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ABSTRACT

The research paper is aimed at investigating The Citizen of the World through The Chan's great Continent to show why the author invented such a China in the novel. The Citizen of the World was written by a famous British writer, Oliver Goldsmith. The paper will mainly analyses The Citizen of the World by inquiring into Oliver Goldsmith's living historical background, his writing purpose and some details in the novel. Although through the context, the reader may find that Goldsmith was one of the adherents of "China fever" in the 18th century. His real aim, however, is to make a mockery of the wealth gap, social turmoil and darkness in 18th-century Britain by boasting the China fever.

INTRODUCTION

Liver Goldsmith (1730-1774) who was an English poet, playwright, and novelist. He was born in Pallas central Ireland on November 10, 1730, and his father was a clergyman while in 1749, Oliver Goldsmith graduated from Trinity College Dublin. Goldsmith was a talented writer in the late eighteenth century, also a representative of sentimentalist literature, with considerable success in poetry, fiction, and comedy. He was also famous for The Deserted Village, which is a poem by contrasting the idealistic simplicity and ease of the old countryside with the present desolated village, showing his lament to the destruction of the countryside by capitalist industrialization. And his other two famous plays The Good-natur'd Man and She Stoops to Conquer are also consolidating his status in the domain of playwright. Besides that, Goldsmith is a prolific writer. In addition to these major works, he edited a small journal, The Bee (1759), and wrote many other essays, biographies, and histories. For example, he has written articles for more than ten periodicals, also wrote biographies of Voltaire, Nash, Parnell and Bolingbroke, and the history of England, Greece and Rome. In his short literary career, Goldsmith produced about 40 different volumes. There is no doubt that "The Citizen of the World", is one of Goldsmith's most iconic works, helped him to earn a lasting literary reputation (Liu, 2012). In this work, he satirized the darkness of British society in his daily life through the description of China fever.

Spence (August 11, 1936.11 -), also known as Jonathan Spencer, is a famous Contemporary American historian and an expert on Chinese history. He had unique views on the study of Chinese history during the Ming and Qing Dynasties, and owned a high reputation in Western Sinology. He was born in 1936 in Surrey, England, and entered Clare College, Cambridge University in 1956. He won a Myron Scholarship in 1959 and went on to study at Yale University. On September 7, 2018, he was awarded the fourth World Contribution to Chinese Learning Award.



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His Chinese historical works are not only focused on the description of the Imperial family in Ming and Qing Dynasties, but also demonstrates the experience of various ambassadors to China, and then interprets China in his eyes from a unique and keen Western perspective. His Book

Chan's Great Continent is a novel which collects countless literary and historical materials, which he compiles into wonderful stories. Through this book, we can fully understand western fantasies and prejudices against China from the 13th century till now.

LITERATURE REVIEW

Goldsmith did not live in a time of security and prosperity. England in 18 centuries was full of opportunities because of the first industrial revolution, but we can't say it is a flourishing country because England was in a seven-year war with France. The industrial revolution promoted the development of British productivity and brought many opportunities. But it also widened the gap between rich and poor. The British ruling class became greedy and chaotic, and the rich despised the poor. For the culture aspect, there was getting an impact too, that was, China fever. China fever is an important clue that Goldsmith used in the citizens of the world. At that time, European interior decoration, utensils display and garden architecture were all honored by Chinese fashion, full of Oriental style. Actually, Goldsmith was quite disdainful of the China fever, and he thought The China fever in Britain at that time was not native Chinese culture, but a mix of Chinese and European culture. This set a stage for him to mock the British ethos among the citizens of the world later.

Simultaneously, his writing also includes four purposes. First, through The Chan's Great Continent, chapter four, deliberate fictions, I totally agree with the writer's opinion. He writes: "Within a few years, other French writers began to use China rather than the Middle East as the lever for their cultural critiques, and in Britain, the struggling freelance writer Oliver Goldsmith decided to mine the same lode." Obviously, one of Goldsmith's writing purposes is money. Since the most popular was to quote Chinese customs in novels, Goldsmith was keen to keep up with the trend in his work. Goldsmith was not well known at the time, but the writing skill of using another culture as a counterpoint was much more famous than him. In order to make money and gain the readers, he wrote the novel in this style, making his work popular and profitable.

