

## **Fan Xing: The Destiny of the “57 Nationalities” - “History of Contemporary Thought” (Literary Review, 1995 Issue 2)**

Humanity is, by nature, a political animal.

Aristotle: Political Science

The “politics” we are interested in is only a matter of people — the progress of the country and the improvement of people's livelihood, not the power of one's own. At the same time, the way we are interested in politics is only public statements and public criticism, not incitement by power.

——Anping Chu: “Observation”

### **Volume first language**

In 1957, a large number of Chinese cultural people were tempted into the “right-wing” trap by “Yang Mou”. Among this group of people, there are liberal intellectuals like Chu Anping, Fei Xiaotong, Chen Qixia, Xiao Qian, and Wang Meng, Birch, Gongliu, Li Guowen, Liu Shaotang, Lu Wenfu, Deng Youmei, Weixi, Gao Xiaosheng, and Liusha River... such socialist literary youth. Thus, in the history of contemporary thought there is an exclusive term “57”, which is inscribed forever in the memory of that generation, like a scar that will never heal, but also destined to play a far-reaching role in the evolution of contemporary thought and cultural history with a certain unique cultural character, like a chronicle Monument.

Because of them, there was a little time of active thinking and cultural prosperity in the 1950s (when many of the views in the “shining” withstood the time to be washed up and shining again in the liberation movement at the end of the 1970s, I felt: 57 years of “revelation” was 79 years of thinking want the liberation movement “a rehearsal) because with them, conscience, Blood, naive, reason is once again closely associated with humiliation, suffering, sacrifice, rebellion; or because of their unique cultural character and trajectory of life, we have a unique perspective on the spectacular meteorological changes of contemporary thought history, unpredictable and strange tricks King...

### **Political sentiment**

One of the most prominent cultural qualities of the “57” is the entrenched political complex.

“Politics occupies a very important place in traditional Chinese culture.” ① “Slim Home” such as “private matter” is also closely linked to the “big cause” of “governance of the world”. In recent times, the political struggle has been the focus of China's difficult journey towards modernization. Ideological enlightenment is often applied to political movements; calls for “education to save the nation”, “scientific rescue” and “industrial salvation” have been unable to compete with the themes of “armed struggle” and “political movement” for more than a hundred years of history. Until 1979, China gradually emerged from the “political era” and into progress. Into the “economic age”. In this historical context, even scientists like Ding Wenjiang have determined that “politics is our sole purpose and that improving politics is our only obligation”. ② In such a historical context, cultural people who are faithful to the “free ideology” like Zhu Anping cannot escape the doom of being knocked down by politics. In such a historical context,

even the “Shao-Communist enthusiasm” of King and Mongolian style has become the object of “left” suspicion and blow. The sinister political turmoil finally awakens the hard-working people — after the “Lin Biao incident”, the slogan “prominent politics” was abolished; after the “Cultural Revolution”, practice became the only standard for the test of truth, and economic construction became the number one theme of the new era, and at the same time, “Literature is the tool of class struggle.” The terms “political standards first” have also been abandoned by the times.

But memory is hard to be washed away by the water of time. The times have changed, and the slogan “intervention in life” has not changed. And because of the baptism of suffering, the slogan “Intervention in Life” was also sublimated due to the call of the liberation of thought — when Wang Meng declared in 1979: “We will never allow what happened to us to be repeated” ③, when Birch stated in 1979: “Chinese modern feudalism than the feudal prehistory” “The righteousness should be great” ④, when Liu warned in 1979: “A hard-won citizen” “There is still a danger of being deprived of the right again” ⑤, the enthusiasm of “intervention in life” in that year has been sublimated to “anti-feudal” worries. This is the progress of history, and the sadness of history: Sixty years after “May Four”, the slogan “anti-feudal” has not yet “died with the light”.

