

# A Fantasy-Theme Analysis of the Reportage “The China Diaries – Discovering the New China along the Trail of the Long March” in the *Global and Mail*

Liwei Zhang (Corresponding author)

Interdisciplinary Graduate Studies, University of Saskatchewan, 310-107 Cumberland Ave. S, Saskatoon SK S7N  
2R6, Canada

E-mail: liz221@mail.usask.ca

Muhammad Babar Jamil

English Department, University of Sargodha, Pakistan

E-mail: babarjamil@live.com

*The research is financed by China Scholarship Council (grant number 2011662027)*

## Abstract

Drawing upon Bormann’s symbolic convergence theory, this paper explores how the concept of *home* is as significant as it was to Chinese people’s daily lives since the Long March. To this end, this paper provides a fantasy-theme analysis of the series of images in “*The China Diaries – Discovering the New China along the Trail of the Long March*” published in the electronic version of the Canadian newspaper *The Global and Mail*. The analysis shows that the theme of *home*, and the three forms of the rhetorical vision Long March (respectively, as a pragmatic and tactical military strategy, in terms of being a historical event; as a social strategy, in terms of uniting people; and as a strategy of righteousness, in terms of representing transcendent values associated with the ideals of modern Chinese society), play significant roles in Chinese people’s everyday lives. I conclude that although the Long March era has passed, its spirit still inspires Chinese people to strive for the betterment of their own and the whole country’s prosperity wherever they are.

**Keywords:** Symbolic convergence theory, Fantasy, Fantasy-theme analysis, Long March, Home

## 1. Introduction

Chairman Mao once remarked, “The Long March is the first of its kind in the annals of history, ...it is a manifesto, a propaganda force, a seeding-machine” (Liu et al., 1989, p. i). With a view of defending against the nationalist party’s fifth encirclement and Japanese invasion, the remaining forces of the Red Army (which usually refers to the First Red Army), led by Chairman Mao Zedong gave up the territories in the south and started the well-known strategic shift – the Long March in October 1934 (Heisey, 2000, p. 181). After two years of strategic shift, the Long March formally ended in October 1936 marked by the unification of the First Red Army and another two Red Army troops—the Second Red Army and the Fourth Red Army in the northwestern province Shaanxi, which has laid a solid foundation for the final establishment of the People’s Republic of China.

During the two years of Long March, the Red Army walked continuously over approximately a distance of 25,000 li (12,500 kilometres or about 8,000 miles), and covering 11 provinces, conquering some of the most difficult terrains such as the rivers, the grasslands, and the Great Snowy Mountains in western China (Note 1). The spirit of tremendous endurance of the harshness and bitterness of the Long March inspires a great number of Chinese people regarding the worth of sacrifice for one’s *home* right up to today. However, the Long March spirit encourages not only individual devotion to the betterment of his/her own *homes* but also to their *country*.

Incorporating the story of Long March, and the common people’s daily anecdotes as well as the current hot topics in Chinese society, the reporters of *The Global and Mail*, Mark MacKinnon and John Lehmann, present us how the theme of *home* is permeated into Chinese people’s everyday lives in their series “*The China Diaries – Discovering the new China along the trail of the Long March*” (Note 2).

At a glance, most of the images are shot as the two reporters travel along roughly the path of Long March led by Mao Zedong. They travel mostly by rails but stop at cities and towns along the way, interviewing and listening to a wide range of common people. Although each image talks about a unique story, we can find there is a shared theme that unifies all the images, i.e. the theme of *home*. As Burke suggests in his concept *entelechy*, “a terminology can lead to conclusions that may be unanticipated initially but in the end always are traceable to their roots in a cluster of motives” (Blakesley, 2002, p. 138). We may find the theme of *home* in the first few images in *The China Diaries*. However, when we finish reading the last image in the series, we may be surprised

to find that all images in the series are chained by the theme of *home* although we have never anticipated it in the beginning.

