

Modernity time and Teachers' day carnival

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ABSTRACT

The birth of modern time is the pursuit of high-speed vector linear time, yearning for the "future", denying the "present", abandoning the "past", and running endlessly, and modernity is the pursuit of the "future" built on modern time. Modernity is the pursuit of the "future" based on modern time. Modern people have been forced to be involved in the modern time of modernization, which is unconsciously opposed to the time of daily life, and the festival time, which is in the dominant position, has become the time of people's intention that is becoming more and more extravagant in the midst of the stormy times. In the critique of modernity, festival time takes the stage with its carnivalesque nature, cyclicity, resistance to modern time, and the directionality of the critique of daily life. Teachers' Day is a festival, a culture, and a mapping of civilization. Teachers' Day is a once-a-year, recurring event that serves as a "reversal" of daily educational time and enjoys a festive carnival. The mechanism behind this is expressed in the playful state of communion and the analysis of the sensory structure of pleasure and aesthetics.

KEYWORDS

modernity; modern time; teachers' holiday time; teachers' holiday carnival

The festival in modern society is reduced to the context of modernity, and to analyze the framework and logic of its existential dependence, it is necessary to analyze the generative mechanism in terms of spatial and temporal sense. From the sense of space, modern festivals have moved towards public space. From the sense of time, it challenges the daily linear time. Modern festival time is a view of time that fights against the dominant linear vector time model. Modern society has not only changed the way of production and life in ancient societies, but modernity has also dispelled the mysterious notion of time in the age of agrarian civilization, i.e., modern time as its foundation dominates the cultural psychology of modern groups. Modernity refers to the state of mind and personality of people in contemporary society, as well as to cultural psychology and its structure. (Xi-Lin You, 2002) It has become an attribute of modern man himself, and an important criterion for the subjective man to become modern man. Under this time regulation, the teachers' holiday has both educational and cultural connotations, and the mechanism of carnival is deeply hidden in the annual cycle. This paper seeks to analyze the core concepts of the teachers' holiday carnival by dissecting the discourse system of modern time, and to understand the encrypted symbols behind the carnival of the teachers' holiday from more perspectives.

1 Modernity and its concept of time

The term "modernity" was first coined by the French poet Baudelaire. It was not until the 1950s

that the theory of modernization was systematically elaborated and separated from the argument of the "origins of modern Europe" and entered the public consciousness as "a model of social development in a general sense", blocking its "intrinsic connection with the historical context of Western rationalism". (Habermas J., 2011) It follows that modernity is a neutral model, and so is its view of space and time. The mechanism of development of modernity in each country does not have to be based on the European model. The constitutive mechanism of modernity is modernization, which reveals the essence of modernity from the life of modern production.

When modernity enters the public's view, the connection between modern time and modernity becomes an important topic in the text of modernity research. In the field of art and aesthetics, following Baudelaire's definition of "modernity", the "future" of modern time is absolutely dominant, and the "past" is suppressed. The American scholar Calinescu believes that modernity can only take place within the framework of "historical, irreversible, unstoppable, linear, and ever-draining time". (Matei Calinescu, 2015) Thus, from the perspective of time, the birth of modern time is the pursuit of high-speed vector linear time, which aspires to the "future", denies the "present", abandons the "past", and runs endlessly. Modernity is the pursuit of "future" based on modern time. This modern view of time, which Calinescu explains as "objectified, socially measurable time," is in conflict with "personal, subjective, imaginative stretches, the private time created by the unfolding of the 'self'. It is in conflict with "the personal, subjective, imaginative stretch, the private time created by the unfolding of the 'self' ". Thus, according to the Chinese scholar You Xilin, in the trend of modernization, modern time is close to the "socially necessary labor time" proposed by Marx. The modern artisanal workshop and manufacturing factory, free from direct dependence on natural geographical conditions, became the "source" of modern socially necessary labor time. The specific labor, which varies greatly, is "reduced" to "labor time" in tradable commodities, and then averaged out into "socially necessary labor time." (You Xi-Lin, 2009) It is the cornerstone that regulates the world order, the time of the Greenwich Observatory that determines the course of the world. There is no doubt that "socially necessary labour time" plays an absolute role in the construction of socialist modernization, transcending the ancient time, but dominating the individual's life time. In the realm of time, the condition for the transformation of the subject into a modern human being is that the time of life enters the modern time through the socially necessary labor time and carries the modern meaning. However, it is precisely because of the extrusion of socially necessary labor time that the diversity of differences and uniqueness in the time of life carried by the individual himself has been smoothed out by the same scale of efficiency as a result of the "modernization's transformation and domination of man's own life and his own time as a natural nature."