No wonder Wang Meng, while seeking new and changing, wrote a large number of “consciousness flow” novels and “pioneer novels”, while frequently looking back, wrote down the critical reality of needles and downs — from the early 80s “lobbyist Yingmen”, “big grass heart”, “breath wasting” to “summer” in the second half of the 80s Wave, “Key Word No. 8679” - these works are undoubtedly the “Organization Department” “The new young man” continues, but the sense of anxiety, sadness and cold atmosphere has been significantly strong. In 1987, at a time when the pattern of literary pluralism had been established, Wang Meng also confirmed in the article “Literature Ternary”: “Literature has its social, historical, class, political and journalistic nature.” ⑥ In 1988, in response to the weightlessness of literature, he added: “China's modern and contemporary history is serious and serious”. Rebuild ideal! This is the sacred mission of our artists!” ⑦ — It is this position that distinguishes him from the authors of the “new generation” of “pioneer novels”. The reason Wang Meng's habitat is broad and high, obviously related to his mission and pioneering temperament.

Birch's creation in the new era also runs through the passion of “anti-feudal”. His poem “Sunshine, no one can monopolize!”, novel “Ah, the ancient fairway!”, the drama “Dawn”, the poem “Locust Flower”, the historical drama “West Chu Overlord”... or the symptoms of “national inferiority”, or reflections on the lessons of the “left evil” have had far-reaching effects. Although his works often give an impression on the subject, he has no intention of changing his strings. In 1987, he stated in “Our Confidence”: “Literature has always been the most beautiful and vivid wave in the constant sprint of China's thought tide”. Referring to the assertion by foreign Sinologists that “Chinese literature in the new era has a lot of valuable works, but more of them have only documentary value”, Shirakaba says: “This reflects the true truth of a history. This is the result of the depressive environment in which Chinese writers have been in for a long time... I don't think it's a flaw.” ⑧ Until 1993, in the face of the confusion in the intellectual world, Shirakaba also insisted on its own claims and opposed the literary claims that “far apart from the big sorrow in the hearts of the Chinese people, or even from the thinking of the

largest majority of Chinese people”. ⑨

The aesthetician Galtai is also a thinker. He has been advocating “beauty is a symbol of freedom” with a fire-like passion, but also firmly believes that “all true aesthetic reviews contain sociological reviews” and believes that “if we do not connect with the life we have experienced, do not connect with the most thorny social problems of contemporary times, do not contact the Chinese people and the far-left forces. “The values formed in the difficult, difficult and perseverable struggle will not help us.” ⑩ It is based on such a literary view, he wrote “willing to be worried about the country tears, to play the commentaries” as people to recite the commentaries. In that comment, his insightful analysis of the concept of motherland and politics shines the light of thought. His book “On Beauty” is also a far-reaching human theory in academia and thought circles.

And Zhang Xianliang. He has always said that his novel is “political fiction”. In 1986, he confessed to his literary view: “True writers (not necessarily good writers) always care about society and politics in nature. “Half Men Are Women”... is actually a book that calls for comprehensive political, economic, and moral reform.” (11) By 1992, he also insisted on his own literary view: “I did not have that kind of idleness for literature; nor did I want to move away from politics to the peak of art, so that the work could pass on for a long time.” (12) Until 1994, he declared: “All my novels are political fictions.” (13) In “Offspring of the River” and “Green Tree”, he praised the political immunity of the widespread peasant to resist the “left evil”. He also demonstrated the vicious power of extreme left politics distorting humanity in *Cachots*, *Half Men Are Women*, *Habit Death*, and *My Linden Tree*. He wrote the subject of politics so handy, by contrast, he wrote reform novels like “*Dragon Species*” seemed not attractive enough. To ask how politics determines the fate and style of the writer, Zhang Xianliang's novel is an excellent specimen. Although his literary achievements are by no means more than “political fiction”.

