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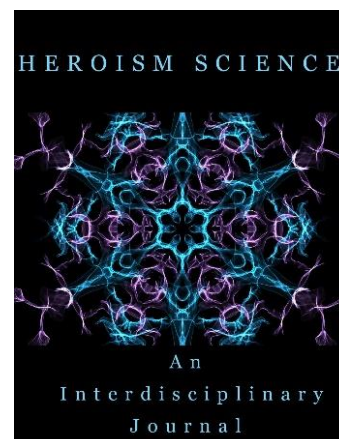
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# Logos and Ethos: Heroism and Social *Bildung* in China

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**ABSTRACT:** This paper explores how heroism is constructed in China’s sociocultural context of values. It identifies a sociocultural novel, film, and heroic TV program as a mechanism for producing heroism for Chinese society. Furthermore, it explores the heroic principles that are generated by these media and how they inform expected actions in China. The paper thus argues that the construction of Chinese heroism embodies specific representations of the expectations of humankind, a kind of “governing by worth” in heroism science. The function of these representations, forming heroic idols, could therefore help individuals become heroes with logos and ethos in pathos, subsuming particular heroic qualities within the highest national pursuits of values. Moreover, the analysis engages social *Bildung* in a collective conversation with art, philosophy, political and cultural studies by drawing on an example of typical Chinese heroic fiction and its transformation into a TV series. In doing so, the analysis demonstrates a reconfiguration of heroic traditions and how this is instantiated in the administering of lives.

**KEYWORDS:** *Heroism, logos and ethos, China, Social Bildung, culture*

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## 1 INTRODUCTION

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Recently, the idea of evaluating the mode of governing in contemporary science introduces measurement, and the broader idea of guarantee covers an assumption that this evaluation has “its double meaning of quantifiable and dependable” (Thévenot, 2022, p. 198). Combining the British Foucault’s “governmentality” and “the administering of lives” (Mennicken & Miller, 2014), Nikolas Rose and Peter Miller initiated the idea of modes of governing economic, social and personal life is “governing by numbers” – the invention of “calculating selves”, “calculable spaces”, and “accounting practices” (Miller & Rose, 2008; Rose, 1991; Rose & Miller, 2010). But this approach did not address the issue of “acquiescence” -- that one is “the ethical cleavages of self-quantification” especially the impact of “moral conflicts in quantifying the self” (Mennicken & Salais, 2022). Nor did it address the impact on emotions, thinking, and behaviors with numbers, nor how symbolic numbers work as a tool of governing.

In this article, we assume that the symbolism of number is associated with the entanglements of worth in morality. Accordingly, we propose a hypothesis that besides governing by numbers through science, the second condition of the realization of governmentality is “governing by worth” by employing the example of a Chinese heroic fictional character named Yang Guo, who can be analyzed through the lens of the new science of heroism studies (Allison, Goethals, & Kramer, 2017). Popkewitz (2020) elaborates how contemporary educational sciences became reasonable to manifest the realization of governmentality through science in contemporary education, especially in institutional education. This article will broaden the conception of education to “Social Bildung” and focus on how contemporary Social Bildung of sciences became reasonable by employing the principles of heroism science to realize “governing by worth” besides “governing by numbers” through science.

### 1.1 THE GREAT CONDOR MAN YANG GUO AND HIS HEROISM

The protagonist Yang Guo is a fictional hero. He was orphaned when he was young and suffered from hardships, injustice, and humiliation. Due to his eccentric dispositions, Yang Guo

became the object of abuse and ridicule. He married his mentor, Miss Little Dragon (Xiao Longnv), causing much suffering because love and marriage between mentor and disciple were taboo at that time. He was thus criticized by the public, but he acquired divine martial arts from many masters for various reasons and through coincidences, eventually becoming the admired Great Condor Man, perhaps the most powerful martial artist of his time. Yang Guo also played an important role in the war to defend Xiangyang City, helping the ethnic Han people of the Song Empire resist invaders from the Mongol Empire.

