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On the Light/Darkness Model

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0. The issue

For a long time, we have been referring to Chinese literature after the May Fourth Movement as modern literature. The period between the May Fourth Movement and 1949 is named modern, and the one after 1949 contemporary. This chronology, however, has been questioned by scholars as a mere superimposition on literature borrowed from political history. Behind the question is the awareness that "As we are considering the periods of literary history, the focus should certainly be on literature itself". The discussion of how to divide early modern, modern, and contemporary literature appeared in China around 1985/6. It reached no final conclusion, but provided significant stimulation for scholars. This report was also motivated by the discussion.

I have been wondering if we could divide the history of modern literature from the viewpoint of modes of thinking. I think a writer, at the moment of creating literary works, is dependent upon a "Fundamental Thinking Mode". The "Fundamental Thinking Mode", defined by the epoch and the society in which the writer lives, is very influential in that particular society. No one can break away from it. I name it the "dominant thinking mode", which I attempt to apply as a yardstick to divide the history of literature into periods. When a new thinking mode prevails as the dominant mode, a new era of literature begins.

What, then, is the "Dominant Thinking Mode"? In the period between the May Fourth Movement and the birth of PR China, '*heian*' 黑暗 (darkness) in reality is the most essential recognition in Chinese literature. Numerous writers believe that a good life for Chinese is to overcome the '*heian*' in reality and to attain '*guangming*' 光明 (light, brightness), or to fight for this cause. Further, they generally consider political corruption and invasion from imperialist superpowers the cause of the '*heian*' in Chinese society. Many writers, accordingly, reason that in order to live a better life Chinese must break through the '*heian*' in society and then fight for '*guangming*' for the country. I take this as the common ground shared by the intellectuals of the May Fourth period. This common ground nurtured a thinking mode for the creation of literature. I name it the model of "breaking '*heian*' and pursuing '*guangming*'", abbreviated as '*heian*'/'*guangming*' (hereafter referred to as the HG Model).

When the HG Model is applied to concrete literary works, it demonstrates a variety of forms. If we examine the major works of so-called modern literature between the May Fourth Period and the birth of the new China, we discover that a very high number of them fall in the category of the HG Model. I even suspect that the HG Model continued to be the "Dominant Thinking Mode" till the end of the Cultural Revolution at the earliest. It seems that the HG Model has disappeared from recent literature. It is not very clear when it started to fade away, but by examining poetry I reckon that, beginning in the mid-1980s, the HG Model gradually lost its influence. A new model, i.e. the new "Dominant Thinking mode", has yet to rise to take over its place.

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I elaborate on this subject in this paper.

1. The formation of the HG Model

1-1. The period when the HG Model was taking shape

It is difficult to determine exactly when the HG Model was formed. However, in the literature of the May Fourth period (ca. 1918-19), we already find examples of '*guangming*' used as a symbol for the positiveness of the future and '*heian*' for the negativeness and corruption of the present. Accordingly, I conjecture that it was probably formed in the May Fourth period, or no later than the early 1920s(1).

1-2. The causes and the preconditions for the formation of the HG Model

The causes are rather complicated. At present I believe they are as follows:

1) The defeat in the *Jiawu* 甲午 War (Sino-Japanese War) and the aggression of the superpowers, etc., directly led to the emergence of a sense of national subjugation crisis(2). An awareness and concern about the hardship of China's future and destiny grew among intellectuals who chose to confront reality. I think this is the fundamental reason for them to regard their present reality as '*heian*'.

2) The success of the *Xinhai* 辛亥 Revolution of 1911 in China and the 1917 revolution in Russia made contemporary intellectuals think that '*guangming*' had come. In 1925, for instance, *Lu Xun* 鲁迅 mentioned retrospectively that, "In the early years of the Republic, it was full of '*guangming*'"(3). *Qu Qiubai* 瞿秋白 also praised Russian revolution as '*guangming*'(4).

3) The influence of the social evolutionism that was introduced to China during the late *Qing* Dynasty. This is a conception of time and history which states that history is advancing, and the more it advances, the better society is going to become. It was this theory that set the foundation for the HG Model, i.e. reality is dark ('*heian*'), but brightness ('*guangming*') will eventually come(5).