In the critique of modernity, festival time takes the stage as the opposite concept, with the following characteristics: first, carnival. The English translation of carnival is "carnival", which is used in the same way as "carnival". Compared with the carnival, carnival reflects a more neutral color, while the carnival is more meant to indulge in joy. Festive carnival time refers to the "present" which is full of the meaning of the "future" or the "past" realizing the "present" and thus containing carnival emotions. "present" in the sense of the 'future' or the realization of the 'past' into the 'present', thus containing the emotion of revelry. (Jia Yanfei, 2019) Compared to modern time, festival time focuses on the "future," and the revelry outside of socially necessary labor time infiltrates the "future" into the "present," where the immediate and instantaneous "present" is filled with moments of satisfaction because the "future" enters. The "present" of the present moment is filled with moments of fulfillment due to the entry of the "future"; festival time is nostalgic for the "past", and people's festive revelry transforms the "past" into the "past", and the "future" into the "present". The festival time remembers the "past", and people's festival revelry transforms the "past" into the "present", and celebrates the "future" together, thus forming the

concept of time that is cyclical and repetitive. Secondly, cyclicity. Recurrence is the most fundamental attribute of the festival, Gadamer called "return". Festivals are "in a certain sense, temporality is more complete than anything belonging to history, and has its existence only in the process of change and return". (Hans-Georg Gadamer, 2010) So the link between festivals and the past is really a link between festivals and celebrations. Thirdly, to counteract the time of modernity. The concept of time in modernity is linear, considering time as a vector, extending forward, constantly forgetting the "past", denying the "present", and pursuing the "future". Festival time, on the other hand, emphasizes the significance of grasping the "present", reviewing the "past" and determining the "future".

2 The concept of time for teachers' holidays

In the context of modernization, the time of modernity is fuller, but any little sense of holiday pleasure is fascinating. Teachers' Day is a day set aside for teachers to express society's respect for teachers. Jumping out of the narrow sense of the field, teachers' day is a festival, is a culture, and even a civilization mapping. The characteristics of the holiday applies to the Teacher's Day, the Teacher's Day can also peacefully with the "holiday" hat to enjoy the sunshine of time.

"Carnival" is a neutral word, which seems to describe the teacher's holiday somewhat poorly, because education is a refined art, 'teachers are the most glorious profession under the sun', and therefore traditionally considered that its expression should be extremely elegant. However, in the time perspective, the description of the teachers' holiday "carnival" more show the meaning of joyful pleasure. Teachers' holiday time is the time when teachers' visions of the meaning of the "future" are put into the present, and the "past" educational life is realized into the "present", which contains the emotion of revelry. Teachers' holiday time is different from the time structure of modernity: within the daily socially necessary labor time are the bits and pieces of "teaching and educating, human-centered", and the externalized "future" measures the present on this shore; while the teachers' holiday carnival time integrates the "future of education", the "future of education", and the "future of education". The "future of education" is internalized into the "present of education", that is, the "present of education" contains "future of education" and It is the moment when the "educational present" is glittering with the inclusion of the "educational future". At the same time, it is the "educational past" that is actualized into the "educational present" that determines the meaning of the "educational future". This creates a circular conception of time in the history of education.

Teachers' holiday revelry time manifests itself in uniformity because it is driven by modernity, and groups of teachers display a modernity-affirming ecstasy in their daily educational time: teaching, being a teacher, lifelong learning, and so on. But often they also rebel against modernity and are antagonistic to it; even teachers with a high sense of professional well-being and educational fulfillment show anti-conventionality that negates modernity during ecstatic time. Despite the complexity and variety of media platforms nowadays, the relationship between the festive time of teachers' revelry and the time of modernity in opposition to it still exists. Teachers' Day Japan alone has a different order and state from everyday educational life, and teachers' dual sense of time can arise in both orders. In everyday educational life, the teacher's experience is singularly repetitive and strictly follows the teaching process. During teachers' festivals, cultural performances, interactive games, prize-giving activities, and competitions of various forms can produce what Bakhtin calls "carnival-like feelings of the world," and thus teachers are prone to enter into a state of "ecstasy". Bakhtin's "carnival" originally refers to the state of mind of the crowd at the carnival in medieval Europe. Bakhtin's "revelry" originally referred to the state of mind of the crowd at the carnival in

medieval Europe. On Teachers' Day, all dynamic and non-dynamic things in the campus carry the feeling of celebration; students turn their greetings before class into "Happy Teachers' Day," a flower or two appears on teachers' desks from time to time, the school staff plan the upcoming ceremonial celebrations, and all kinds of banners hang on the walls from the school gates to the walls. All the objects on are relativized, sacred and lovely. At the heart of the experience, the "spirit of alternation and change", lies the traditional philosophical concept of cosmic time and space. This idea exists in the form of sensual play. According to Hejzinha, festival time and play time are essentially the same. Because "both announce the end of daily life; both are controlled by joyful pleasure both are bound by space and time; both have spontaneous randomness and strict rules". (Johan Huizinga, 1996) To summarize, while teachers' festive events provide space for the release of psychic energy, teachers' festive time deeply reminds and determines the balanced and orderly rhythms that are inherent in the educational life of the individual teacher. Thus carnivalesque means all carnivalesque celebrations, rituals, and ceremonies. Teachers' festivals may take on different styles according to different times and nationalities, but ultimately they are intrinsically related, i.e., they are unified by the feeling of the field of education. Teachers' festivals are organized differently in different schools in different parts of China, and this feeling is more or less present in the carnival style, and is expressed to the greatest extent and vividly.