Home/family is the fundamental power that motivates Chinese people to go forward in any aspects of their lives. To Chinese people, the prosperity of individual home and that of the whole country are bound together; one cannot develop without the development of the other. As Knapp and Lo put, “Chinese families are essentially corporate entities and operate as the basic unit of production and consumption in society” (Knapp & Lo, 2005, p. 224). From the Confucian perspective, “a government is analogous to a family, where the ideal government is essentially an extension of the ideal family” (Heisey, 2000, p. 46). Similar interpretation is also evidenced by the spellings of *home* and the *country* in Chinese. In Chinese, *home* is spelt as *jia*, which refers to the individual’s home; while *country* is spelt as *guojia*, which indicates the inalienable connection between an individual’s home and the whole country.

Thus, based on the identification of the shared theme of the series of images, I will draw upon Bormann’s symbolic convergence theory to provide a fantasy-theme analysis of how McKinnon and Lehmann place the Long March at the centre of the *The China Diaries*’ rhetorical vision. The concept of *home* chains all the images and illuminate the rhetorical vision of how the shared understanding of *home* affects Chinese people’s everyday lives along with the Long March spirit. I will conclude that the significance of home to Chinese people is a heritage of the Long March spirit, which encourages all Chinese people to conquer hardships in their lives to build a true home.

## 2. Theoretical underpinning

According to Bormann, the symbolic convergence theory explains how a group consciousness emerges when a group of people shares the same fantasies (Bormann, 1985, p. 128–138). It focuses on the relationships among “a dramatizing message, a fantasy chain of sharing the drama, and the resultant shared group fantasy” (Bormann et al., 1997, p. 254). In other words, the symbolic convergence theory composes three steps in identifying the group consciousness. Respectively, the discovery of the repeated communicative patterns; the description of how the shared consciousness emerges from the repeated communicative pattern; and lastly, the explanation of why people tend to employ the same fantasies when similar situations occur (Bormann, 1985, p.128–138).

*Fantasy*, as Bormann defines it, is the “creative and imaginative shared interpretation of events that fulfils a group psychological or rhetorical need” (Bormann, 1985, p.98), and a *fantasy theme* is the means by which the shared interpretation is realized in group communication (Foss, 2009, 98). Fantasy themes, as the basic unit of analysis of symbolic convergence theory, can be classified into three types, namely, setting themes, character themes, and action themes (Foss, 2009, p. 99). When the fantasy themes chain out in group communication, it marks the construction of a *rhetorical vision* (Bormann, 1972, p. 398). Conversely, the formation of a rhetorical vision indicates the shared fantasy themes among group members (Foss, 2009, p. 100).

However, there may be more than one rhetorical vision when a rhetorical community participates in a series of dramas. According to Cragan and Shields (1981), there are three basic recurring rhetorical visions – the *pragmatic rhetorical vision*, the *social rhetorical vision*, and the *righteous rhetorical vision*. The *pragmatic rhetorical vision* refers to the consciousness shared by people whose goals are practical and utilitarian, while the *social rhetorical vision* is the shared consciousness of the significance of celebrating interpersonal relationships for the construction of individuals’ good families and that of humankind’s peaceful environment as a whole. As for the *righteous rhetorical vision*, it is characterized by the recognition of the necessity of dedicating to a chief cause. Furthermore, Cragan and Shields also point out that there could be as many rhetorical visions as there are individuals. However, the synthetic analysis of the three basic rhetorical visions provides us a “sufficient description for most analytic projects” (Bormann et al., 1997, p. 257).

Thus, drawing upon the two units of the analysis of fantasy-theme criticism, namely, the fantasy-theme and the rhetorical vision, this paper explores how the concept of *home* chains out from the three fantasy themes and how the three basic rhetorical visions synthetically contribute to the realization of the rhetorical vision of *home* that affects Chinese people’s lives.

## 3. Analysis of Fantasy Themes

In this section, I will analyze respectively the three forms of fantasy themes with a view of examining how the concept of *home* is chained out.

