

An Analysis of the Cantonese Narrative Discourse in “Great Unification” in Guangdong-Hong Kong-Macau Literature

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Abstract: The Cantonese dialect is a common language shared by Guangdong-Hong Kong-Macau. The Cantonese dialect literature is the basis and link for the common development of the “Great Unification” of the three cultures across the Taiwan Straits. Using the paradigm of literary narrative discourse to study the characteristics of “integration” and “Great Unification” of Guangdong-Hong Kong-Macau culture, study the “Guangdong style” of the literary narrative of Cantonese dialect in the post-modern context, and explore the narrative discourse of Cantonese dialect “Great Unification” characteristics and regional culture “integration” relationship and its trend, to explore the cultural value of a large number of Guangdong-Hong Kong-Macau cultural varieties bearing the “Cantonese-style” carried by the Cantonese dialect, and to provide a blueprint for the more communication and cooperation of “integration” culture in Guangdong-Hong Kong-Macau.

1. Introduction

The Cantonese dialect commonly used in Guangdong-Hong Kong-Macau is the chief representative of the three major dialects of Guangfu. It not only has an advantage over the Hakka dialect, Chaozhou dialect, but also becomes an important representative of the “living fossil” of Guangfu culture. As a universal tool for regional communication, the Cantonese dialect is also a local culture. The important symbols and carriers of the expression, Lingnan literature cast by the same roots in Guangdong-Hong Kong-Macau in the 20th century is a product of the dual observation of cultural innovation and traditional protection of the times. The Cantonese dialect and Lingnan literature, which were bred and derived from the Pearl River Basin, are the crystallization of the hereditary and aesthetic observations of the folk traditions and native cultures of local and foreign cultures. They are doomed to contain rich local cultural traditions and the essence of immigrant culture. As the three pearls of the Lingnan culture of the Pearl River water system, the pattern of the development of the “Great Unification” of the three places of Guangdong-Hong Kong-Macau culture has long since become the cultural system attracted by the brother-foot-brother relationship of the same mother of Lingnan culture. The application of Cantonese dialects in the three places on both sides of the straits to literary narratives not only enriches the narrative mode of local literature reflecting social life, but also polishes the natural signboards of Lingnan literary creations. It also adds value to the humanities of dialect literature due to the dialect's involvement in the image creation of works. The intensity of caring has expanded the speech space where regional literature highlights territorial culture. The culture of Guangdong, Hong Kong and Macau is rich, and the Guangdong dialect literature supported by local dialects is also extensive and profound. The two present a close and interdependent relationship: the Guangdong dialect literature carries a broad and strong Guangdong-Hong Kong-Macau culture, and the integrated Guangdong-Hong Kong-Macau culture also the literary achievements of the Cantonese dialect with many different attitudes are urgently needed to make it turn beautifully. Using the paradigm of literary narrative discourse to study the characteristics of “Great Unification” in the integration of Guangdong-Hong Kong-Macau cultures, to explore the “Cantonese” features of literary narrative of Guangdong dialects in the three places in the post-modern context, and to explore the “Great Unification” of narrative discourse in Cantonese dialect works Features and regional cultural integration trends provide significant academic references for Guangdong and Hong Kong and Macau to seek for more “sunward”

cultural exchanges and cooperation.

The vigorous development of literature creation in Guangdong dialects provided the soil and foundation for the implementation of the strategy of cultural integration between Guangdong-Hong Kong-Macau.

The integration and complementary development of Guangdong-Hong Kong-Macau are the common aspirations of the three places across the strait. The flourishing Cantonese dialect literature is the soil and conditions for fostering the cultural integration strategy of Guangdong-Hong Kong-Macau, and it's definitely the best promoter of cultural integration. The "Great Unification" narrative paradigm formed in the narrative discourse in the three place's literary creations has prepared the external factors for the implementation of this Guangdong-Hong Kong-Macau cultural integration strategy. According to dialectical materialism, internal causes determine external causes,