Yang Guo, also called the Great Condor Man, first appeared in *Divine Condor, Errant Knight* in 1959, which was also titled *The Giant Eagle and Its Companion* (Hamm, 2005). Yang Guo is a great legend in wuxia film and TV series as a character with suspect heroism and “shadowy glamour”, a complex mixture of “anti-traditional hero and villain”. He was created by the famous wuxia novelist, Chinese master Louis Cha (Jin Yong), who wrote a series of wuxia masterpieces, including the *Condor Trilogy*. Jin Yong also narrated the continual fiction of the story arc of mutual hate from Mongol colonization and the relationships between the Han people of the Southern Song Empire and their invaders from the Mongol Empire. This narrative describes a particular national and original emotion that privileges territorial integrity in the traditional culture of China. Jin was also known as a famous wuxia fiction novelist, and his works are globally regarded as a remarkable Chinese cultural phenomenon. He alone represents an entire literature category, and he continues to have tremendous impacts on China, as any Chinese-speaking person is likely to have been influenced by his works in the 20th and 21st centuries. Although wuxia culture is one of many subcultures in China, it has large numbers of loyal readers and fans worldwide. Heroism, portrayed in the prosperous wuxia era, still influences the logos and ethos of everyday people currently living in China.

## 1.2 ETHOS, LOGOS, PATHOS IN HEROISM SCIENCE

Ethos, logos, and pathos are both strategies of persuasion (Higgins, & Walker, 2012) in society and an Aristotelian method for the use of evidence in policy frames (Stucki, & Sager, 2018). The political identity function of ethos and logos is one of the strategies that shapes

citizenship in multinational and multiethnic states (Nasser, 2013). Logos and heroism can preclude a pragmatic compromise (Marlow-Stevens, & Hayton, 2021). The controversy over whether one is a hero or traitor – for example, Edward Snowden (Heroism, 2017) -- shows that the status of a hero can be framed by social media and traditional news, a governing tool with social intensions (Qin, 2015). Thus, the antihero has often been discussed and has formed its own traditions, especially in fiction, novels, and poems (Cox, 1976; DeForest, 1988; Hillon et al., 2013; Hill, 1990; Kimbell, 2018). Even heroism has employed a “counternarrative strategy” to reconstruct storytelling and terrorism to undermine our ethos and logos, changing our own stories (Casebeer, & Russell, 2005). The limits of heroism have been described as “the hidden, phantasmic of the heroic ethos” and have been associated with heroism’s tendency toward super egoistic violence (Pedrick, 2006). There is thus a growing discussion on heroic and anti-heroic interpretations (Benwell, 2003; Featherstone, 1992; Hillon et al., 2013; Hill, 1990). In addition, research on heroic behavior did not attract social researchers until the 21st century, when it reached a tipping point or “critical mass” of scholarly activity and production in its many different varieties (Allison, 2015; Allison, Goethals & Kramer, 2017).

The initiation of heroism science, defined as the study of the best parts of human nature, was ironically shaped by theories of human dysfunction, clinical deviance, and the genesis of evil (Allison, 2015). During the mid-20<sup>th</sup> century, scholars shifted their emphasis from the worst aspects of humanity to the best, as seen in the humanistic movement in psychology and later with the birth of positive psychology in the 1990s. The science of heroism has fundamentally shifted the prevailing *Zeitgeist* in the social sciences and other disciplines (Allison, 2015). The idea that everyday people are capable of heroism was introduced as the “banality of heroism” (Franco & Zimbardo, 2006) and heroism is now seen as a rich source of human growth for all people (Franco, Blau & Zimbardo, 2011). Many

outstanding studies of moral exemplars have been conducted (Frimer, Schaefer & Oakes, 2014; Frimer, Walker, Lee, Riches & Dunlop, 2012; Walker & Frimer, 2007), synthesizing works on heroism and leadership (Allison & Goethals, 2011, 2013, 2014, 2020; Goethals & Allison, 2012).