### 3.1 Settings

The twenty-five images in *The China Diaries* are shot at different places along with MacKinnon and Lehmann's journey. Classifying the entire images according to setting, we can find images of trains or railway stations, of temples, of schools, of street working scenes, of village encounters; there are images of an elderly matchmaker's residence, of hotels, of newspaper offices, of Chairman Mao Zedong's hometown and his memorials, of headquarters, and of smoggy cityscapes.

Despite that the images are shot on diversified settings, what chains all the images is the theme of *home*, both directly and indirectly. Images of trains or railway stations (Note 3) reflect the long journey for those who are heading back to hometowns to celebrate the most significant festival throughout the year – Spring Festival; those of temples (Note 4) suggest the spiritual home where the disciples attribute themselves to; those of schools (Note 5) indicate the sources of knowledge; those of street working scenes (Note 6) mirrors the simple and crude working environments of those who are striving for supporting their families; those of village encounters (Note 7) suggest both the modernity and plainness of lives in villages; those of the elderly matchmaker's (Note 8) residence imply one's attachment and belonging to one's old house through ages; those of hotels (Note 9) signal the desire for finding a feeling of home wherever one is; those of protest outside of the newspaper office (Note 10) suggest the significance of maintaining a unified speech right for a country; those of Chairman Mao Zedong's hometown and memorial (Note 11) imply people's devotion to the person who has dedicated himself to the establishment of a home for billions of Chinese people in 1949; those of battlefield's headquarters (Note 12) reflect how the political leaders have collectively dedicated themselves to the cause of founding an independent and peaceful country; and ultimately, those of the smoggy cityscapes (Note 13) appeal for the protection of humankind's home – mother earth.

### 3.2 Characters

Although the characters included in the images are diversified, the key characters are the common people from all walks of life and a small portion of the characters are the Long March leaders. Thus, in the series of images, the common people are the major characters and the Long March leaders are the supporting characters.

The images that are about the major characters, as we know, are shot in cities and towns along with the two reporters' travelling, and most of them are about the common Chinese people's daily lives. With a view of examining how the concept of *home* has infiltrated in Chinese people's mind, I will examine the characteristics, qualities, and the motives of the characters based on the settings we have classified above.

#### *Passengers*

For the passengers in railway stations or on trains, apparently they are who have been outside of their hometowns. What is identical in them is the eagerness of arriving at home instantly. As Burke says, "Motives are shorthand terms for situations", which are "assigned with reference to our orientation in general" (Burke, 1989, p. 126-127). In these images, the eagerness of arriving at home is the universal motive for each of those who are outside of their hometowns, and it is this motive that orients each passenger to board the train to "go home" in a range of literal and symbolic senses.

#### *Monks*

For the monks at the Jingang temple in Kangding, self-immolation is a way that defines how sacred they are to their divinities. It is only by sacrificing themselves can they ultimately arrive at their spiritual home. The link between Tibetan nationalism and self-immolation structures the monks' interpretation of what is real dedication to the spiritual home.

#### *Children*

The two left-behind children, as the news title suggests, have been abandoned by parents who have immigrated to other cities as migrant labours, leaving them back home for months or for years. What children of this group expect is not only to receive more schooling but more of their parents' day-to-day care and the feeling of home. It reveals the transcendence in the idea that the traditional home and family are being broken up in the hopes of working hard enough to build a new and better home.

#### *Workers*

There are three characters who are in their working. The character Pei Dianao is a "human map", the character Yang Bizhi pulls a trolley and the unnamed character carry loads with a shoulder pole. As a "human map", Pei Dianao's goal is to lead those who are unfamiliar with their roads to their destinations; as for Yang Bizhi and the anonymous character, they are motivated to create a better life for their families. Thus, we can see that all the

three characters are identifiably making effort for their families. In Burke's words, "A is identified with B insofar as their interests are joined" (Burke, 1989, p. 180). In other words, the three characters' efforts to the betterment of their families is therefore also linked to the larger act of making a home that runs throughout the whole series.