The second purpose was to satirize British society in the 18th century. As Jonathan D. Spence mentioned in The Chan's Great Continent, at that time the famous way of writing was using another culture to mirror the native culture, he wrote that "Here Montesquieu stayed within the Mandeville tradition, by using two Middle Eastern visitors to comment frankly on the absurdities of French society, while also presenting as many of the realities of their own as Montesquieu could cull from his own voracious reading". Obviously, Goldsmith was inspired by Montesquieu. In order to satirize British society acutely, he made a nearly perfect China to reflect the British society, that the fictional China represented the view of most English at the time, but China in 18th-century was not such a rosy country. Literary writing requires an exaggerated approach, and involuntarily, in the end, China became a tool for Goldsmith's work (Hsia, 1998).

The third intention was against the fake China fever he thought. In Jonathan D. Spence's opinion, "Oliver Goldsmith was an unlikely recruit to the pro-China forces. One might, rather, have thought he would have shared Defoe's aversion to the country, its people, its goods, and its philosophy". Although Goldsmith wrote a lot of China fever in his novels, it was still not a sign to show Goldsmith's true approbation toward China. By using the words in Goldsmith's work's protagonist, Lien Chi, he expressed his disdain for the common China fever in Britain. In fiction, he wrote: "The lady expresses surprise that Lien Chi brought neither opium nor tobacco for his own solace; she gives him a cushion on the floor when all the other guests were offered chairs; rejects his request for roast beef, serving him instead birds' nests and bear's claws." Nevertheless, not every Chinese could offer birds' nests and bear's claws at that time and seems like Goldsmith also knew about that. He used such a fantastic description to show how British people follow China fever blindly. There are also some details in his works to show his impressions. Through Chan's Great Continent, here comes a passage that says "Apparently now committed to a Chinese course, Goldsmith began to write a series of "Chinese

Letters," drawing the names of his Chinese protagonists from various other novels and pamphlets in China that he had seen" This is a good explanation for why Goldsmith constructed a nearly perfect China as a contrast to the British society of the time.

Nonetheless, in *The Citizen of the world*, Goldsmith affirmed China in a general orientation, which was probably the only thing he really recognized about China, that is morality. Goldsmith was particularly impressed by a dream he had. He dreamed that on a frozen lake people were holding a fair, and so many cars carrying different kinds of goods were passing by. The ice on the lake looked thin, but people could walk over it and auction goods off. He ventured to push a cart full of "Chinese morality" to the lake for auction, only to have it drive a few steps across the lake before the ice cracked and Goldsmith and his cart plunged into the water. From Goldsmith's dream, he believed that Chinese morality was a heavy spirit, which British society could not afford, and what British society lacked. The ice on the lake was like the condition of 18th century British society, which was basically devoid of morality. Therefore, when he tries to promote morality in society, society is suddenly fragmented. Through the description of the dream, expressing a portrayal of Chinese morality, these all reflected his desire for the morality of Chinese society, and that is the point which becomes one of the basic motivations for his novel *The Citizen of the world*.

Nevertheless, he had never been to China; his writing about Chinese cultures tended to be an idealized society naturally. According to Jonathan D. Spence, he pointed out that "Apparently now committed to a Chinese course, Goldsmith began to write a series of "Chinese Letters," drawing the names of his Chinese protagonists from various other novels and pamphlets in China that he had seen. " That is to say, Goldsmith's comprehension of China was completely one-sided. He was neither a Chinese culture researcher nor a traveller who had been to China. The China he knew was a "second hand" China – he extracted one-sided sentences from newspapers, magazines and related novels to carry out his literary creation. So it is not difficult for the Chinese to find loopholes and mistakes in his description of China. In fact, China in his writing may be closer to the country he dreamed of rather than the one that actually existed in history.