3 Mechanisms for revelry on teachers' holidays

In the modern teachers' holiday revelry, people often communicate through various channels. Regardless of the narratives, the meaning they carry is embedded in the text, relying on symbols and their metaphors to reflect the purpose and meaning of teachers' festivals, as well as the mood of the revelry they represent.

3.1 Teachers' festive carnival-like co-existing play states

Carnival styles are fluid and not static. In the Middle Ages and the Renaissance, the carnival and its carnivalized teachers' culture, with its connotations of time, space and world connections, were at the height of folk tradition. Afterwards, the influence of Romanticism gradually reduced it to a purely negative form with sarcasm and humor. In modernized societies, teachers' festivals have fixed dates, but they have gradually lost the traditional notion of time and space and have been given modern connotations. The form of wit in the carnivalized teachers' festivals has also evolved into a new form of modernity. The modern art of teachers' festivals, while differentiating itself from the individual elite art and becoming more circle-oriented, is becoming more widespread. Modern classrooms are equipped with large spaces and audio-visual technology for students, art galleries, activity rooms, and playgrounds harmonize the functions of the human landscape with the festivities, and the overall appearance and expression of teachers and students are conveyed as the focus of the festivities, even in the modern medium of communication. Modern students, utilizing modern forms of various artistic performances, should be harmonized with gentle music to express the ode of gratitude to teachers, triggering the empathy of teachers and students on stage. This is the carnival scenario of modern teachers' festival art. Even modern teachers' festivals have been infiltrated by the commercial sector to form flash mobs, relying on carnival-like aesthetic resources. In the Internet as a platform for commercial activities, the holiday is preset in time, and products related to Teacher's Day are pushed a week or more before. The existential significance of carnivalesque can be started from its own performance, its specific form of existence, i.e., the festival celebration, is not simply because of the many intersections of emotional resonance that teachers and students have in the process of performing or appreciating it, but rather it exists and is

celebrated. The existence of teachers' festivals is an objective fact, and the festivities of the festivals are for most teachers and students the spectator, whose existence is defined by his "being there together". To be "there together" is to "participate", to enter into a state of presentation from the viewer's perspective. Forgetting oneself, one is present with the performer. However, it cannot be denied that the carnivalesque has been reduced to a mediation, but the performer and the viewer who are "present" can still maintain the moving power of a sense of communion. Thus, whether it is a school-sponsored teacher recognition ceremony or a theme class activity organized by a student class, it will resonate with the students and teachers present. Even the continued penetration of this carnivalesque power creates an atmosphere of respect for teachers.

3.2 Analysis of the sensory structure of teachers' holiday binges

The "structure of feeling" is a very important concept in the cultural field of Williams in England. "It is a special influence on impulses, repressions and personality qualities, a special and influential factor on consciousness and relationships It is the consciousness of reality, which is active and interconnected. We define them, therefore, as an interconnected, yet interlocking structure of relationships." (Raymond Henry Williams, 2008) First, the foundational emotion is pleasure. Formalist aesthetics recognizes pleasure as "that which pleases the senses in sensation." (Immanuel Kant, 2002) Thus, the aesthetic emotion can be summarized in terms of a specific pleasure. In this sense, aesthetic emotion is a fast-fit emotion. It is fastidious in nature. The emotion of quick-fit is the experience of pleasure, delight and satisfaction. Therefore, as the foundation of aesthetic emotion, aesthetic pleasure is the primary premise and basic condition for people to carry out aesthetic activities. For aesthetic activities, all the aesthetic activities with fast adaptation must first carry out fast adaptation reaction. The goal of fast adaptation is sensory enjoyment, and the most direct feeling is pleasure. Combined with the antagonistic form of modernity time and other time in the previous section, the pleasure given to the subject by the festival has a strong emancipatory function. Teachers' holiday time is opposed to their daily working time, and squeezing leisure time into the accelerated race to the future is an additional source of emotion that teachers need to get outside of work. Releasing pent-up psychological energy during carnival time, looking for the educational benefits of the holidays, and filling up with emotion to continue on to the next classroom. Secondly, aesthetics, in the context of modernity, the faith dimension of aesthetics belongs to the higher emotions of mass revelry. The liberating effect of aesthetics on the subject is based on the world of human existence. The "present" is the time of change, which is presented to the subject as the intuitive object; the "future" is mysterious, which maintains the supra-temporal ontological existence of the "thing-in-itself" emphasized by Kant. "state". Thus, the aesthetic "present" and "future" are interrelated, and the ontology is presented as a sensible realm. In the context of modernity, the ontology of the subject's revelry always holds the highest aesthetic gesture, stays long and strives for it. The highest aesthetic of the Teacher's Day is the ultimate mission of education-adults for all. Teachers' teaching lies in the cultivation of students' adulthood, which in itself is a high order in art. This real, pure, clean aesthetic, so that people experience the happiness, nobility and beauty of education. Finally, the integration of all factors into a "sense of commonality" constitutes the sensory structure of the teachers' holiday revelry.

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