#### *Villagers*

Although both the two villagers Zhang Jiangxing and the anonymous aged grandfather are from Wukan village, Mr. Zhang is more active in informing the world of the residents' concern of democracy (Note 14) in his home village by using technology; in comparison, the aged grandfather looks calm and undisturbed about what is happening in his home.

#### *Matchmaker*

As is described in the reportage, Long Hongxiang as a local matchmaker has helped hundreds of single men and women establish homes throughout her life. Although Long says she could not remember when she was born, she thinks she is about ninety-eight. If we associate the spelling of her last name "Long" (which is pronounced differently in Chinese Pinyin in contrast with its English pronunciation) with the English word *long*, which describes length, then it truly proves her longevity. Long Hongxiang's personal survival of all the changes that China has seen since before 1920 indicates a larger endurance of the hardships of life.

In addition, the contrast between the traditional matchmaker and the example of "rental boyfriends" in modern China suggests a transcendence of Chinese youths' marriage view. In Long Hongxiang's time, Chinese single men and women rely on matchmakers to introduce a suitable marriage partner so as to construct a family; whereas in modern China, young men and women are independent in deciding who to marry to establish a home.

#### *Lodger*

The series of items supplied in the hotel rooms where McKinnon and Lehmann live in such as decks of playing cards, "JWT" brand desktop computer with external speakers, two different types of condoms, men's and women's underwear, and a can of Red Bull are manifestations of the changes of traditional Chinese conservative view of entertainment. In addition, the change of the view of entertainment meanwhile is a reflection of the openness of Chinese people's mind concerning family life style.

#### *Free-speech Protester*

In the image concerning the free press debate in China, we can see that the protester Wang Junwei is taken away by undercover police with a white van. Due to official monitors over a New Year's editorial praising the Communist Party, the *Southern Weekend* newspaper was forced to run in the place of its own editorial calling for greater protection of rights. As an important newspaper in China, the *Southern Weekend* is a media outlet that gives voice to the voiceless. Thus, the official intervention of the content of New Year's editorial led to the protest. The protest reveals the common people's demand that free speech is one of the premises for the development of the whole country.

#### *Worshipper*

The image of the worshipper of Chairman Mao Zedong reflects that Chairman Mao has been deified as a father of the nation. The worshippers believe that it is Chairman Mao who provided Chinese people a stable home. Similarly, the image of the political leaders in the headquarters reminds us how much dedicated Mao and his colleges were to the establishment of a stable home for their people. Hence, Chairman Mao is shown to us as a figure who transcends "mere" historical status, as a quasi-divine father of the nation.

#### *Environment Protector*

The smoggy cityscape, in which the tower bridge and the trees in the background are barely seen, is an alarm of the deterioration of the environment of humankind's shared home – mother earth. By incorporating this image in the series, the reporters attempt to arouse people's awareness of protecting our shared home.

#### *Summary*

Although the stories each character is telling in the series seem to be unconnected, they, in fact, form a fantasy type of home. In addition, the anecdotes that MacKinnon and Lehmann provide us concerning Chinese people's daily lives are the most representative aspects of the influence of the Long March spirit in Chinese people. In editing this news, the two reporters selected the stories of Chinese people of different backgrounds as the reflections of the Long March spirit. In Burke's words, "Men seek for vocabularies that will be faithful *reflections* of reality. To this end, they must develop vocabularies that are *selections* of reality" (Burke, 1969, p.

59). The reality in *The China Diaries* series is the significance of *home* to Chinese people of all walks of life; and the “vocabularies” in this series are the various anecdotes concerning Chinese people’s daily lives. The different anecdotes are selected for the illustration of significance of home to Chinese people.

### 3.3 Actions

In this series, although each character is pursuing his/her own activities, there are a variety of actions shared by different groups of characters. Thus, in this section, we will classify the characters’ actions into types, following the subheadings *to get home*; *lack of home*; *to find a home*; *to keep a home*; *to build a home*; *to enjoy home*; *to manage home*; *to pray for home*; and *to protect home*.