External causes have an adverse effect on internal causes. It can be known that the Guangdong-Hong Kong-Macau cultural system, which belongs to the same source and the same homonym, uses Guangdong dialect literature as a cultural carrier and leverages the "global integration" Dongfeng to promote the integration of Guangdong-Hong Kong-Macau regions, which is inevitable in accordance with the development of things and regional culture. The trend of economic financial development. For a long time, Cantonese dialects, which are commonly used in the three places and have a population of 90%, have penetrated into the overall culture of Guangdong-Hong Kong-Macau as much as sunlight and air. The dialect works of the "Cantonese flavour" with a local complex like "Greening the Plantain" blossomed in the three places as the mainstream of local popular literature many years ago and radiated the fragrant scented Chinese scent everywhere, already relying on the rich and rich cultural values to create the three places. The situation of "one yuan as the main and pluralism coexisted" was equal to the "red cherry" style popular literature of the Northern School. A famous horseman has been a Cantonese opera masterpiece *Search Academy*, a famous writer Huang Guliu's masterpiece *Shrimp Ball Biography*, a "Guangdong-Hong Kong-Macau three people's dreams" and won the "Asia Pacific TV Awards Best Series" award *Early October 'Five Moonlight* was once engraved in Cantonese style narrative Cantonese narrative (love) in the face of generations in the three places, embedded in the core process of the harmonious development of urban culture in the three places. If it's said that the regional cooperation between Guangdong-Hong Kong-Macau is moving towards the same, the sail is hanging, then the pattern of "Great Unification" and integration of Guangdong-Hong Kong-Macau culture driven by the Guangdong dialect literature in the three places is described in Cantonese dialects, and in Cantonese narrative discourse. mature. Whether it is the first Cantonese short story *Wan Sheng*, a novel by Shunde female writer who was active in the last century, and the novella *The Lost Woman Worker*, Ouyang Mountain *Sanjia Lane*, etc., because of the use of popular language Easy brush strokes, lamenting the bitterness of life, accusing society of injustice and being loved by ordinary people; or the film star of the new century Hong Kong Island's "nonsense" film, Zhou Xingchi's self-directed film *Journey to the West, Made in China Ling Ling*, etc. The writer Liao Zixin's novel *The Illusionary World of Ogo* and other works are in line with the aesthetic habits and angles of popular culture, portraying characters with exaggeration, borrowing techniques and witty spicy Cantonese Cantonese, reflecting the profound connotation and truth with simple Cantonese dialogue. The humble narrative of little people creates funny and bizarre plots, satires, and whips of social vulgarities, and is therefore regarded as the "king of comedy" in Hong Kong films.

For example, Chen Wenxiong in Ouyangshan's *Sanjia Lane* portrays, whether it is the character's language or action, "Well, you are really faint" (if you complain, it means "bad, Wickedly"); after dinner on New Year's Eve When obeying the parent's orders, they went to the flower street "Slacker" and "Peach Blossoms" and played the horse riding game stupidly-riding on the cymbal as a broom and expressing "driving! driving!" Cheering voices. This kind of "Horse riding games" that local residents can only understand, this kind of Chinese New Year prayers will be placed in peach blossoms to add festive festivals and customs, this kind of use of the peaceful atmosphere of the festival to make troubles and children are not punished. The crazy behavior that will occur ... all are labeled with Cantonese traditions and "Cantonese-style" culture, and especially make the

residents and local residents visiting the place feel kind and warm! This unique dialect literary narrative has shown a strong “In the localization” and diversification. “Similarly”, in the characterization of Ogo in Liao Zixin's *Ogo's Fantasy World*, Cantonese is the main discourse and alternately interspersed with Portuguese, English and Mandarin. Reappear the current situation of Macau's “Native group” before and after the return, and reflect the conflict of plots and emotional entanglements with the alternating conversion of characters in character exchanges, using idioms such as “pheasant (brutal)” and “dead chicken support rice bowl (dead support)” “Embellish home

The ordinary meaning of long and short, and whether the dialect speaks Cantonese or Portuguese reflects the “native group” to find the roots, to find the identity of fate, and to find the warm colors of the world. The narrative perspective used in the narrative of the novel presents a variety of three-dimensional.

All of these successful cases are to absorb and adopt the Cantonese narrative discourse form of Guangdong folk literature familiar to the local people, and try to use the spoken language of the daily life of the masses to deconstruct the complex and complicated social utterances as much as possible. Color, easy-to-understand, full and vivid image, not only welcomed by various local people, Hong Kong and Macau regions, and overseas Chinese at home and abroad (such as San Francisco), but also to some extent, it truly reflects the three eras of Guangdong, Hong Kong and Macau. The local customs, social changes and local colors have become rare and precious local documents. In particular, film and television literature tends to use the private narrative discourse mode to break grand narratives, restore the lives of alienated little figures, show the literary social education function, and show the aesthetic tendency of relatively “identical” & ”HeJi” style aesthetics. Consensus has been formed in the three places-before The neglected aspect of Cantonese literature has just become an opportunity to study the cultural fusion of the three places in this article.

The highlighting of Cantonese flavour and the use of dialect symbols in the narrative of Guangdong-Hong Kong-Macau literature have already broken through the customary style of Chinese narrative, providing reference and direction for Guangdong-Hong Kong-Macau culture to let go of seeking common ground while reserving differences and moving towards “identity”.