The above examples amply illustrate how the fate of the “57” is closely linked to politics. Their achievements are linked not only by their true record of the evil of extreme left tyranny, thus giving their work “documentary value”, but also in the moment when literature turns weightlessness (one with the 1985 “trendy literature”; and once again (In the late 80s and early 90s, “Wang Shuohot” as the representative of “play literature” thinking tide), they Stand up and cry for defending the lofty sense of literature and sense of mission. At the same time, some of their mistakes are related — sometimes manifested in the political consciousness that hurts the art (up to the peak of refusing art), and sometimes in trying to reach the wider world of life and the world of art. On this point, Lu Wenfu's confession is provoking: “Our generation is too worried about the country and troubled people. As soon as we see what the real society has problems, it is reflected in the work... I am very familiar with and interested in the various kinds of private industries in Suzhou... I also want to develop this aspect of folklore and write a real text to develop this aspect of folklore Learn.” (14) Six years have passed since it was said in 1988. Judging from Lu Wenfu's recent work, “*Enjoy the Happiness*”, he is still not on the old way to “expose the problem”. In his *Lane Characters*, only one Foodie exudes a strong folklore.

However, if we admit that the literary world already has a category of “political fiction”

(Latin American novel *Mr. President*, Russian novels *Dead House*, *Red Wheels*, British fiction 1984, “Golden Ring Erosion” are all “political fiction” if we recognize that political life is also an important component of social life. In part, while the mission of “political fiction” is to study political life, reveal the relationship between man and politics, and to dissect the experience of people's political life, is it not too frivolous to blame the “57” political consciousness?

Moreover, writers of the “57” have written so many masterpieces that have sensational literature. Even under conditions where China's politics is underdeveloped, some of their creative talks, memoirs, and essays have written the level of politics. Please see —

In 1986, on the occasion of the twentieth anniversary of the outbreak of the Cultural Revolution and the end of the 10th anniversary, Shao Yanxiang was the first to publish in the fourth issue of the *Wenhui Monthly Journal* the “Probation on the Establishment of the Cultural Revolution”, advocating “multi-level series studies, comparative studies, and comprehensive studies on the cultural revolution” to make “culture” “learning” “became inclusive of political science, economics, sociology, literature and history philosophy”. The interdisciplinary science of folklore, ‘official affair’. Shao Yanxiang is the first person in contemporary China to advocate the establishment of “Cultural Revolution”.

In 1987, in response to a question from German scholars about the relationship between the Cultural Revolution and Chinese intellectuals, Gong Liu said: “The essence of the Cultural Revolution lies in the weakness and powerlessness of Chinese intellectuals” and “starting with false idealism and ending with real fascism”. (15)

And in 1989 from Vichy's “anti-right” memoirs “to chaos” also dissects the pity and sadness of intellectuals at multiple levels: “Chinese intellectuals do not need to guide them, and they know where it is most convenient to go, and most directly refer to political positions... even though they don't think so much in their hearts... of the political movement, creating a group of real and false actors...” That is, in the right group, because they all want to show this piety, strive to remove the right hat early and return the people's ranks, so often use their piety to discredit others's piety, or treat others's piety as a stepping stone to show his superhuman transformation devotion by running camels in the flock. So, there is an endless rise of things to do...” At the right-wing transformation and learning conference, everyone is seriously saying to be honest about changing their rightist ideas, positions, and opinions. This piety is also not mimical, as if I came to such a venue, when I really committed what a big sin... But once in real life, witness the reality, and support my right-wing ideas flooded... I found myself to be a two-sided person.” (16) — Between the lines, reveal how much political psychology grotesque and sinister!

In addition, Shirakaba's *Five Points and Poems Related Ideas* and Zhang Xianliang, “Social Reform and Literary Prosperity” are also shimmering political theories. If anyone writes the history of political thought since the late 1970s, they are all excellent material of thought.

