

The Element Selection and Analysis of Visual Transformation of Wenzhou Dialect

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Abstract. Wenzhou dialect, as a unique dialect, is not only known by the people all over China, but also plays a positive role in promoting the spread of Chinese culture and Wenzhou culture as Wenzhou merchant spread all over the country and even around the world. At the same time, like dialects in many areas of the country, Wenzhou dialect is also facing the possibility of shrinking the range of dissemination and audience, and shrinking or even disappearing of dialect user groups. In recent years, China's language resources protection project is actively promoting the construction. While vigorously promoting the national standard language, it can also scientifically protect Chinese dialects and minority language resources, and promote the development and utilization of language resources. Dialect protection and dialect inheritance, as the most important resources, naturally belong to the core part, but the research on the visual transformation of dialects has rarely been involved. This paper tries to explore the selection and analysis of design elements in the visual transformation of Wenzhou dialect pronunciation. **Keywords:** Ou language, Wenzhou dialect, pronunciation, visual transformation.

1 Introduction

Wenzhou dialect used to belong to Baiyue dialect, and now it is a part of Ou language in Wu language[1]. It has a very long history. It also has the traces of the ancient Yue language because of its unique geographical position. Therefore, unlike other regional dialects, it is hard to see how it is related to Mandarin. With the popularization of speaking Mandarin, especially since the reform and opening up, the rapid development of traffic, the revolution of information technology, the acceleration of urbanization, and the change of interpersonal communication mode have brought profound influence to the dialect, making the dialect disappear at a faster pace.

2 The status quo of Wenzhou dialect

Wenzhou dialect is far removed from mandarin in pronunciation and everyday grammar. In Daming: In his book *Visual and Material Culture in Ming China*, Kluger discusses the foreign characters in Ming public writing. "But what was striking was that when the Korean, Cui Bo, and his entourage were being guided by Chinese officials through villages in the coastal province of Zhejiang, the villagers shouted at them a strange mixture of native Japanese[2]." The author believes that the local dialect spoken by these villagers is not Japanese, but Ou, which sounds very much like Japanese. The huge difference between this dialect and the Mandarin of the time, or from today's Mandarin, is even incomprehensible to many people in other regions. Today, such differences are more likely to contribute to a decline in the willingness to use dialects among young people, especially school-age people. Nowadays, most young people in their twenties can't read articles in Wenzhou dialect, and children under the age of ten can only understand Wenzhou dialect, and cannot fully

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use Wenzhou dialect for communication. In order to maintain good communication with children, parents use Wenzhou dialect less frequently. Due to the prevalence of cross-regional marriages, this situation is even more significant when only one parent uses Wenzhou dialect. As the object of inheritance and protection of Wenzhou dialect, the natural pronunciation is the most important part. Wenzhou also actively promotes local culture. Wenzhou TV Station has launched a number of dialect programs and variety shows since 2004. Many elderly people in Wenzhou cannot understand Mandarin, so they rely heavily on dialect programs. In terms of the visual transformation, communication and development of dialects, apart from sporadic graphic visual works of Wenzhou dialect translation, they rarely appear in the daily life of local residents.

3 The selection and analysis of the elements of Wenzhou dialect visual transformation

The selection of elements of Wenzhou dialect visual transformation has its particularity. Firstly, compared with Mandarin, the difference of pronunciation is very large, and the language difference of Wenzhou region is also very significant; On the other hand, there are relatively many preserved ancient Chinese words and daily grammar in the regional culture, and they are widely used. All these features are caused by Wenzhou's hilly and watery landform. People's activities in daily life are greatly limited, which makes the language lack of communication in the development process and makes Wenzhou dialect an "island" of Chinese pronunciation.

In the visual aspect, the unity of pictographic and ideographic Chinese characters makes Wenzhou dialect visually unable to reflect its particularity, which is completely different from the result produced by European phonetic characters. The text is the visual carrier of the speech, and the carrier further presents the language itself through the visual expression. Therefore, the visual transformation of Wenzhou dialect In Europe, the languages of Latin languages are derived from Latin because of their regional differences. The Europeans established this difference in writing and sight by using phonetic letters. The

Spanish, semantics, local cultural characteristics, Chinese character expression and expression to achieve and develop better.

