). This term refers to this phenomenon [2]. In the late 1980s, the famous Russian psycholinguists Sorokin (Ю.А.Сорокин) and Markovina (И.Ю.Марковина) based on the national psycholinguistics, formally proposed the "vacancy theory" (The Vacancy Theory). Sorokin and Markovica advocate the division of vacancies from three dimensions: language, culture and discourse. They believe that the understanding of heterocultural texts should be a cross-language and cross-cultural communication. If there is a puzzling phenomenon in the process of understanding, it means that the culture has its own distinct things, phenomena and features that are not for his culture. This is the vacancy [3]. Sorokin and Markovica's understanding of vacancies not only facilitates the comprehensive exploration of the uniqueness of different cultures, but also facilitates in-depth discussion and analysis of vacancies in the interpretation of heterocultural texts, and is more conducive to profoundly revealing culture, language and culture. The correlation and interaction between them is a more detailed and comprehensive interpretation of the vacancy phenomenon, and the study of vacancy theory has become popular. At the end of the 20th century, Г.В.Быков absorbed the research results of predecessors and integrated several university subjects such as psycholinguistics, cognitive linguistics and communicative theory, from semiotics,

semantics, nominalism, and contrast. The lexical point of view reinterprets the linguistic nature of the linguistic system, and defines "vacancy" as "the content that exists in the concept (the genus), the potential vocabulary that has a place in the vocabulary system with the zero vocabulary (нулевая лексема) state."Units", and the "vacancy" is mainly divided into system vacancies, communication vacancies, function-rhetorical vacancies, and vacancies between subsystems. Later, Stephanov (Ю.С.Степанов) divided the vacancies into absolute vacancies and relative vacancies when analyzing French and Russian languages.

In recent years, research on vacancy theory has begun to emerge in China. Different scholars define vacancies from different angles. The same thing is that they agree that vacancies are both a linguistic phenomenon and a cultural phenomenon. It exists in the language and culture of one ethnic group, but not in the language and culture of other ethnic groups (Wang Bingqin, He Qiuhe, Gao Fengxia, etc.). Among them, He Qiuhe divides the vacancy types into total vacancy, semi-vacancy and conflict vacancy [4].

2.2 An Overview of the Theory of Cultural Vacancy

As for the theory of cultural vacancy, up to now, there is no final conclusion in the academic circles at home and abroad. In this paper, the author defines cultural vacancy as a language because of the differences in non-verbal means (pronunciation, grammar, vocabulary, rhetoric) such as ecological environment, social culture, national character, religious belief system, customs, emotional thinking, cognitive and behavioral patterns. The cultural information cannot find corresponding or similar expressions in his language, thus resulting in cultural vacancies. Learning from the classification of the vacancies by scholar He Qiu, in the text, cultural vacancies are also divided into three types: full vacancies, half vacancies and conflict vacancies.

3. Cultural Equivalence of Tibetan-English Auspicious Numbers "3" and "7" from the Perspective of Cultural Vacancy Theory

The number is not only a linguistic symbol, but also a special cultural symbol. It not only has the function of counting and sorting pure mathematics, but also contains rich symbolic connotations. It is the pure mathematical meaning of numbers in specific ecological and social culture. The result of being used in the environment and in the cultural context. In combination with the definition of the cultural vacancy in the previous article, the vacancy phenomenon of Tibetan auspicious digital cultural connotation is closely related to people's national character, religious belief, customs, emotional thinking and cognitive activities in the context of Tibetan culture. This paper takes "3", "7" and "two culturally representative figures" as the research object, mainly from the perspective of cultural zero vacancy to perspective the similarities and differences of the cultural connotation of Tibetan and English auspicious figures, and zero vacancy in this paper specifically refers to the phenomenon that the auspicious symbolic meanings of the same number completely correspond or are similar in Tibetan and English cultures, that is, you have me.

3.1 Zero Cultural Vacancies in the Auspicious Tibetan-British Number "3"

"3" symbolizes "perfection and holiness" in both Tibetan and English cultures. "3" in Tibetan culture refers to "the world" and "the sun, the moon and the stars", later used to refer to the sun, the moon and the stars in general. As a number that embodies Tibetan thoughts and feelings, it is a symbol of beauty, eternity and auspiciousness. "3" is usually associated with good things. In Tibetan Buddhism, "3" symbolizes "underground, ground and ground", referring generally to "the world"; and "3" summarizes three different ways of cultivation, namely, Shengwen multiply, Yuanjue multiply and Bodhisattva multiply. In the famous Tibetan mythological epic Gesar, there are three gods, three Buddhas, three tribes and three saints of ancient Lingguo. Knights' bows, arrows and waistknives are collectively called "three dependents". Tibetan compatriots also regard "3" as a good luck in their daily life. Three glasses of toast are generally respected to guests. The staple foods are "three white": butter, milk and cheese [6]. Such as all kinds of the mysterious color of the number "3", enriching its connotation. In English, the number "3" is mapped to "perfect,