One modern approach to secular heroism has been adopted by European researchers Kinsella, Ritchie, and Igou (2015), who employed a sophisticated social cognitive method toward understanding lay perceptions of heroes (Allison, 2015). This particular heroism research is somewhat distinct from heroism science per se, as heroism and anti-heroism both have their logics and politics with attitudes that either do or do not support them. Heroism science, I argue, must implicate the politics beneath phenomenology through its specific double gesture of evolution and recognition. Accordingly, philosophy, rhetoric and literature about heroism, and logos, ethos, and pathos in narratives, reflect a psychological and sophisticated social cognitive approach with implications for both neuroscience and artificial intelligence. A political heroism activism movement, therefore, through systematic functionalism, offers an ideal platform for such a union between scientists and practitioners. Heroism, as several hundred scholars across the globe have demonstrated, comprises the phenomena of empathy, courage, altruism, leadership, meaning, morality, sacrifice, resilience, wisdom, and service to others (Allison, 2015). Heroism's conception, formation, and characteristics have received thorough examination, from the mythology of target heroism to the banality of heroism (Franco & Zimbardo, 2006), from heroism to anti-heroism, and from epistemological heroism to ontological heroism.

Heroism has been studied in an interdisciplinary, multidisciplinary, and transdisciplinary manner (Allison, 2015). However, the general assumption beneath these intersections and conceptualizations might be determined by deconstructing how heroism governs individuals to become certain kinds of people, and by questioning why heroes are

considered trustful by individuals by exploring expertise, trust, and credibility in the contemporary debate. How do people observe a particular heroism and internalize it as a belief? A governing strategy of logos and ethos, which is specifically demonstrated in people's pathos, made me question what this governing provides individuals and society. Whether this can be a particular strategy of persuasion with implicit or explicit manipulation is not my judgment to make. Instead, I employ discursive analysis to identify and deconstruct this phenomenon and explore its meaning for individuals and society.

Heroism is historically defined and grounded in countries and their cultures, and thus heroism is one of the bases for logos and ethos in a society, i.e., one of the self-persuasion strategies to support subjects in pathos. Of the many cinematic images that instantiate heroism, two are the most salient. One is the image of a hero who defends their motherland by sacrificing their personal private interests for the public. The second is a hero who dares to challenge authorities as a martyr for the sake of justice.

## 2 METHODOLOGY: A POST-STRUCTURAL FLOWING TIME-IMAGE

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This article mainly employs the method of time-image analysis by compelling interviewees to recall their time-image memories of films and fictions with flowing, accumulating, and continually affected perceptions of heroism that are associated with their logos and egos in their life pathos. The image analysis method in this article is a method of deconstruction to collect data and then classify, separate, reorganize, deconstruct, move beyond, and describe them narratively by employing discursive analysis and deductive inference. All the demonstrations and their processes are based on image analysis, i.e., exploring a reorganized image that is reflected in writers' and readers' brains. This article thus describes and narrates Yang Guo, a fictitious hero in books and the TV series *Divine Condor*, *Errant Knight*, and analyzes his image to demonstrate China's unique form of heroism. This

paper intends to demonstrate the assumption behind the phenomenology of heroism in China, which can help us reveal the deep-rooted cultural values beneath these fantastic frames.

Thus, I will employ deductive induction to explore the core values of heroism in Chinese culture. There are two types of such heroism. The first type is nationalist heroism. For example, Guo Jing sacrifices his daughter's life to save the Chinese Xia people. Regarding the second type of heroism, abnormal heroism, this article will emphatically analyze the example of Yang Guo, whose abnormal heroism shows how 'ordinary' people approach Chinese heroism. That is, Yang Guo's heroism shows how Chinese heroism can be constructed in social Bildung and fosters a deconstruction of its complexities.

Bildung, a German word related to the verb *bilden* and to the verbal noun *bild*, refers to a liberal education that derives from experiences that are products of a culture industry (Løvlie & Standish, 2002). In this article, I will thus highlight the educative function of a time-image that reflects ordinary people's experiences of heroism in art works in pathos, which create a kind of rubric that "make[s] kinds of people" (Popkewitz, 2018), e.g., future citizens. Heroism indicates that we are dealing with an act, a process, or an occurrence (Nordenbo, 2002) to reflect a present problem regarding what we are or how to refuse what we are (Ricken, 2007). In this article, I will therefore discuss heroism and morality formation based on instrumentalism and its agents' double gestures.