3.1 The reference of the development and visual transformation of Wenzhou dialect phonetic marks

To promote the visual phonetic reference system by using the existing alphabetic system, especially the phonetic system of pinyin and international phonetic alphabet, can actively promote the phonetic annotation system of Wenzhou dialect.

As long as any society has an alphabet system, it can translate other cultures into this alphabet. Phonics are radical cultural absorbers[3]. For non-alphabetic languages, a complete phonetic phonetic system is of positive significance to the external promotion of the language. In the process of visual transformation of Wenzhou dialect pronunciation, the designer mostly uses the way of characters plus letters to express. Individual designers often make phonetic notations for dialects in their own way. This method improves the freedom and flexibility of creation to a certain extent, and cannot effectively form a unified standard on the basis of the non-uniform definition of phonetic symbols of phonetic annotations, which is not conducive to the effectiveness of the overall communication. Books on Wenzhou dialect pronunciation, as early as the 22nd year of Guangxu of the Qing Dynasty (1896), William Edward Soothill (1861-1935), a British sinology researcher and missionary, wrote a book titled *Ue-tsiu T'u-'o Ts'u-'oh (Wenzhou Dialect: A First Study of Local Dialect)* using the *Wenzhou Dialect Church Roman characters* compiled by himself. This earliest transcription of the Latin alphabet of Wenzhou Dialect adopts the Witoma phonetic system, and its most distinctive feature is the use of the aspirated symbol (') to represent the aspirated initial. The Witoma phonetic system was gradually phased out in 1958 when the Chinese PhonPortuguese and Catalan languages of the Iberian Peninsula, for example, are spoken in close proximity to each other and differ even less phonetically from each other than the Wenzhou dialect does from Mandarin. It is the visual transmutation of language sounds that allows these branches of the Latin

language family to be visually consolidated. should also take pronunciation as the element and entry point, and attach some factors such as a setic system was popularized in China[4].

In the 1990s, Wenzhou ushered in a wave of migrant workers with the reform and opening up, and a large number of migrant workers began to use various simple manuals to learn Wenzhou dialect pronunciation. In the early days of the reform and opening up, *Wenzhou dialect pronunciation manuals* were mostly annotated with homophonic Chinese characters of Mandarin and briefly introduced common words. Today, there are also a variety of pronunciation reference books published: ZhangShangfang's *Wenzhou Dialect Annals*, mainly using the international phonetic alphabet phonetic notation method to mark Wenzhou dialect; Wang Kecheng edited *Wenzhou Phonetic Pronunciation Dictionary*[5], the design of *Wenzhou Dialect Pinyin Scheme* uses close to the current *Chinese Pinyin Scheme* spelling rules and habits. Corresponding to the current compulsory education teaching content, these two phonetic transcription methods correspond to the International phonetic Alphabet and Chinese Pinyin respectively, can play a role in the correct transmission of sound to a certain extent, easy for readers to master. Reference to phonetic reference books, obtain standardized pronunciation phonetic alphabet, legible oriented, based on Chinese pinyin conversion phonetic, and then artistic design, will get rid of the individual designer's pronunciation of some wrong marks, resulting in unclear transmission and low unity of the mark. Of course, the tone system of Wenzhou dialect is very different from that of Mandarin. In addition, there are many characters in Wenzhou dialect that are different from white pronunciation and old school and new school, which makes it difficult for simple phonetic marks to be read directly from phonetic symbols in an all-round way. In this case, we can further link the sound database of language resources through digital technology such as adding two-dimensional code or combining two-dimensional code with visual design of pronunciation and other easy forms, so that the pronunciation audio display and phonetic phonetic visualization system can be

combined to optimize the misreading and misreading caused by simple visual phonetic symbols.

3.2 The visual communication of regional characteristic words in Wenzhou dialect

In addition to pronunciation, the development of language is closely related to characters. Whether the writing is pictographic, phonetic, or ideographic, it is ultimately expressed through visual forms.

