

1. First of all, what struck me in the section on love and theft was the example of *Lolita*. The article mentions an unconscious borrowing about *Lolita*, namely Nabokov's borrowing of *Lolita* by Lichberg. If this borrowing is unconscious, then it is interesting that Nabokov and Lichberg were inspired to think of the same story by coincidence of origin.

But what if the borrowing is conscious? Talking about *Lolita* makes one think about its themes - *Lolita* explores themes such as lust, compulsion, sin and deception. But its literary nature aside, the theme of pedophilia in *Lolita* is very sensitive. If this theme is borrowed into other contexts, it is likely to take on a very different meaning and have serious implications. This is the case in the recent Chinese idol TV series *Sneaky Hidden*. The plot tells the story of an underage girl who is secretly in love with her brother's friend and finally marries him as she wishes as an adult. The drama has been adapted in an effort to stir up controversy and raise the heat of the production by using a kind of infantilized acting, not only by clamping down on her voice, but also by borrowing from *Lolita* in an obvious way, by having the female protagonist wiggle her feet on her stomach on a bed. At the same time, the TV series even arranges for the adult male protagonist to perform various sexual seductions on the 14-year-old female protagonist.

In such an important literary work as "*Lolita*", this scene may be a classic, but in idol dramas where most of the audience are minors or even elementary school students, this kind of arrangement has obviously brought about a very wrong guidance, resulting in serious social impacts - many primary and secondary school students whose outlook on the world is not yet fully established reproduced the scene in their lives after watching the drama. After watching the TV series, many primary and secondary school students who have not fully established their outlook on life replicated the behavior of the female protagonist, and began to masturbate to the adults who are much older than themselves, and thought it was fashionable and a cool thing to do.

It can be seen that when borrowing and imitation happen unconsciously, this may catch the reader's eye and become a beautiful coincidence. However, when literary works are secondary processed and artificially applied to other inappropriate areas, the impact depends on the quality and values of the borrower and is very risky.

2. In the section discussing "contamination anxiety," I find the author's interpretation of this anxiety intriguing. The author perceives this anxiety as stemming from modernism, where creators of derivative works worry about being accused of plagiarism. While the author expresses concern, equating appropriation with "contamination" – a negative term – and stating that "appropriation, mimicry, quotation, allusion, and sublimated collaboration consist of a kind of sine qua non of the creative act, cutting across all forms and genres in the realm of cultural production" – this perspective, though valid, appears somewhat one-sided. As mentioned, the practice of appropriation has been prevalent in various fields since the early 20th century, but the emergence of this "pollution anxiety" in modern times is not necessarily negative; it also reflects the evolution of copyright awareness and legal frameworks.

I believe it's necessary for those who draw inspiration from others to acknowledge this. They should either seek permission from the original creators, pay royalties, or clarify the influence if their audience is unaware of the borrowing. Viewed from the original creators' perspective, it's

quite unfair. Their work is taken without credit, and the borrower, possibly more famous, reaps the attention and rewards that the original creator deserves for their effort and creativity. While referencing and borrowing are essential – the loss of classic works would indeed be a great loss to humanity – respecting copyright is commendable and should be encouraged.

In recent years, artificial intelligence has rapidly gained prominence, finding applications across various fields, especially in painting. AI learns from a vast collection of existing artists' works, essentially appropriating others' creations. Undoubtedly, AI can inspire painters in terms of style, layout, and color, significantly enhancing efficiency and creativity. However, behind this advancement lies a practice where AI trainers acquire massive training resources quickly and cheaply, often without the consent of the original artists. From an artistic value standpoint, one might argue that "we need more plagiarism," but discussing art value while disregarding copyright is profoundly unethical and a severe disrespect to artists who have invested sweat and effort in practice and creation. Therefore, I believe that the modern society's awakening to the copyright awareness of creators and the general public should not be viewed as a form of "pollution." Instead, it is a necessary and pivotal step in the evolution of human society.

3. Similarly, the third part discusses Heidegger's assertion that art has a tremendous potential to reveal the "thingness" of objects. Indeed, routines and rituals in daily life subtly reinforce the functions we assign to objects through repeated actions, deepening these impressions and confining our thinking within a set framework. Rarely do we contemplate or attempt to discover other uses for these items. It is often through appropriation and placement in different contexts or fields that we might accidentally uncover more suitable or impressive functions.

A less formal but interesting example is a video shared with me by my roommate Amber a few days ago about the ingenious uses of bookends. Both by name and through routine use, we are constantly imbued with the idea that bookends are for keeping thick books upright. However, in this video, the creator shows various alternative uses for bookends, including stacking two to create a minimalist shelf, wedging one between a mattress and a wall to make a compact bedside table, or using them as dividers in a wardrobe. These creative and simple-to-execute ideas, requiring no special skills, garnered significant attention and approval from viewers due to their creativity and uniqueness. The bookend example is perhaps a prime illustration of how appropriation can reveal new symbols and characteristics of objects in real life.