### **3 EARLY EDUCATION, SUFFERING, OPPORTUNITY IN SHAPING**

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There are three key conditions that shaped Yang Guo into the Great Condor Man. The first is Huang Rong's education of Yang Guo, during his early youth, in traditional culture and cultivation, differentiating good from evil while teaching literacy and morality. The second is Yang Guo's suffering and reflections on his adversities, including his parents' death when he was young, his helplessness, his mentor's oppression via Quanzhen Taoism, and his being excluded, distrusted, despised, bullied, abandoned, misunderstood, mutilated, trapped by his hatred for his parents who were killed, separated from his lover, and constantly derided by the so-called secular ethics of taboo love between master and apprentice when he married his second master, Xiao Longnv ("小龙女").



Therefore, Yang Guo maintained his gratitude, resilience and equanimity, which were formed by confronting these sufferings. Third, Yang Guo's opportunities were essential for forming his personality and heroism, including the opportunities to suffer. The majority of his personal qualities are thus presented as eccentricities, as the willingness to do things differently. The audiences who watch a Yang Guo TV series and the readers who read books about him are thus willing to project his struggles to the hard parts of their daily lives, specifically, to their wrongs and misunderstood hardships, to support their lives spiritually.

Of the many cinematic images that I refer to throughout this article, three are the most salient. The first is the image of Yang Guo crying loudly to express his heartfelt loneliness and bitterness when he has been abandoned by everyone. Thus, he is grateful when others provide him with warmth. Second, he was confused when he realized his capability at various powerful martial arts but could hardly reflect on them; therefore, he continually reflected on himself and was capable of self-reflection in his learning, which eventually made him a great martial arts master. Third, when his left arm was severed, he did not surrender but drew courage from his resilient personality. A remarkable hero, but first he was simply an ordinary person who was capable of confronting the hardest time in his lives. Such confronting of difficulties creates enlightened heroes through haptic visuality in art works. Therefore, profiling a hero should involve diverse characterizations, and focus on the goal of traditional mindfulness in mindfulness mastery should target the dissolution of the ego, the sense of "me" (Jones, 2018) to create ego-ideal (Sparks, 1996). These are likely the psychological forces that motivate individuals whose actions are in the public sphere to affect everyone's lives (Mack, 1969).



Figure 1 The Portrait of Yang Guo, and his wife Xiao Longnv<sup>2</sup>.

Yang Guo's "abnormal" but advanced idea formation in his era entailed the following:

1. *Equality of men and women.* When a girl's virginity was more important than her life, he married a girl, Xiao Longnv, who had already lost her virginity.
2. *Taboo-breaking of freedom in love and marriage.* In an era when love between mentor and apprentice was taboo, he married his mentor. He forced an ostensibly reputable representative of noble descent to witness the wedding to shock the supposedly "upright" faces and scorn pedantic doctrines.
3. *Support human justice instead of justice based on kinship.* In an era when the murder of his father entailed a deep vendetta, he set revenge aside and stood on the moral side to avoid extremism. Finally, he kept his judgments and acted as an ethical man. He described himself as an unfilial son of his father Yang Kang<sup>3</sup>.

<sup>2</sup> Louis Koo as Yang Guo ("杨过") and Carman Lee Yeuk Tung as Xiao Longnv ("小龙女") in this 1995 illustration made in Hong Kong; the portrait came from Qian Jing Hui Studio.

<sup>3</sup> Yang Kang, who was Yang Guo's father has constantly been regarded as national traitor. My understanding of his claim is that Yang Kou respected his father, but he had a different stand point and position from his father, who played a controversial role and had an identity that created an extremely tough dilemma and a mutually antagonistic position. Yang Guo's father was born in a loyal and devoted holy family in the South Song Dynasty, but he was brought up in the royal family of the Jin Empire, which was the national invader of the Nan Song Empire. Should Yang Kang have killed his foster father and friends in the country he was proud of or invade his

4. *Engage and maintain secularity but still move to surpass it.* In an age when people preferred to associate with influential and renowned people, Yang Guo treated people sincerely and consistently interacted with humble persons. He deigned to do so even in that age of sycophancy in intercourse.
5. *Pacifist ideals rather than personal achievements.* He saw the true nature of war when everyone sought to pursue fame and fortune from such war.
6. *No biased judgments when interacting with people.* He does not simply judge others as good or bad, using the intelligence of independent thinking.