auspicious" in English. The number "3" refers to the "father", "the Son" and "the Holy Spirit" in Christianity. The "3" symbolizes the "father, mother and son" of ancient Egypt, and also represents the "spirit ruler" in ancient Greek mythology. That is, "the main god Jupiter", "the sea god Neptune" and "the god Pluto" [7]. The ancient Greek philosopher Pythagoras regarded "3" as the embodiment of perfection and stability [8]. The idioms and proverbs related to "3" in English are: The third time is the charm; Number three is always fortunate; All good things go by three Good things are related to "3"). "3" means "perfection, holiness" in Tibetan culture, and the harmonious unity of meaning, environment, god and form also reflects that Tibetan culture has a common way of understanding "3".

3.2 Zero Cultural Vacancies in the Auspicious Tibetan-British Number "7"

In Tibetan, "7" refers to "god mountain", "immortal" and "star obsidian". It symbolizes "holiness and perfection". It has positive significance such as integrity and holiness. At the same time, "7" also symbolizes "natural disasters and man-made disasters" in Tibetan culture. First of all, it is said that there are seven golden mountains around Mount Xumi, which are Mount Shishuangshan, Mount Zhiaxhan, Mount Danmu, Mount Shanjian, Mount Mal, Mount Elephant Trunk and Mount Zhibian. Seven fairies live on the Big Dipper, including the sun, light, sky extinction, common knowledge, broad light, offering and location. Seven also refers to the "obsidian". They are Sun, Moon, Mercury, Mars, Jupiter, Venus and Saturn VII. Large celestial bodies. According to other records, there are seven layers in the heavenly realm. Nie Chizan popularized the following six Zamps, Muchi, Dingchi, Soochi, Meichi, Dachi and Shichi, who collectively called "the seven kings of Tianchi" and lived on the seven layers [9]. Secondly, "7" also implies "bad luck", such as: "seventh, seventeenth and twenty-seventh day of the seventh day of the twentieth year, no guests are allowed to go." As an integral part of Chinese culture, Tibetan culture is deeply influenced by Taoist thoughts, just as the dialectic thinker Yang Xiong said in "Tai Xuan·Xuan Tu", "...there is a loss of seven...the seven are also the worst [10]." Explain that in the depths of Tibetan compatriots, every seven days is a disaster. This statement not only regards the "7" in Tibetan culture as a mystical color, but also as Unlucky numbers, it is worth noting that the positive meaning of "7" is far greater than the negative meaning, and in general it can be regarded as a lucky number.

In contrast, people in English-speaking countries have a special liking for "7", while "7" in English maps the meaning of "sacred, perfect". "seven" is commonly used in English as a daily ethical code of conduct, such as: seven virtues, seven sacraments, seven heavens, in the seventh heaven, Sealed with seven seals (soccer), seventy seven times (multiple). The ancient Greek philosopher Pythagoras believed that "7" represented God and the world, indicating that "7" has a sacred meaning. The reason is that English culture is dominated and influenced by Christianity. The Bible of its doctrine records that God created all things in the world in six days, rested on the seventh day and sanctified the seventh day. Therefore, the religious meaning of the number "7" has been extended.

Tab.1. Summarize the meanings of "three" and "seven" in Tibetan and English culture as follows:

Number	Meaning	Tibetan language	English
3		The world, Sacred, Beautiful	The world, Divinity, Perfection
7		Holy and Perfect	Sacred and Perfect

It can be concluded that:

The auspicious cultural connotations of the numbers "3" and "7" reflect the Abstract understanding of the original counting function of the Tibetan in English. These symbolic meanings are rich in religion and humanistic color, and are the result of people's combination of digital ontology feature imagination and association. It reflects the people's perception of nature in the context of Tibetan culture and their respective modes of thinking and aesthetic appeal. In Tibetan and English cultures, the meaning of "three" is almost the same, referring to "sacred, perfect"; in Tibetan and English cultures, "seven" belongs to the phenomenon of zero cultural vacancies except for the positive meaning of "sacred, perfect".