4) The influence of existing theories in dealing with reality: A theory intellectuals of the May Fourth period often turned to was the dualism of new vs. old. It is very likely that HG Model owes its perception of reality to dualism. "New" can be associated with '*guangming*' and "old" with '*heian*'.

5) The influence of historical materialism, socialism, and realism: We may say it is a historical fact that the conversion to Marxism further enhanced the HG Model.

1-3. The Significance of the HG Model to Xinshi (New Poetry)

In the beginning stage of '*xinshi*' 新诗, *Hu Shi* 胡适 and Chen *Duxiu* 陈独秀 once proposed guidelines for a literary revolution. Yet poets then did not know how to compose '*xinshi*' in a style totally different from traditional poetry. The formation of the HG Model provided a solid method in poetry, a method that revolved around condemning '*heian*' and pursuing '*guangming*'., for both creating and appreciating poetry.

Furthermore, for those who could not find '*guangming*' in Confucianism(6), the HG Model encouraged them, made them realize that history is progressing from '*heian*' to '*guangming*'. It enlightened them to the significance of fighting for future history.

1. The History of literature (poetry)-An outline developed from the HG Model

After the general discussion summarized above, I shall trace how the HG Model demonstrates itself in literature after the May Fourth Period.

A. The period of the formation and establishment of the HG Model

A-1. The May Fourth Period

This is the initial stage of the model. Most poets then felt that although reality in China was '*heian*', '*guangming*' would definitely come, and that they should pursue '*guangming*'. Nevertheless, they did not necessarily agree on issues related to '*guangming*'. I group the poets roughly into two categories:

a) Those who believed that '*guangming*' existed not in China, but in foreign countries. 'guangming' can be found only outside China. *Qu Qiubai*, mentioned above, is one example. *Xu Zhimo* 徐志摩 is another. *Qu Qiubai* envisioned that '*guangming*' was to be found in the USSR(4). If we say he sought '*guangming*' in socialism, then *Xu Zhimo* is the one who attempted to find 'guangming' in the capitalist countries of Western Europe(7).

b) Those who believed that '*guangming*' was not

something to be looked for outside of one's own country, it was something one should exert oneself to create. *Zhu Ziqing* 朱自清 belonged to this group. He maintained that if you wanted '*guangming*', you should make it yourself(8). *Guo Moruo* held the same view (9).

In addition to this, some poets thought '*guangming*' did not exist in this world. Perhaps this was what *Lu Xun* had in mind. No poet in the later development of '*Xinshi*' adopted this view. I think it was also abandoned by *Lu Xun* himself(10).

A-2. Early proletarian literature and the establishment of the HG Model in the twenties

Early Communists started probing the issues on the creation of '*geming wenxue*' 革命文学 (revolution literature) in about 1923 and 24. According to *Shao Bouzhou* (11), they think what they need is a revolutionary type of literature which, on the one hand, should "describe the real life of the society, thoroughly reveal the dark hell, make people feel disturbed, and give them a hint of hope". On the other hand, it should also "represent the new generation, spell out their wishes and grief, merits and demerits"; "Cry out the sufferings and hopes in four hundred billion people's hearts". This shows that before this period, the HG Model could only express writers' yearning for '*guangming*', and their understanding of '*heian*' in reality. Yet after the establishment of early '*geming wenxue*', the HG Model has in its command a literary method to pour out the agony and the hope for '*guangming*' in readers minds by illustrating real life and exposing '*heian*'. Poets who compose along these lines are, for instance, *Jiang Guangci* 蒋光慈 (12) and *Yin Fu* 殷夫(13).

A-3. The HG Model and *kangzhan wenxue* (literature of the War of Resistance) in the thirties

China in the thirties was under invasion by Japanese Imperialism. The ideology of fighting against Japan to save China occupied the mainstream in the literary field. The reality was '*heian*', and people were waiting for '*guangming*' which, then, was equivalent to victory over Japan. Under such circumstances, the HG Model became the principal thinking mode for the creation of poetry. Many poems composed in the thirties, especially during the War of Resistance, followed the HG Model (14).