From above, we can conclude the entanglements of worth that are justice (1, 3), liberty (2), respect (4), peace and love (5), intelligence (6) rather than “the order of worth”. Yang, Guo is taught the order of worth in social education, just like his peers. However, differences among individuals are formed by their own Social Bildung - a learning within the interactions to the spaces they experienced - to initiate emotions, thinking, and behaviors based on the entanglement of worth.

## 4 THE IMAGE OF HEROISM IN CHINA

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The image of heroism in China is an ideal human of the country, which is also the perfect image and highest pursuit of national civil ethos. I claim that heroism is the goal people set for themselves in China, which is affected by their national and traditional cultures and values.

First, an etiquette culture is the collective inscription of individual personalities in society. For example, Huang Rong strongly disagrees with the love between Yang Guo and Xiao Longnv and possibly has a motive for causing his father’s death. Yang Guo, however,

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original homeland, South Song? There is no answer. Thus, Yang Guo’s father is a kind of victim of political and national struggles.

was not apathetic and saved Huang Rong when she confronted the enemy, Golden Wheel-in-Law, who tried to capture her to threaten Guo Jing into surrendering. Yang Guo could thus differentiate national hatred from familial hatred, which might explain how even if there are significant internal wars, the Chinese people will always act in unison amid an external invasion. On the other hand, by eliminating all grudges, when weak persons or enemies are bullied, specifically, the pregnant woman Huang Rong, the hero should draw his sword to help.

*“Bad monk, you see Aunt Guo is pregnant and try to take advantage of her danger; I cannot stand by.” -- Yang Guo*

Second, besides independent thinking, heroism through wisdom entails a being to be a well-informed individual in China. People with wisdom value reasoning and hope that the “justice” involved in five thousand years of Chinese culture can be inherited from Chinese history. Yang Guo’s outstanding achievement is inseparable from Huang Rong’s education in literacy and conscience, even if it took place because Yang Guo’s father was commonly considered a terrible villain and, as Huang Rong contended, “like father like son” (“有其父必有其子”). Huang Rong did not like Yang Guo and even distrusted him. She thought Yang Guo was brilliant but was concerned that if he did not know right from wrong, he would hurt her and her family by correlating his father’s death with her. After all, his father was killed while attacking her because the back of her skirt had been laced with poison by Ouyang Ke.

*“Anti-Guo (Huang Rong) did not teach me to gest (武功). It is because she thought I would go astray in my life like my biological father.” - Yang Guo*

Third, even if an individual with independent thinking and learning opportunities, heroism without love would probably be inhuman, something performed by a misanthrope. A hero pursues loyalty to their family, nation, and world, especially the loyalty to the “justice” in

their minds. Such loyalty ensures many forms of social equality. For example, boys were preferred by families in that era, and polygamy was common, which manifests thoughts of gender inequality, but the hero will be different:

*“The world strongly values males, but me, Yang Guo, I must value females more than males!” - Yang Guo*

Fourth, Heroes are usually regarded as idols by ordinary people, and idols should be able to do things that ordinary people cannot. The ideal hero could stem the tide or have superior wisdom. He or she could sow the seeds of hope to save innocent people during an emergency. For example, when everyone felt exhausted and enervated while defending Xiang Yang City, they anxiously searched for the respected leaders of martial arts schools and Gaibang Sacred, which was a professional organization of beggars that provided refuges for impoverished and weak persons with a strict organizational discipline and hierarchy. However, ironically, it should have been the new candidate to be the martial arts leader directing everyone to resist the Mongol Empire, whose wife severed the left arm of Yang Guo, and who liked but despised him.