#### *To get home*

Passengers are either focusing on the time for their trains on the screen, or expressing strongly their anger over the territorial conflicts between China and Japan, or silently waiting for their journey’s end. However, what is shared by all the passengers is the yearning for home; even the territorial dispute reveals the longings of a child for his motherland. As Richards writes, “every perception probably includes a response in the form of incipient action” (Richards, 1970, p. 107). In other words, our responses to situations or events involve our attitudes, which Richards calls “tendencies to action” (Burke, 1969, p. 236).

For the monks in the Tibetan temple, self-immolation is another way of transcendence that helps them ultimately get their spiritual home. However, the connection between self-immolation and Tibetan nationalism make protests a political way of getting home, which is distinct from other characters’ ways of dedicating to homes.

#### *Lack of home*

For the two left-behind boys, although they are responding to the reporters by looking at the camera, there are not excitements on their faces. Children whose parents have immigrated to other cities as migrant labours desire not only for education but also the daily care and supervision given by their parents as well as a complete home. In other words, they embody the lack of home; as children, whom we associate with the future, this lack of a home is significant.

#### *To find a home*

Although he works at a place where there is no shelter, Pei Dianao found the meanings to become a “human map” and lead people to find their ways. Based on his eight years of working experiences, Pei Dianao has become a knowledgeable “human map” who is more interactive than any navigation system.

#### *To keep a home*

Sharing the same working competence, Yang Bizhi is also adept at her work. Sprinting after a beige van with delight, Yang gets there first as the van slows stop, leaving behind the four other women. When the back of the van opens, Yang yanks a green bag three times as wide as her tiny waist onto the road, and then rolls it onto a waiting blue trolley that she pushes.

No less than Yang’s delight in working, the man with his shoulder pole is also working with full energy. Although the shoulder pole has bent his shoulders, life has not; he is still striding forward with steady pace. It is the drive of life that motivates them to work with full devotion; it is the eagerness for providing a better life for their families that inspires them to face life with confidence. These people’s work ethic is inspirational because it’s not connected to the pursuit of wealth, power, and grandeur, but to a better home.

#### *To build a home*

Although she says she is about ninety-eight years old, Long Hongxiang said she has arranged more than one hundred marriages as a local matchmaker. Living in a remote hamlet deep in the mountains of Hunan province, Long’s job is to kept a close eye on local singles, helping young men and women she feels have a future for constructing a family.

#### *To enjoy home*

As Long’s work suggests, the construction of a home is deep-rooted in anyone’s heart when the age has come. Similarly, the yearning to find the feeling of home is also ingrained in people’s mind wherever and whenever it is; it is why the hotel business is one of the profitable ones for those businessmen.

#### *To manage home*

With regard to the free press debate, the protesters are asking for the Southern Weekend newspaper to give voice

to the common people and eliminate the official intervention in reporting issues that common people are concerned with. The requirement of free speech reflects common Chinese people's concerns with how officials manage home political issues so that each person can participate in the management of their home issues.

With regard to the two villagers in Wukan, Zhang Jiangxing is active in informing the world of what is happening in his hometown via modern communication technology; while the anonymous aged grandfather seems unconcerned about the election issues in his hometown.

#### *To pray for home*

As a sincere worshiper of Chairman Mao Zedong, Zhang Qingling is praying in front of Chair Mao Zedong's statue for his dedication to Chinese people, providing them families and safety. Although Mao's era has long passed, any type of memorials of him such as his hometown, the images of his work in battlefields with colleges still arouse people's gratefulness and reverence to him. As Charles A. Hill points out in his elaboration of the psychology of images, "Once the association between a particular image and a value is created and internalized, the image becomes a symbol for the abstract value and can be used to trigger its associated emotions" (Hill & Helmers, 2004, p. 35).

#### *To protect home*

Although the entire series of images is based on the story of Long March, the smoggy cityscape along with other scenes immediately provokes people's thinking of the current situation of the environment we are living in. As the environment of our shared home – mother earth is deteriorating, it is each family member's obligation to make effort to protect this shared home.