Dialect is a way of narrative discourse, and all dialect literature is popular literature and popular emotion in a specific region. The Guangdong dialect literature is to combine the common people's aspirations with the local urban cultural connotation through creation, to create a relaxed and pleasant civic culture, “pleasing the people to sing the grassroots feelings”. This determines that dialect literary narrative discourse must highlight factors such as simplicity, comprehension, clarity, and so on. It also promotes the habit of Guangdong dialect literary works in Guangdong-Hong Kong-Macau to attach importance to language popularization and aesthetic popularization. Ouyang Shan, a famous writer who belongs to the godfather of Cantonese dialects, has clearly stated that

“the first and most important issue of the popularization of literary and artistic work is the issue of language-the problem of literary terms. If we use a language that the people of Guangdong do not understand, Writing, no matter who we are for, what we are trying to write, what the people in Guangdong still feel very divided”.^① Looking at the existing works of Cantonese dialect, whether it is the way of processing Cantonese stories in narration or the characters in Chinese dialect symbols The use has broken through the customary style of Chinese narrative.

The so-called “narrative discourse” is an oral or written statement that enables the content of a story to be presented. Looking at narrative activities from the perspective of narrative acceptance, first observing the narrative language of the main characters in the work is an important aspect of narrative language in narrative analysis. The narrative of Cantonese literary works in the 20th century not only inherited large number of traditional Chinese narrative methods, but also broke through its consistent style, forming the following three characteristics:

A. The Chinese narrative retains the heterogeneity, non-isomorphism of each part, and the connection or contrast between the parts, and absorbs various literary elements to strengthen the tension of the narrative structure. For example, “I fell to your loudness (I feel you must be here)” “ this sentence focuses on the literary narrative characteristics of the non-homogeneous and non-

homonymous expressions between English and Cantonese dialects;

B. Through the flow of perspective, it penetrates through several relevant regional cultural characteristics of the local area and increases the overall thinking space of storytelling. That is, in the narrative process, the Cantonese dialect thinking is applied very objectively, and the visual observation of one person's flow is used to replace two or more people's standard statements, thereby enriching the integrity of the storyline. Therefore, there are many related words in the Cantonese dialect, namely, "that is (to say)" and "It means (meaning)".

C. Continue to rely on dialogue and action to create a speaking situation, using the extended sound of "a" "e" in Cantonese to suggest the narrative time in the novel in order to control the continuation of the narration with a continuous sense of presence time. Moreover, the extended sound indicates different context semantics due to the length of time.

Especially in the postmodern context, the Cantonese dialect literature inherits and breaks through this "gap" narrative style based on the accumulation of predecessors. It also uses the frequent word formation of Baiyue in Middle Cantonese and the alternation of Cantonese phonetics. The technique makes the intermittent but long-lasting narrative time attempt to condense and locate the flow of time. No matter how long the story is, at least on the surface, it has given readers a sense of completeness that has stopped for a certain period of time, thereby increasing the overall narrative space in the story. For example, the "Extreme Treasure" and "Sun Wukong" decorated by Zhou Xingchi in the Hong Kong film "Journey to the West", and "Shangxiajiu" and "Wanjinyou" in Guangdong TV's Cantonese strong show "Riding the Dragon", which shows Guangzhou's local culture. The names, lines and dialogues of "Wu Dexun" and others are all based on Cantonese homonyms, dialect thinking, and Cantonese rhymes as narratives: cleverly attracting in and out, classifying or continually stacking in time span, so that foreign characteristic culture and local classic dialect culture let's smelt together; in the selection of narrative vision, make good use of the post-modernist non-logical, fragmented, cross-temporal and neurotic comedic methods to ridicule social darkness and injustice with a rebellious attitude and disrespect, collage parody, Game classics, subverting the order, using humorous dialects to interpret the plot of the novel and the interaction between the small people in the lower levels of society, continuously creating jokes and comedy baggage.

2. The Characteristics of Narrative Discourse of Guangdong-Hong Kong-Macau Dialect Literature in the 'Unification of One' in the Postmodern Society

In general, the characteristics of specific narrative discourse in literary works, including narrative time, narrative perspective, and narrative markup, can be used to peek into the important aesthetic connotations of the characters themselves. Because looking at the narrative effect from the aesthetic value contained in the work, we can weigh more about the skills of discourse expression, the energy released by the discourse and the wisdom carried in the work. The skill of discourse can make the story a fascinating world, and the energy of discourse can make the tasks outside and inside the play shine with extraordinary power and beauty, "the wisdom of the discourse can make the work reach the other side of the clear"②, explain a kind of superb aesthetic significance. From Ouyang Shan's *Three Family Alleys*, Yang Huasheng's *Seventy Tenants*, the Hong Kong sitcom TV series *True Love*, Zhou Xingchi's self-directed *Large Journey to the West*, *Kung Fu* and Liao Zixin's *Igo's Illusion World*, etc. Based on the three place's customs, personalities, Cantonese dialect fusion and open cultural character as narrative marks, revealing the fate of the bottom social figures in the "Great Unification" narrative vision. The Cantonese dialect with affinity and beauty and humorous. The Cantonese folk custom content of tolerancing and "Homesickness" reshapes the Cantonese narrative discourse and inherits the classic narrative type. Whether it is novels, film and television works, Cantonese opera and other popular literary forms, they show humanity care for the fate of the bottom layer, adherence to traditional morality and reason, and nostalgia for the lingering homeland nostalgia, showing the "Great Unification" of cultural values in contemporary society Grass-roots, humanistic, and geographical; thus expanding the discourse energy and wisdom