It was Yang Guo who found the important treasure of Gaibang Sacred, wielded the white chimpanzee stick (“打狗棒”), wiped out the enemy’s 600 stormtroopers, cut off their left ears as exhilarating booty and then burned the enemy’s granary in the Nanyang Great Fire. As a result, the battle of Xiangyang City took a turn for the better, compelling the army of the Mongol Empire, who were leading the oppression on foot retreat for the first time. Yang Guo had great martial arts ability, but he did not want to be the leader of Jiang Hu (“江湖”). He did not care about his fame, but he used his appeal to win a large victory. Thus, although he did not have the title of martial arts leader, he was the real leader of the heroes. He was the true hero with special abilities.

Fifth, A hero must be significantly responsible for public interests and prepared to sacrifice his or her private interests for those of his or her collective, national compatriots. Historically, there has been a debate about righteousness China, and collective benefits have always been a very important spiritual core of Chinese culture. This debate concerns private and public interest, i.e., which one should be valued more. In China, the answer is always the greater good for the majority. In Chinese culture, national survival is the responsibility of every individual. (“天下兴亡，匹夫有责”)<sup>4</sup>. For example, the Golden Wheel-in-law of the Mongol Empire captured the second daughter of Guo Jing, who was the head of Xiang Yang City, which compelled Guo Jing and his daughter Guo Xiang to demonstrate their sacrifice to and responsibility for the national public interest.

*“Xianger, don’t be afraid. You are the good daughter of Huaxia. Today, I, as your father, feel sorry for you. Your father cannot sacrifice all the people in the city to save you for our private father-and-daughter love before the overall national interest.”* - Guo Jing

*“Father, I never feel afraid. For the whole people, I have no regrets. I just can’t repay you and mother with enough thanks for raising me. I want to be your daughter to report this rising grace if there is a next life cycle.”* - Guo Xiang

Thus, if heaven appointed a great hero to be responsible for the world, the hero would first hone his or her will, straining his or her bones and muscles to extreme exhaustion, starving most of the time while suffering from poverty, bias, discrimination, criticism, lust, failure, depression and even something worse than death. These experiences stimulate the heroic

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<sup>4</sup> The view that ordinary people also share responsibility for the country’s fate originated with the famous late Ming- and early Qing-dynasty thinker Gu Yanwu (1613-1682). He stated that the ruler and his officials were in charge of the state apparatus, but guarding all under heaven was the responsibility of every individual, no matter how lowly they may be. From *Key Concepts in Chinese Thought and Culture*: [https://www.chinesethought.cn/EN/shuyu\\_show.aspx?shuyu\\_id=3503](https://www.chinesethought.cn/EN/shuyu_show.aspx?shuyu_id=3503)

spirit, toughening the hero's nature and enhancing his or her abilities, as described in *Born in Sorrow, Die in Happiness* by Mencius<sup>5</sup>.

This type of heroism heavily impacts the Chinese people and knowing more about the culture of China and the personalities of Chinese individuals has become critically important in international corporate relationships involving Asian and Western parties, which are mainly influenced by ideas of competence.

## 5 EDUCATIONAL MEMORY: FROM HEROISM TO IDEAL EGO

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Does this kind of heroism shape people, or do people create such heroism? Louis Cha, who created this kind of character, has captured heroism in daily life and traditional culture. Although it is unclear if the actor Louis Koo was affected by this heroism, but today he is famous for his charity, and he has helped build Gu Tianle Hope elementary schools. Furthermore, the meanings of heroism for individuals are different. For instance, I interviewed college students who were born after 2000. While they have their own individual definitions of heroism, they also say that heroism shapes their lives in meaningful ways:

*"I like both the role and actor. I like the way he was, his passion in what he was pursuing. He is persistent and strict with himself. The role gives me the impression that he attaches great importance to love and righteousness and does everything for his friends. He is very just and won't flatter people (sincerity)."*

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<sup>5</sup> Mencius, whose name is Mèng Kē (Chinese: 孟轲); or Mengzi (Chinese: 孟子; 372–289 BC) was a Chinese Confucian philosopher, and this sentence is from *Born in Sorrow, Die in Happiness*. "天将降大任于斯人也，必先故天将降大任于是（另有作“斯”）人也，必先苦其心志，劳其筋骨，饿其体肤，空乏其身，行拂乱其所为，所以动心忍性，曾益其所不能。"