People in the Ming Dynasty used lists, documents, notices, clothing, commercial publicity materials and money to carry public characters, which emphasized the visual power of characters in social life. "In the Ming Dynasty, the frequency of writing was very high. In front of major city buildings and in the courtyards of temples and government offices, stone tablets carved with characters stand tall. In the paintings depicting street scenes, the scene is visually full of slender shops... This approach is primarily concerned with the visual power of words, with the recognition and reading of words taking a back seat[6]." However, in the contemporary society, the visual expression of dialects in regional culture and business is very weak. Dialects also breed the epochal character in the rapidly developing society. But precisely because of this epochal character, they can become the support of retro design or new fashion design, thus showing the charm of dialects.

The regional difference of Wenzhou dialect is very great, resulting in the retention of many ancient sounds and meanings in the language. A considerable number of ancient meanings have disappeared from the daily use of Mandarin, but some of them are still important words in the Wenzhou dialect, and they are mostly passed on by mouth, and have not been used in written form in daily life. For example, the Wenzhou dialect uses "hou sheng"(after-born) to refer to "young people". Similar expressions include "eating daylight" (breakfast), "eating daylight" (lunch), "eating dusk" (dinner), and etc.

Dai Dong, a native of Wenzhou in the Song Dynasty, wrote a book called *The Six Books*, which recorded a large number of words used in Wenzhou dialect in the Song Dynasty, specially in seafood and fruits. It has important reference value in the study of Wenzhou dialect and Wenzhou regional culture in

Song Dynasty[7]. In today's life, Wenzhou's special words and characteristic products have become a representative of regional culture in life and business, but such dialect vision is difficult to find in local daily life. In Guanzhong, Shanxi Province, the oil spicy noodle is famous for its unique visual expression of Chinese characters, and has become one of the representatives of visual culture in Guanzhong area. In Beijing, artist Qiu Zhijie's writing project "Food for the People" at the Sanyuanli Market (fig.1.) is part of a project to bring the traditional visual art of calligraphy back to life by using it to replace the printed forms of everyday phrases, advertisements, warnings, recipes and signs[8]. Both embody the role of the visual power of words in culture and commerce through the visual communication of words. Therefore, in the process of modern city construction, the visual transformation of Wenzhou dialect is based on the ancient times, combined with the development of regional commercial characteristics, traditional culture, historical and cultural blocks, high-quality public media and other resources in the community, which can enter the public life, expand the audience, and play a role that cannot be ignored in the field of business and culture.



Fig. 1. Sanyuanli Market writing plan "Food for the people"

3.3 The homophonic and visual transformation of Wenzhou dialect in Internet communication

The Internet is the focus of cultural dissemination and diffusion. The convenience of various terminals represented by mobile electronic devices to obtain media audio-visual also makes the transmission of dialects inevitably rely on the Internet as a medium. In In 2015, a group of Cantonese homophonic Chinese characters evolved into network buzzwords due to the

opportunity of network events, causing wide spread, resulting in a large number of cartoon animation images, expressions and other creative visual images[9]. Qin Xiubai concluded that the symbolic stylistic characteristics of network buzzwords are variability and individuality. Netizens use a lot of language means such as "homophonic expression", which not only reflects the difference from the orthodox language rules, but also shows their own personality[10]. Wenzhou dialect has a profound cultural heritage. Slang, proverbs and common names all bear the role of regional culture in daily life. These languages can use the homophonic expression of Mandarin, coupled with the visual expression of font design, animation, cartoons, facial expressions or cultural and creative products in line with the diffusion mechanism of network buzzwords, which can not only give play to the advantages of Internet visual communication, but also form subculture effects, and promote the utilization and development of language resources.(fig.2.)



Fig. 2. Wenzhou dialect phonetic font design

4 Conclusion

Unified, standardized and standard Mandarin plays a vital role in China's social development, but the shrinking of dialects everywhere is also a reality that needs to be faced. How to deal with the combination of the promotion of Mandarin and the protection of dialects, and maintain the diversity of language ecology, has become an important topic for not only language workers, but also visual workers. Wenzhou dialect has an ancient history and its unique language features. Combining the key elements of its language features and exploring specific visual transformation methods, Wenzhou dialect can be protected and inherited as a special intangible cultural heritage, preserve the dialect features in the historical changes, and develop and exploit dialect resources.

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