How can I comment on such cultural phenomena and such a mentality? On the one hand, with a keen interest in politics and participation in politics, it is framed by political movements, and has been fooled by political movements. On the other hand, once you regain the opportunity to speak, still miss politics and not worry about the people... This is how China's political culture is cultivating a great deal. Measuring politicians and

conspirators at the same time also enlightened up generation of “family affairs matters and matters of concern” man.

### **People's feelings**

People's feelings are another prominent character of the “57”.

Chinese cultural elites have a tradition of “calling for the people”. This tradition is modern and blended with the populist ideology of “going to the folk” of civilian intellectuals in the West and East, China and Russia, and has evolved into the nationalist spirit of modern revolutionary intellectuals. This ethos of popularism is based on two main elements: the collectivist sentiment “in conjunction with the people”.

(Enlightenment, “unleashing the masses” or “going to the people” are prerequisites); second is the elite consciousness of “being a popular advocate” (“combining with the people” by no means only to make himself an ordinary person, but the ambition of “both the world” and the spirit of sacrifice for the people). Now let's look at how these two elements are melted into the life and literary view of “57” writers.

Political turmoil has thrown them into the bottom of society. They were bitterly stuffed. But the earnest emotions of the 1950s and the sincere desire to “transform the world view” made them bear the blow of doom, and the care and care of the people at the bottom raised their love of life and love for the people. Many of them have gone through a long process of awareness of the “left scourge”, but their gratitude and love for the people remain unwavering. That is why their suffering remains at the root of their faith in history, in the future, and in their lives, and is the root of the love that they often love when they tell their trail. It is also this tendency to unwittingly write the theme “Complaints of suffering” as the subject of “glorification of suffering” that has given rise to blatant accusations of critics of “educated youth” origins. The most typical example of this is the controversy triggered by Zhang Xianliang's Green Tree.

In the view of Huang Ziping, the theme of the idea of “the 'sanctification' of suffering and 'sanctification' of peasants” in Green Tree is “both sublime and obscurantism”. He does not doubt Zhang Xianliang's sincerity, but opposes “treating this psychological authenticity as historical or philosophical truth in life”. (17) Ji Hongzhen also reveals the historical tragedy of that generation: (they) “have been mostly affected by the humanitarian impact of the nineteenth century and later received education in contemporary Chinese culture. This cultural composition forms the inherent contradiction of their spirituality. The former makes them weak in harsh times, while the latter makes them accustomed to self-negation”. (18) Xu Zidong also pointed out the danger of Zhang Yonglin's “confession” leading to “spiritual suicide”; (19) Chen Sihe further delineated the “confession of man” (“repentance for defect of man (or so-called evil act”) and “confession” (“confession full of ignorance and superstition”) The fundamental difference. (20) Wang Xiaoming also discussed the importance of eliminating the “ghost” brought from hell before repentance. (21) The warnings of these young commentators finally came into play - by the end of the words “Half of men are women”, “Habit Death”, “My Linden”: “Celebrating Suffering” was finally replaced by the theme of “Complaint of suffering”.

But Zhang Xianliang's “Green Tree” is by no means an isolated case in contemporary literature. Another example is Wang Meng's series of novel “In Ili”. In this series of novels with an obvious writer's emotional experience, Wang Mengli praised the land and

people of Xinjiang: “This piece gives me warmth when I was lonely, to rely on me when I was alone, gave me hope in distress, comfort in the time of impatience, and gave me new experiences, new fun, new knowledge, new land of simpler and healthier attitudes and ideas”. “Even in those unfortunate times, our borders, our rural communities, our peoples have so much goodness, justice, wisdom, talent and courage, and that the flames of fire in the hearts and minds of every human being. Those ordinary people are so cute, admirable, respectable, sometimes shocking, ridiculous and amazing! Even in the years when our lives become heavy, life remains as powerful, rich, hopeful and vibrant.