A-4. A debate on '*heian*'/'*guangming*'

There was a significant debate on '*heian*'/'*guangming*' in the late 1930s and early 1940s. The issue was whether exposing and satirizing the dark side of the Resistance force could damage its image and make it suffer losses. Some writers thought that as there was '*heian*' in the Resistance War, it would be to its benefit to expose it. This dispute lasted for a long time. It gradually quietened down in the latter half of 1940 (15).

The same question was also raised in *Yan'an* 延安. After the War broke out, many writers, poets and intellectuals fled from the dark ('*heian*') territory of the *Guoming* Party 国民党. They went to *Yan'an*, the sacred place of revolution, to search for '*guangming*' in '*Jiefangqu*' 解放区(the liberalized district). However, *Yan'an* and the liberalized district in Northern *Shanxi* 陕西 were not full of '*guangming*'. '*heian*' abounded there. A dispute over how to deal with the '*heian*' that existed in '*guangming*' started in *Yan'an* around 1940. In the beginning, writers such as Zhou Yang 周扬 held that there is no pure '*guangming*' in the world. '*heian*' always coexists, to a greater or lesser extent, with '*guangming*'. As it is so, as long as there is '*heian*', even if it is inside the revolutionary force, it should be exposed, condemned, and wiped out(16). No one advocated this opinion after 1942.

A-5. The impact of *Mao Zedong's* "A Talk in the *Yan'an* Forum on Literature and Art"

The Forum that was held in May 1942 had a decisive impact on the HG Model. Regarding how to treat '*heian*' and '*guangming*', *Mao Zedong* 毛泽东 in his talk (hereafter referred to as "The Talk")(17) proposed that '*geming wenyi*' 革命文艺 (literature and art for revolution) should reveal the enemy's '*heian*' and glorify '*guangming*' on the revolutionary side. This is to ask men of letters not to write about the dark side of *Yan'an* and the entire liberalized district.

Mao Zedong's point of view did not come from the angle of literary or artistic creation, rather, it came from the needs of a politician. It is understandable that when the revolutionist party was in an extremely difficult situation, as the leader of the party he should request the arts to eulogize his '*guangming*' only, and not to uncover

his '*heian*'. Nevertheless, as the revolution made headway, *Mao Zedong* secured his authority in the party. "The Talk", a paper produced under special circumstances, became the guideline for the arts of PR China. The HG Model has since turned into a code restricting writers.

B. The HG Model in the period of PR China

PR China was born in 1949. In building a new country, it was very important for the party to determine what policy for literature to adopt. The new China confirmed a mode that was consistent with the direction of "The Talk", one that glorifies '*guangming*' and exposes '*heian*'. We may say it inherited the orientation of the arts of '*Jiefangqu*' centered in *Yan'an*. The majority of works did not go beyond the scope of praising the '*guangming*' of new China. What they praised and wrote about ranged broadly from daily life to political and economical improvements. Among those works that celebrated '*guangming*', some also wrote about '*heian*'. The thinking pattern for their creation can be generalized as follows.

a) '*heian*' is finally overthrown, and '*guangming*' is attained after long years of suffering(18).

b) The past was '*heian*', but the present is filled with '*guangming*'. The happiness of life is immeasurable (19).

c) It is '*guangming*' today. If we were in the past, how harsh the days of '*heian*' would be(20).

B-1. On the exposure of '*heian*' in socialism

The slogan '*Baihua qifang, baijia zhengming*' 百花齐放，百家争鸣("Let a hundred flowers blossom and a hundred schools of thought contend") was advocated in 1956. *Renmin Wenxue* 人民文学 in 1956 carried an article "*Bixu ganyu shenghuo*" (必须干预生活) (21) that raised the idea of '*ganyu shenghuo*' 干预生活(commitment to life). A variety of opinions along this line continued to emerge. The core of the contemporary literary arena regarded this as a proposition against "The Talk", and as the reverse of what had already been settled in Yan'an. As a matter of fact, '*ganyu shenghuo*' proposed grasping reality through the dual contrast of '*heian*' and '*guangming*'. Therefore, as far as the conceptual structure of rooting out '*heian*', and pursuing '*guangming*' is concerned, it still fell in the category of the HG Model. It was not opposed to the socialist system. After it was condemned in the '*Fanyou douzheng*' 反右斗争 (Anti-rightist Struggle) in 1957, literature no longer criticized the dark side of socialism(22).