4. Analysis of the Causes of the Differences and Similarities in the Connotations of the Auspicious Digital Culture between Tibet and Britain

By comparing the auspicious connotations of the numbers "3" and "7" in Tibetan and English culture, it is not difficult to find that they have the commonness and individuality of cross-regional culture and are closely related to people's odd number worship psychology, national character, religious beliefs, customs, emotional thinking and cognitive activities under the background of Tibetan and English culture. The reasons for the zero vacancy in the Tibetan auspicious digital culture are mainly due to the following points:

First of all, the Tibetan-speaking commonality is the psychology of the two. Psychology is the subjective image of objective reality, and it also counteracts social practice activities. The source of humankind's constant recognition and transformation of the world comes from people's curiosity, and is especially interested in unfamiliar and mysterious things. Compared with even symmetry and completeness, odd asymmetry and irregularity have a lack of beauty and a mystery. For Tibetan compatriots who have natural worship and ancestor worship, they like to demystify nature and ancestors, so it is easier to pay attention to the mysterious odd number, and think that odd numbers represent yang and have mystical power. Tibetan compatriots also follow this kind of preference for odd numbers in their daily life, such as clothing, diet and divination. The dried fruits in gift bags are one, three, five, seven, nine, eleven and thirteen. They must not be even numbers. Western odd number worship has a long history. Aristotle mentioned the principle of "pairing" in his *Metaphysics*. He once said that odd number represents limited, male, static, honest, bright, kind and rules, while even number symbolizes infinite, female, movement, treachery, darkness and evil [11]. People in English - speaking countries have striking similarities in their daily preferences for odd numbers and Tibetan compatriots. They also regard odd numbers as yang numbers and even numbers as ghost numbers. As a result, they usually give one, three, seven, nine sticks (except five and thirteen) to their relatives and friends when giving flowers, while only two, four, six, eight sticks are given when expressing condolences. The common odd number worship psychology has laid the ideological foundation for the zero vacancy phenomenon in Tibetan and English digital culture.

Secondly, similar cultural experiences provide an explanation for the phenomenon of zero vacancies in Tibetan auspicious digital culture. From a macro perspective, Tibetan culture is an integral part of the Chinese cultural system. Its origin is very similar to the origin of English culture. It has gone through the obscure period in the lower stage, the Paleolithic period in the middle stage and the Neolithic period in the higher stage. Its connotation is gradually extended towards affirming the objective transformation of human beings to nature and shaping their own initiative.

Thirdly, the similar perceptual experience provides the possibility of zero vacancy in Tibetan-English auspicious digital culture. From a certain point of view, a culture's understanding of numbers is a reflection of its ecological and cultural environment. Tibetan culture belongs to the original nomadic culture of the plateau. Tibetan region is located in the alpine region, with complex geographical environment and harsh and changeable climate. It has created the simple, wild, bold and brave national character of the Tibetan nationality. English culture belongs to the mixed culture of ocean commerce, and its birthplace is ancient Greece. Its special geographical conditions cast a brave, adventurous and challenging national character of Westerners, and take asymmetry and disharmony as beauty. Living on the same planet, Tibetans have many similarities in the cognitive activities of the environment and their national spirit, and thus have similar knowledge of numbers. It is worth noting that not all odd numbers are favored by people in English-speaking countries. For example, the numbers "5" and "13" are restricted by religious beliefs and traditional cultural spirits. They are unlucky in English, indicating that Westerners the worship of odd numbers is principled and conditional.

It can be seen that the differences between Tibetan traditional English cultural spirit and religious belief system are subtly and deeply entrenched affecting people's digital preferences, which leads to the commonality of "3" and "7" in Tibetan English, namely "3". "7" is almost sacred and auspicious in Tibetan culture, so it has won the worship of Tibetan compatriots; In English culture, only "3"

and "7" are lucky. It is true that the number it-self has no good or bad luck. Whether it is the sincere belief of Tibetan compatriots or the taboo of English-speaking people, the same way is to express their common aspiration of seeking good luck and avoiding bad luck and yearning for a better life.

5. Conclusions

As an important part of culture, digital culture has its own distinct national characteristics. Tibetan and English cultures belong to two different cultural systems, but both have odd number worship mentality. Based on the theory of cultural vacancy, this study explores the common meaning of "3" and "7" in Tibetan and English culture from the perspective of zero vacancy. By understanding and understanding its auspicious meaning, it provides a possibility to improve the effectiveness of cultural cross-domain communication. In order to better understand the direction of Tibetan English, it also plays a role in enriching the scope of theoretical research on cultural vacancies.

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