*“He is true and obsessed with what he loves. Although he longs for a free life and heroism, he also pays attention to reality and cares about status and money. He is not the sort of man who has his head in the clouds. He could risk his life to save lives.”*

As an ideal ego, heroism is often found in the person in the story whom we identify with. An individual hero is, after all, also a mere individual (Jones, 1989). Heroism is also an emotive ideal that drives all forms of intense human endeavor (Oreskes, 1996). Individuals thus create their mental hero from the target hero to become an ordinary hero, and they hope that they could be this hidden ordinary hero or develop a kind of heroic ego. This is also known as the alchemy of the heroic shadow (Caro, 2016), which plays an important role in the heroic efforts behind the creation of consciousness. This ego's source probably makes people self-disciplined and self-satisfied. When individuals are willing to sacrifice something in an endeavor, society will responsibly follow its default rules to maintain consistency. Otherwise, shame and humiliation will probably result (Moguillansky, 2018). Although individuals could possibly be involved in a kind of narcissistic isomorphism (Orozco-Guzmán, Soria-Escalante, & Quiroz-Bautista, 2021) and might even develop a delusional identity to be their “better self”, much of society could also become self-paralyzed, dominated by a personality it deems sick. As a collective “loosely construed thing” that results from this moral coercion, such heroism could entail immorality using hostages to obtain concessions and thus warrants a univocal reference to encourage individuals' heroic commitment to morality (Bazargan-Forward, 2014).

## 6 INFERENCE FROM INDIVIDUAL TO SOCIETY

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This article emphasizes how film signifies heroism through its materiality of a fiction, through an exemplar of heroism involving a perceiver and the object being represented. Viewing a movie could implicate a tactile sense of heroism, while artistic novels could



engender heroism to be imagined in readers' brains. The former is called haptic visuality (Marks, 2000), while the latter is called immersive shaping. Sometimes, these two function together, helping to cultivate and shape individual behaviors in one's practical life. For example, education is often regarded as existing in institutional schooling, whereas Bildung (“教化”) constitutes individual learning through interactions with the world. When an actor plays a role in a film, or a reader becomes involved in a substitution of roles and imagination of plots from artistic novels, educating and learning occur simultaneously. For example, Louis Koo, the leading male role in the Yang Guo TV series, could educate himself and learn by himself how to heroically devote his life to charity. Several readers and audiences, fans of Cha's work, were interviewed and offer valuable insights:

*“I admire Yang Guo. He greatly affected how I make friends, do things, engage in personal interactions, and even my attitude about love and life. This work educated me and had an extreme effect on me during my whole life, a kind of heroism.”* - B, a fan of Yang Guo

By observing one's heroism, we can conclude what kind of person he or she aspires to be. Correspondingly, if we observe a country's heroism, the kind of country it aspires to become might be inferred. A collective, a country, and even the world consists of various individuals. Individuals comprise a society. Individuals living in a society receive an education and learn in educational spaces, while society fosters individual formation through collective efforts. Thus, we can infer that the relationship between knowledge, personality, education, situation, practice, and opportunity from individual is built on the tension of social environment and opportunity in society.

From individuals:	To society:
Personal knowledge as personal social practice, which is Bildung with personality.	Knowledge as a social practice. (Popkewitz, 2013).
Education as a tool of knowledge.	Education as a knowledge instrument.
Post-suffering results from personal choices.	Social environment results from social choices.
Individual opportunity as politics of personality.	Social opportunity as politics of society.