B-2. The HG Model in the era of Cultural Revolution

It is a widely accepted fact that during this period, '*dixia wenxue*' 地下文学 (underground literature)(23) developed along with orthodox literature. The thinking pattern of '*dixia wenxue*' also followed the HG Model, although some '*dixia wenxue*' was not bound by it. The poetry of *Guo Lusheng* 郭路生, the most famous poet of the underground poetry circle is, one example of the latter (24) (Please note that he composed poems according to the HG Model as well). Literature for the public was completely in the shadow of the HG Model.

B-3 The HG Model and literature of the New Period

The HG Model continued to be the fundamental thinking mode for poetry after the end of the Cultural Revolution in 1976. One characteristic of the literature of the New Period was to acknowledge the dark side of socialist society that had previously been denied. Starting in 1979, this type of literature, called '*shanghen wenxue*' 伤痕文学(scar literature), was accused of "exposing too much of the dark side of society, causing harmful influence in politics". In April of the same year, someone in *Guangzhou* 广州 argued for "*xiangqian kan wenyi*" 向前看文艺 (forward-looking arts), raising objections against unmasking the Gang of Four(25). A critique titled "*Gede yu quede*" 歌德与缺德(Praising virtues or lacking virtues) in the June issue of *Hebei wenyi* 河北文艺 held that Chinese socialism was extremly promising ('*guangming*') and glorious. Why not just "eulogize its virtue?" "Why treat the great cause of the people so gloomily?" The dispute over '*heian*' and '*guangming*' recurred(26). This time, the common belief held that life has both '*guangming*' and '*heian*', and that realistic literature should cover both sides. Various statements in favor of the same view are found in the programmatic articles for literature in the early years of the New Period.

B-4. The HG Model and the circle of official poetry in the New Period

How, then, was poetry affected by the situation described above?

Personally, I think '*xinshi*' of this period, marked by

the publishing of the literature journal, *Jintian* 今天, in December 1978, split into two large schools, one official and the other unofficial. The pre-1978 official poetry circle may be described as a continuation of the period of Cultural Revolution. The changes happened after 1979, that is to say, after the return of the poets who were driven out of the arena in a series of post-revolution political struggles such as the Anti-rightist struggle. The conceptual framework of the poetry by those who made a return the so-called '*guilai shiren*' 归来诗人 (returned poets) (27), does not go beyond the boundaries of the HG Model. In delineating the characteristics of the literature of the same period, some critics point out one view many novels of the period shared as follows: "The period Post-revolution and pre-Cultural Revolution is '*guangming*'; the Cultural Revolution is '*heian*'; '*guangming*' comes back after the Cultural Revolution." The period is therefore described as '*maanxing*' 马鞍型 (the saddle type) with '*guangming*' at two ends, and '*heian*' in the middle (28). This also applied to poetry.

B-5. The situation of the unofficial circle of poetry-the HG Model and *menglongshi*

The people's movement, '*minyun*' 民运, in late 1978 and 1979 fostered a completely new literature movement around private journals like Jintian. '*Menglongshi*' 朦胧诗 (obscure poetry) emerged as the time was ripe for it, and it flourished as the center of the early unofficial circle. Certainly, '*menglongshi*' itself also possessed certain brand-new qualities that could cause a transformation in the poetry of later days. Self-assertion and a revolution in methods of expression were some of the examples. However, as far as the overall conceptual framework is concerned, '*menglongshi*' still belonged to the category of the HG Model (29).