tension of the Cantonese narrative paradigm. Therefore, exploring the narrative discourse paradigm in Guangdong dialect literature in Guangdong-Hong Kong-Macau can better explore the discourse energy and aesthetic tension of the works. The Cantonese characteristics of the narrative discourse of the Cantonese dialect are as follows:

- A. The “harmony” fusion characteristics of cultural heritage and common people's demands.
- B. The characteristics of openness and subjectivity in the three places
- C. The diversity of local colors and foreign cultures

Although Lingnan culture may not have the profoundness and profoundness of the Central Plains culture, the cultural character of calmness, freedom of mix-and-match, and dexterity and fickleness naturally formed by the marine influence. Guangdong-Hong Kong- Macau have their own regional culture, which represents their respective fashion trends: Guangdong is the frontier of reform and opening up, Hong Kong is an international metropolis, and Macau represents the island culture that blends Chinese and Western cultures. Whether it is leisure, business or beautiful fashion life, it should become a combination of tradition and modernity, a fusion of local colors and foreign cultures. The Cantonese dialect, which has never been the trend, blends the unique colors of Guangdong-Hong Kong-Macau culture with foreign (overseas and minority) cultures. It has a variety of wonderful and colourful characteristics. The Cantonese dialect is in all dialect literature. The most enlightened, most lively and diversified language, its individualized idioms and proverbs highlight the cultural tension of the Cantonese dialect. This parallel “diversity “ is mainly reflected in three aspects:

The first is to retain a wealth of personalized idioms and phrases, such as “Jiao Po Lan” (Peacock Blue), Cuttlefish Chang (very stupid and often flickered), “Dead Rat (Lifeless)”, etc., reflecting the intuitiveness of the Cantonese dialect Language habit of popular image and close-up drawing.

The second is to internalize and adopt industry words, religious terms, ancient Chinese, and foreign language borrowings, and flexibly apply absorption and transformation to greatly enrich the Cantonese vocabulary, such as “Xinzhuang” (gambling term, be a dealer, and control) ,”Dapin”(Minnan dialect, hard work), “Bagua” (religious term, originally referring to the eight symbols of divination, post metaphor to inquire about the news of the gospel), “Chaxiang” (used in the old language, refers to monthly salary) and so on.

To sum up, the rich and rich Cantonese dialect literature with a long history and rich cultural heritage is a unique gem in the Chinese nation's culture. The creation of Guangdong-Hong Kong-Macau and Guangdong Cantonese dialect literature using “Classic games, jokes and carnivals”. The Cantonese dialect literature represents a way of thinking, a living fossil that records and inherits the Lingnan dialect culture, and has its own value and development space; it uses the “Cantonese” narrative paradigm to focus on the realities of the local civil society in open time Construction and image formation, expressing a long-lasting nostalgic feeling of nostalgia, but adhere to the traditional morality and reason, thereby showing a grassroots multi-oriented cultural values. In addition, the Cantonese dialect with the strongest activity ability cannot be replaced by Putonghua in certain occasions. When the relatives are reunited, the Cantonese rhyme makes people feel more intimate and eliminates the gap. The style of literary works created in dialect is simple and natural. Easy to spit out local features. Because the dialect's words, in addition to conveying information, can also reflect the unique charm of one party, the humanistic spirit of a local culture, and the urban emotions and traditional meanings of Guangfu. The unique rural taste is exactly an aesthetic realm pursued by literary artistic conception. . Therefore, as the construction of the Guangdong-Hong Kong-Macau Bay Area accelerates, the literary creation of the Guangdong dialect in the three places continues to merge, innovate, and integrate. The characteristics of the “Cantonese” narrative discourse revealed in the Guangdong dialect literature have already achieved a unique narrative paradigm in Lingnan literature The colourful aesthetic mood is also a direct reflection of the same voice and the same roots in the cultural integration of Guangdong-Hong Kong-Macau.

3. Notes

① Ouyang Shan, *Opinions on the Discussion of “ Popularization of Culture ”*, Guangzhou: *Guangzhou Literature and Art* (weekly) Miscellaneous Chi Publishing House, 1926

② Zhang Yuhua's *The Narrative Discourse of TV Series, Theories and Creation Series of Film and Television Arts*, the first edition of 2006.7, China Radio and Television Publishing House, Beijing

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