Goldsmith meanly wrote about China in three ways. He considered China a peaceful country that owned an enlightened political system and rulers, also had considerate law and had a good religion. Initially, Goldsmith used China's peace to make a comparison with English at that time. England was taking an extended period of war with France in the 18th century. However, the "High Qing" time period also happened in many wars. For example, during the period, the Qing dynasty successfully won the War of Jiaochou, defending the border areas of the motherland. Meanwhile the ruler suppressed the Junggar rebellion, solving the internal contradictions of the motherland. In addition, The Qing dynasty recovered Taiwan at "High Qing" time, which unified China. Through a series of essential battles, the Qing dynasty finally achieved the prosperity and stability of the country. Goldsmith saw the prosperity of China during the "High Qing" time. He ignored the wars that China has been through, and that can help him better contrasted China with Britain in war, emphasized the irony he wanted to convey. All in all, he wanted his country to be more prosperous and hoped to live a better life, such as China.

As for the political system, Goldsmith actually did not know about the Chinese political system well, but he was more interested in expressing his dissatisfaction with the British parliamentary selection system. He wrote in letter 111 that person was chosen not because he was virtuous, but he was hospitable and prepared a good meal. As for the political system in China in the 18th century, the Qing government reformed and innovated a political system on the basis of the Ming dynasty with its own reality, so it was superior to the Ming regime to some extent. However, there were still many inherent problems of feudal centralization. For example, the power distribution is unbalanced, Han Chinese had little power in the royal family. Politics is highly centralized, that the emperor had almost the whole power to control over everything in his territory. Meanwhile, the ideology was too despotic and existed in a large amount of literary prisons (Zhang&Liu, 2020). Goldsmith only learned from newspapers and magazines to understand China, which would not help him to know an authentic China's political system. What he had acquired was very limited, as he was interested in how to

satirize British culture according to Chinese culture. Thus, he tended to ignore the disadvantages of the Qing dynasty's political system. So it is hard to say whether China has a complete political system at that time.

Last, in letter 40, his protagonists Lien Chi went to a church to take part in a sermon. In the sermon, people were attentive at the beginning, but later they started to whisper. Before long, almost everyone in the church fell into a trance and no one was listening to the preacher. However, when Lien Chi felt disappointed and came to the end of the church, he found that an old man was still listening carefully. Lien Chi was surprised and tried to communicate with the old man, but he was helpless to find that the old man was deaf. Oliver Goldsmith wanted to use this phenomenon to show that in the British in the 18th century, some people who lived in the lower class had lost their faith, or believed. However, almost all people in China know the Confucian, and even know, we still respect Confucian culture. And we are all proud of our thousands of years of tradition, called ourselves "HuaXia" descendants. People's different attitudes toward their tradition also make a contrast. Goldsmith lamented people's ignorance and lack of faith. He deftly and humorously reveals the social phenomenon through his protagonist: Lien Chi.

CONCLUSIONS AND RECOMMENDATIONS

Goldsmith's writing technique can be classified as "image". In the sense of comparative literature, imagology is not to study a certain character or a certain type of task image in literary works, but utilize the shaping and description of "exotic" or "exotic culture" image to develop the writing and serve the author's purpose (Zhou, 2012). Moreover, the study of exotic images is almost synchronous with the development of comparative literature. The author takes the foreign culture as the projection of the native culture, and expresses the author's views on the native culture.

The foreign images in a writer's literature are usually utopian or ideological. Generally speaking, if the image-maker uses centrifugal and anti-image-maker social model and uses a different language from its social tradition to shape the foreign image, it is basically a utopian image. The writer uses native society models and his native language. That image of the country mostly mirrors the ideology of his country. The function of ideology is to maintain and promote the order of reality, while utopia essentially questions reality and has the function of subverting and constructing the society (Jiang, 2006).

Through Spence's analysis, Goldsmith's original purpose of writing may have been simply to follow the trend and make money, without thinking that his article would be recognized by the public. Actually, Goldsmith was really in poverty at that time. He studied medicine for a long time, but he never practiced it once in his life. He made a living by writing after a long trip to Europe. Therefore, China in his works, is not the real China in the 18th century. He had never been to China but expressed colorful Chinese culture and arranged many pregnant details in *The Citizen of the world*; his aim was not to show his enthusiasm for China but to use it as a literary ornament and a means of critical mockery. China was a mirror in his hand to satirize the darkness and corruption in British society at that time. Admittedly, his style of writing was strongly recognized in Britain in the 18th-century. By satirizing British society, Goldsmith revealed a wish and an appeal by himself. He wanted to absorb a force from Chinese society to transform and convert his society (Jiang, 2006).

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