B-6. The HG Model and the unofficial poetry circle after *menglongshi*

The group of new poets who made their debut in 1982 gradually took over '*menglongshi's*' place as the leaders of the unofficial poetry circle (30). A common trait among these young poets, called "the newborn generation," or "the third generation," was their indifference toward society. In their poetry, we cannot find a thinking pattern for creation that uses the imagery of '*heian*' and '*guangming*' to delineate reality. Toward the later half of the 80's, the differentiation between the official and unofficial circles become vague because the unofficial circle stopped opposing the official one. This was especially so after the disintegration of '*menglongshi*', a group persistent in their anti-authority attitude. It is the former "newborn generation" who take the leading role in the official poetry arena of the 90's. Under such circumstances, the HG Model began to loose its dominance as the foremost creation mode for poetry.

B-7. The HG Model and novels in the late New Period

I will briefly explain the situation in novels. The HG Model faced the same fate in novels as in poetry. The sign of its decline could already be detected in 1985 when the so-called '*xungen wenxue*' 寻根文学 (roots-searching literature) prevailed. Following '*xungen wenxue*', a variety of literature under the influence of western artistic trends appeared. This initiated a diversified phase in literature. Judging from the relationship between either literature and politics, or literature and reality, this phenomenon signifies an attitude that avoids friction with politics, and evades a commitment to life. As *Wang Jiren* 王纪人 puts it, "Literature escapes from reality and moves into an inner world and (artistic) form." (31).

After '*Xinxieshi wenxue*' 新写实文学 (neo-realistic literature) appeared in 1989, it seems that literature was once more connected to reality. Although it depicts '*heian*' in reality, it intends neither to reveal '*heian*', nor to eulogize '*guangming*'. In fact, it just illustrates reality as it is, and '*heian*' and '*guangming*' just happens to be in it. That is to say, the HG Model is not consciously applied in this case.

2. Summary

We may say that the HG Model controlled the creative thinking pattern for poetry from 1919 to the mid-eighties. In the May Fourth Period a conviction prevailed that reality is '*heian*' but that '*guangming*' will definitely come. A creative pattern sprang out of the conviction, i.e. the HG Model of "breaking '*heian*' and pursuing '*guangming*'". In the twenties, we find in early '*geming wenxue*' the method of exposing the '*heian*' in reality and expressing readers' expectation of '*guangming*'. The HG Model evolved from a mode of expressing a belief and understanding about reality to a

method for creating literature. In the thirties when '*kangzhan wenxue*'抗战文学(Resistance literature) was in formation, a debate took place on whether one should expose '*heian*' on one's own side, i.e. within the Resistance force. This was about how the HG Model, as a literary method, should deal with '*heian*' and '*guangming*'. A similar debate occurred in Yan'an and the liberalized district in the forties. The dispute then was whether they should expose the 'heian' inside the liberalized district. It was settled by *Mao Zedong's* Talk. *Mao* directed that '*geming wenyi*' should unveil the enemy's 'heian', and eulogize their own '*guangming*'. This degenerated the HG Model into a thinking pattern for exposing and condemning the enemy's dark side, and glorifying only one's own bright side. After the birth of the new China, "The Talk" became the guidelines for the literature of the new republic. A new type of literature, '*ganyu shenghuo*', was in vogue in 1956. It proposed that one should also write about '*heian*' in socialism, but it was quickly suppressed. The HG Model in the style of "The Talk" was in control of all literature through to the end of the seventies.

The New Period literature grew in the eighties. The concern with reality in literature was gradually fading away. The HG Model in poetry declined after 1985, marked by the debut of '*Xinshengdai*'新生代(newborn generation). The waning of the HG Model, the dominant thinking pattern for creation, signifies that the type of literature that has been created around it has become obsolete. There is no doubt that a new stage of literature, including that of poetry, is now unfolding.

I refer to the pre-1985 period as one dominated by the HG Model. With regard to the following period, a thinking pattern for creation to replace the HG Model and to penetrate the entire literature has yet to appear. I cannot name it yet, and thus can only describe it as a period without models, or a period that denies models. This period is as yet brief, and we should wait to see how it develops in the future.