#### **4. Rhetorical Vision**

Although each individual's way of expressing his/her love for home differs, the portrayal of the various settings, characters, and actions presents us a rhetorical vision of the significance of *home* shared by all those people. In order to provide a materialistically secure and better life for their families, the working people work with delight and energy despite the hardship of their work; with a view of arriving at the moral world, the monks regard self-immolation as the holiest representation of their sacredness of their moral world and the worshiper of Chair Mao Zedong's statue the prayer; in order to provide a steady life for their people, the revolutionary leaders skilfully defeated the enemies in the battlefields regardless of any dangers.

These specific forms of dedication to the prosperity of one's home reveal that the mission of striving for home has been deep-rooted in Chinese people of all walks of life. Although the common people make effort for their small homes and the historical leaders work for the big home – the country, both of them are making contributions to home. The meaning of the concept of *home* is sublimating as the three types of rhetorical visions emerge among the series of images. With regard to the *pragmatic rhetorical vision*, long train trips, hard work, and sacrifice for the betterment of one's home are presented as shared values that the behaviour of most of the characters embody. With respect to the *social rhetorical vision*, home can be interpreted as the family, the community, and the nation. In this news text, all people's behaviour contributes to a common sense of modern China as home, recognized as a basic human need. As for the *righteous rhetorical vision*, the sense of going/being/preserving home in all its manifestations becomes a moral value that the audience will use to guide decision-making. Actions, whether they be literal self-sacrifice through self-immolation, or symbolic self-sacrifice for one's family's prosperity, or the suppression of elements considered dangerous to the public good, can be made consubstantial within a rhetorical vision of righteousness based on the sanctity of home in all its senses.

#### **5. Conclusion**

Travelling along roughly the paths of the Long March, all what McKinnon and Lehman saw and heard are specific and vivid representations of how the concept of *home* affects Chinese people in their daily lives. As the emblematic rhetorical vision of this news text, the Long March links three forms of visions, i.e. a pragmatic, tactical military strategy, taken as an historical event, and encourages the audience to think of their practical choices in strategic terms; a social strategy, in terms of fostering identification through reference to it; and a strategy of righteousness, in terms of representing transcendent values associated with the ideals of modern Chinese society (the building of socialism with Chinese characteristics). Drawing upon Bormann's symbolic convergence theory, we have identified how the theme of *home* and the three forms of the central rhetorical vision of Long March present us a coherent interpretation of the role of *home* in Chinese people's lives.

As Bormann (1972, p. 399) says, "The explanatory power of the fantasy chain analysis lies in its ability to

account for the development, evolution, and decay of dramas that catch up groups of people and change their behaviour". It is from the dedication of the martyrs in the Long March era that all Chinese people ultimately obtained freedom and a secure place to live. Although the Long March era has passed, its spirit still inspires Chinese people to strive for the betterment of their homes and country wherever they are. As this paper has shown to us, the significance of the concept of *home* to Chinese people in modern society is inalienable from the consideration of the social, cultural, as well as historical background China has experienced in the past. Therefore, the authors recommend that future research on the formation of the governing concept or worldview people in a society practice must take into account all the factors that society is characterized by. To this end, it requires an interdisciplinary approach to the exploration of a phenomenon formed by multiple factors.