Table 7.1 Inference from individuals to society

Regarding individuals, we can investigate the tensions around individuals by using Yang Guo as an example. His knowledge comes from Jianghu practice, e.g., his experience in Quanzhen Taoism and his recitation of the *Quanzhen Taoism martial arts practiced methods and skills* (“全真教武功内功心法”). Thus, he succeeds in practicing the *mind sutra of Yunv* (“玉女心经”), which is a leading martial art in ancient tomb parties of the Hots women (“古墓派”). He is literate and moral because of his early education, which functions as a tool for him to grow and is vital to his whole life. Therefore, he defeated Huo Du, the youngest apprentice of Golden Wheel-in-law in the Mongol Empire, with his skill as an infiltrating scholar with remarkable martial arts, by writing the counterattack words of “You are barbarians” (“尔乃蛮夷”). Moreover, his early education helps him to apply independent judgment in many moral dilemmas. For example, he learned understanding through his early literacy and was taught what was right and wrong. This drove him to avoid taking revenge on Guo Jing and Huang Rong. His education was a mechanism for defining morality, influencing him to make correct personal choices. Correspondingly, it helped him overcome

the suffering from a personal choice. For instance, he was suffering because of his personal choice not to choose Guo Fu, the eldest daughter of Guo Jing and Huang Rong, who admired him and wanted to marry him. If he treated her like his brother Wu, who was also living in her house on Taohua Island, as a peer, he would use flattery to correspond to her preferences. However, that was not his personality, and his choice was to be himself. Although he had many opportunities to avoid suffering, but he never regretted being himself.

Moreover, Yang Guo had his left hand severed by Guo Fu, representing how his uncompromising quality and open-minded personality instantiated him as the embodiment of heroism in his later life. In this sense, his personal opportunity was also a kind of personal choice. He did not relent and was not desperate because of his suffering. Instead, he continued to educate himself and to learn lessons from the intersection between his ego and his social world, a kind of Bildung in his heroic life. Therefore, his sorrows are partially the results of personal choice. Correspondingly, his sorrows, education and personal qualities were all influenced by his character shaping, and the knowledge he learned stemmed from the social practice of each of his choices, creating limiting experiences that multiplied.

Regarding society, when individuals consider a particular heroism to rationalize their sacrifice, they probably take that type of heroism for granted and even induce moral coercion to require the same minimal standard of others. If all members of society engage in this coercion, violence and discrimination could probably be produced. When deciding who is heroic, there may thus be biased choices. Therefore, one's social environment is the result of social choices that produce these biases. If individuals make choices and expect others to make sacrifices, their social environment could become embroiled in extreme tension. Accordingly, the double gesture of heroism should be defined as the blend involving individuals making sacrifices and these choice producing the social tensions of morality. The opportunity for individuals to express their logic by showing personality in social interactions

thus captures their ideal ego of heroism. Inductively, if you understand a person's conception of heroism, you will observe his or her personal image of social interaction. Correspondingly, if you observe national heroism, you will clarify its diplomatic philosophy and the culture beneath its surface and phenomenology. Finally, social opportunity exists within both gestures as politics in a society. Heroism is therefore a term for understanding and demonstrating the politics (run logic) of a society.

## 7 CONCLUSION

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This article explored a “heroism formation Bildung” and extended how the argument was approached in previous discussions. Its purpose was to reveal the contents and effects of heroism that shape lived individual values. It is critical to engage individuals’ “ideal common sense” through present thought and action and thus to connect themselves with heroism to remake and improve humankind. Therefore, this study engaged a critique that evaluates how the process of “Bildung” shapes individual thoughts and actions, and how it emerges as a tool to be used in education to develop individual heroism as the origin of difference stability. However, individuals can develop their different ideas of heroism to convince themselves, which produces the limitation of making subjects the origins of differences and stability.

Thus, I have argued, by employing heroism science as a social science that is based on how functionalism governs individual happiness, for example, that the heroism inscribed in a sovereign culture, embodied in favorable manifestation patterns, engenders Bildung to make individuals produce a continuum of values through which divisions are established. Accordingly, even if divisions and their hierarchies are established by Bildung, individual heroism also clearly functions as a kind of governor -- “governing by worth” as one of the modes of governmentality, constructing the kinds of people and increasing social stability

through positive influences on how individuals relate to themselves and heroism as a source of wellness, happiness, power, and self-consistency (see Efthimiou, Allison, & Franco, 2018). In this way we cultivate the spirit of good feeling that creates a unified sense of mission of heroism within ordinary beings.

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## 10 CONFLICT OF INTEREST

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*The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.*