NOTE

1) For example, these word are used in the following poems. *Zheng zhenduo* 郑振铎, "I am a boy [我是少年]", *Xinshehui* (New Society), 1919. #1; Collected works of *Zheng zhenduo*, v-2: pp86, People's Literature Publishing House, Feb. 1985. *Zhu Ziqing* 朱自清, "Lightness [光明]", 11 Nov. 1919; The complete works of *Zhu Ziqing*, v-5: pp6, *Jiangsu* Educational Publishing House, May 1990. *Hu Shi* 胡适, "A star which encountered affliction [一颗遭劫的星]", 17 Dec. 1919; The experiment anthology (4th edition): pp72-74, *Yadong* Library Publishing Co., Oct. 1922
2) For example such crisis consciousness appears in the following work of *Lu Xun*: *Lu Xun* 鲁迅, "The geological feature outline of China[中国地质略]", Oct. 1903; The complete works of *Lu Xun*, v-8: pp3-21, People's Literature Publishing House, 1981
3) *Lu Xun*, "The correspondence from two places [两地书]" letter no. 8, 31 Mar. 1925; The complete works of *Lu Xun*, v-11: pp30-34, People's Literature Publishing House, 1981
4) *Qu Qiubai* 瞿秋白, The introduction: Travel report from the land of hunger [饿乡纪程绪言]", Nov. 1920; The collected works of *Qu Qiubai* v-1: pp3-5, People's Literature Publishing House, Oct. 1953
5) For example, see the following poetry by *Lu Xun*. *Lu Xun*, "The human being and the time [人与时]", *Xin Qingnian* (The new youth), 1918. v-5 #1; The complete works of *Lu Xun*, v-7: pp33, People's Literature Publishing House, 1981
6) Corfucion thought about history and time is as follows. The glorious times existed in the past(*Zhougong* 周公 time). The world becomes increasingly worse as the time passes.
7) *Xu Zhimo* 徐志摩, "Looking for a blight star [为要寻一颗明星]", Dec. 1924; Poems of *Xu Zhimo*: pp28-30, *Xinyue shudian* Publishing Co., Aug. 1928.
8) *Zhu Ziqing* 朱自清, "Bright [光明]", 11 Nov. 1919; The complete works of *Zhu Ziqing*, v-5: pp6, *Jiangsu* Educational Publishing House, May 1990.
9) *Guo Moruo* 郭沫若, "The revival of the goddess [女神之再生]"Jan. 1921; The complete works of *Guo Moruo* (The literary volume), v-1: pp14, People's Literature Publishing House, Oct. 1982
10) He expressed his recognition by the metaphor, "the iron room that nobody can break". See *Lu Xun*, "Whoop: Preface [呐喊自序]", 3 Dec. 1922; The complete works of *Lu Xun*, v-1: pp415-421, People's Literature Publishing House, 1981
11) *Shao Bouzhou* 邵伯周 "A study of trends of thought in modern Chinese literature [中国现代文学思潮研究]", *Xuelin* Publishing House, Jan. 1993
12) *Jiang Guangci* 蒋光慈 "Grief for China [哀中国]" 21 Nov. 1924; The collected works of *Jiang Guangci*, v-3: pp391-393, *Shanghai* Literature and Art Publishing House, Jun 1985
13) Most of Yin Fu 殷夫's poetry, especially after 1928, for example, "Standing alone in the window side [独立窗头]" (1928),"Tears with solitary[孤泪]" (1928), "I hear the cock crow at moonlit night [月夜闻鸡声]" (1929), "The dust in the city[都市黄昏]" (1929)etc., are written based on the H/G model. See The selected works of *Yin Fu*, People's Literature Publishing House, Dec. 1958
14) For example, see *Hu Feng* 胡风, *He Qifang's* 何其芳 following work. *Hu Feng*, "Singing a song for the motherland[为祖国而歌]", 3-4 Aug. 1937; A selection from the poems of Qiyue (July)group: pp323-326, *Sichuan* People's Publishing House, July 1984. *He Qifang*, "*Chengdu*, make me wake up[成都,让我把你摇醒]", June 1938; The collected works of *He Qifang*, v-1: pp61-64, People's Literature Publishing House, Jan. 1982
15) Refer to *Lan Hai's* detailed introduction in his book. *Lan Hai* 蓝海, "The history of the literature of the resistance war against Japan [中国抗战文学史]", *Shandong* Literature and Art Publishing House, March 1984
16) As for the arguments concerning this problem, see the