## References

- Bales, R. F. (1970). *Personality and Interpersonal Behavior*. New York: Holt, Rinehart, & Winston.
- Blakesley, D. (2002). *The Elements of Dramatism*. Pearson Education,
- Bormann, E. G. (1972). Fantasy and Rhetorical Vision: The Rhetorical Criticism of Social Reality. *Quarterly Journal of Speech*, 58(4), 396-407.
- Bormann, E. G. (1985). *Symbolic Convergence Theory: A Communication Formulation*. *Journal of Communication*, 35 (4), 128-138.
- Bormann, E. G., Roxann L. K., & Musolf, K. (1997). Why Do People Share Fantasies? An Empirical Investigation of a Basic Tenet of the Symbolic Convergence Communication Theory. *Communication Studies*, 48 (3), 254-276.
- Burke, K. (1969). *A Grammar of Motives*. Berkeley and Los Angeles: University of California Press.
- Burke, K. (1989). *On Symbols and Society*. Ed. Joseph R. Gusfield. Chicago and London: The University of Chicago Press.
- Cragan, J. F., & Shields, D. C. (1981). *Applied Communication Research: A Dramatistic Approach*. Prospect Heights, IL: Waveland Press.
- Foss, S. K. (2009). *Rhetorical Criticism: Exploration and Practice* (4<sup>th</sup> ed.). Waveland Press.
- Heisey, D. R. (2000). *Chinese Perspectives in Rhetoric and Communication*. Vol. 1. Stamford and Connecticut: Ablex Publishing Corporation.
- Hill, C. A. (2004). The Psychology of Rhetorical Images. In: Charles A. Hill and Marguerite Helmers (Ed.), *Defining Visual Rhetorics* (25-40). London: Lawrence Erlbaum Associates.
- Knapp, R. G., & Lo, K. Y. (Eds.). (2005). *House, Home, Family: Living and Being Chinese*. Honolulu: University of Hawaii Press.
- Liu, Po-cheng et al. (1978). *Recalling the Long March* (1<sup>st</sup> ed.). Beijing: Foreign Languages Press.
- Richards, I. A. (1970). *Principles of Literary Criticism*. New York: Routledge.

## Notes

- Note 1. See introduction to the Long March at [http://www.chinadaily.com.cn/english/doc/2004-06/25/content\\_342539.htm](http://www.chinadaily.com.cn/english/doc/2004-06/25/content_342539.htm).
- Note 2. This reportage can be found at <http://www.theglobeandmail.com/news/world/the-china-diaries/>.
- Note 3. See publications on Friday January 11, 2013; Tuesday January 15, 2013; Thursday January 24, 2013; Sunday January 27, 2013; Tuesday January 29, 2013; Thursday January 31, 2013; and Friday February 1, 2013.
- Note 4. See the publication on Tuesday January 22, 2013.
- Note 5. See the publication on Wednesday January 16, 2013.
- Note 6. See publications on Monday January 21, 2013; Thursday February 07, 2013.
- Note 7. See publications on Wednesday January 09, 2013; Thursday January 10, 2013.
- Note 8. See the publication on Tuesday January 15, 2013
- Note 9. See the publication on Sunday January 13, 2013.
- Note 10. See the publication on Thursday January 10, 2013
- Note 11. See publications on Sunday January 13, 2013; Tuesday January 15, 2013.
- Note 12. See the publication on Wednesday January 9, 2013
- Note 13. See the publication on Monday January 14, 2013
- Note 14. See more information at <http://www.theglobeandmail.com/news/world/the-china-diaries/chinas-little-democracy-struggles-to-maintain-relevance/article7137897/>.

The IISTE is a pioneer in the Open-Access hosting service and academic event management. The aim of the firm is Accelerating Global Knowledge Sharing.

More information about the firm can be found on the homepage:

<http://www.iiste.org>

## CALL FOR JOURNAL PAPERS

There are more than 30 peer-reviewed academic journals hosted under the hosting platform.

**Prospective authors of journals can find the submission instruction on the following page:** <http://www.iiste.org/journals/> All the journals articles are available online to the readers all over the world without financial, legal, or technical barriers other than those inseparable from gaining access to the internet itself. Paper version of the journals is also available upon request of readers and authors.

## MORE RESOURCES

Book publication information: <http://www.iiste.org/book/>

Academic conference: <http://www.iiste.org/conference/upcoming-conferences-call-for-paper/>

## IISTE Knowledge Sharing Partners

EBSCO, Index Copernicus, Ulrich's Periodicals Directory, JournalTOCS, PKP Open Archives Harvester, Bielefeld Academic Search Engine, Elektronische Zeitschriftenbibliothek EZB, Open J-Gate, OCLC WorldCat, Universe Digital Library, NewJour, Google Scholar