following essays. *Ai Siqi* 艾思奇, "Bright [光明]", 20 May 1941, *Zhonguo Wenhua* (Chinese Culture), 1942.
v-2 #6; The magnificent spectacle of Chinese Essay, v-2: pp 218-220, *Baihua* Literature and Art Publishing House, Mar. 1994. *Zhou Yang* 周扬, "The free talk about literature and Life[文学与生活漫谈]", *Jiefang Ribao* (Liberation Daily), 17-19 July 1941; The selected works of *Zhou Yang*, v-1: pp325-337, People's Literature Publishing House Jan. 1984.
Ding Ling 丁玲, "We need literature recording random thoughts [我们需要杂文]", *Jiefang Ribao* (Liberation Daily), 23 Oct. 1941; The selected works of *Ding Ling*, v-4: pp382-384, *Hunan* People's Publishing House, Jun 1984. *Wang Shiwei* 王实味, "Wild Lily Flower [野白合花]", *Jiefang* Ribao (Liberation Daily), 23 March 1942; Wild Lily Flower: pp3-11, *Huacheng* Publishing House, Dec. 1992

17) *Mao Zedong* 毛泽东, "A Talk in the *Yan'an* Forum on Literature and Art[在延安文艺座谈会上的讲话]", May 1942; The selected works of *Mao Zedong*, v-3: pp804-835, People's Publishing House,July 1966
18) *He Qifang* 何其芳, "After discussing the draft of the Constitution[讨论宪法草案以后]", Aug. 1954; The collected works of *He Qifang*, v-: pp224-228, People's Literature Publishing House, Jan. 1982
19) *Feng Zhi* 冯至, "*Han Bo* Cuts firewood [韩波砍柴]", Feb. 1952; The selected works of *Feng Zhi*, v-1: pp167-170, *Sichan* People's Literature and Art Publishing House, 1985
20) *Bai Ren* 白刃, "*A Fu*[阿福]", 1954; Collection Weeds: pp92-93, *Fujian* People's Publishing House, Oct. 1982
21) *Tang Zhi* 唐挚, "Writers should commit to life[必须干预生活]", *Renmin Wenxue*(People's Literature), Feb. 1956
22) *Huang Qiuyun* 黄秋耘, "Don't shut your eyes in the face of the pain of people [不要在人民的疾苦面前闭上眼睛]", Sept. 1956; The collection of literary comment from *Huang Qiuyun*: pp136-139, *Hunan* People's Publishing House, May 1983
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26) *Li Jian* 李剑, "'Sing the praises of socialism' and 'wicked' ['歌德' 与 '缺德']", *Hebei Wenxue*(*Hebei* Literature), Jun. 1979
27) *Yan Gang* 阎纲, "The 4-years literature activity– A remark in the 2nd art and science forum of The Contemporary Chinese literature study session [文学四年－在中国当代文学研究会第二次学术讨论会上的发言]", 1980; A loiter around the literary world: pp548, People's Literature Publishing House, Mar 1984
28) According to *Ji Hongzhen's* naming. *Ji Hongzhen* 季红真"The return: the lost one and the gained one [归来：失去的与得到的]", "The collision between the civilization and the barbarousness [文明与愚昧的冲突]", pp232-255, *Zhejiang* Literatur and Art Publishing House, Nov. 1986
29) *Xu Wendou* 徐文斗, "The Cultured Choice of New Period Novels [新时期小说的文化选择]", China Broadcasting and Television Publishing Co., March 1991
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31) *Wang Jiren* 王纪人 "The End of New-Period Literature [新时期文学的终结]", *Wenlun Bao* (Literary theory press), June 2, 1993