... it's too worth it, to live, to the people, to the vast and solid ground!” (22) Thus, Wang Meng's experience and Zhang Xianliang have a common point, are sincerely touching. I even generated the following speculation: Wang Meng has not been overwhelmed by suffering in exile, but has developed a temperament of openness, optimism, and humor. The underlying cause may be the consolation of the frontier people and the furthering of the frontier folk style. The stories in “Cultural Revolution” as the background of “Cultural Revolution” in Ili are filled with humorous tones, enough to enlighten people: the black clouds of the “Cultural Revolution” do not, and cannot, cover the whole earth. Folk culture has an incredibly powerful vitality — sometimes it cleverly copes with the sloppy style of the captain of power circling (“Light Grey Eyes”, usually keeping the Uighur “gentle character and soft hands. (Not as strict as your Han people); sometimes it bravely challenged the power (Dad Mumin in the Hut of the House of Fake Doya dares to speak out: “These beating people who are scolding artificial injustice sooner or later will be unreasonable, they will be punished...”). Folk culture will always dissolve the hegemony of power in a “rhokgang” way, maintaining the calm and humane sanctity of the world. In addition, Liu Shaotang has repeatedly talked about his experience of living beliefs and creative nutrients when he was beaten as a “right” after returning to his hometown. Li Guowen's “Lunar Eclipse” and “Wind Tears” from Vichy also echoed the same theme: gratitude to the people. (Such themes also appear again and again with the writer of the “Zhiqing” — Zhang Chengzhi's “Why the Rider Singing Mother”, Shi Tiesheng's “My Distant Qingping Bay”, Chen Village's “To Son”, Mo Shen's “Silent Five Fora Ditch”, Tao Zheng's “Women”, Ye Yanbin's Dry Mother...)

Suffering is that both afflicting and becoming all human beings. Therefore, it is not appropriate to lose the reflection and criticism of suffering, but how should the emotional experience be expressed with great sincerity and profound? Contemporary literature has produced a large number of complaints of suffering, exposing the dark works, articles that make people sad and willing to cry without tears; and this group look back to the past, grateful for the work of the people, touching and deeply touching, tear - everything is sincere. Only by accommodating and studying these two opposing themes, two antagonistic and unified emotions, will it be possible to better understand the unique life experience and unique cultural character of the “57”.

History, truth, everything is a great chaos; everything can be said without language!

Now let's take a look at the “57” people from the other side of their feelings — “acting as the voice of the people” and “calling for the people” side. Because they have had trouble with the people, they would certainly be “congenital worries”.

Gao Xiaoxing's “Funnel Owner” and “Li Shun Big House” soaked peasant blood and tears. Repeated toss, long-term poverty, faithful farmers still do not have to feed

themselves, and they cannot afford to build a house for more than 30 years. They “have bloodborne moldy”! Why is there never a single person counting this account for farmers”.

Zhang Xianliang is one of the “57” who attacked the “left scourge” the most fierce. In “Half Men Are Women,” he wrote: “The Cultural Revolution,” he wrote: “The first thing that broke is not the state, but undermines the morality of our Chinese nation. It was a matter of centuries! We have been bullied for more than a decade, been fooled for more than a decade, and tested as a test product for more than a decade. Can we not even shout a “pain” when the test failed and caused us to death?” He also pointed out in *Habit Death*: “The reason why China's political movements can be pursued one after another is because every movement has a new pattern, new 'necessity, necessity, and urgency' ... and its charm is that you have to follow it all the time to discover that it is nothing more than old tones.” In the line, the words here are the blood and anger of intellectuals.

Wang Meng has repeatedly asked about the cost of the revolution and the confusion of the revolutionaries: “When you meet,” the style contained in “difficult to meet” has survived the hardest years, why “suddenly appear a dementia look”? — “It's a confused, a heavy pain.” He dedicates himself to politics, but not the usual politician”. Therefore, he appears “pedagogical” and suffers for it. And how did the legend of Leung Youzhi from a cadre “become a doctor” because of his smart and talented talent? Why does his life have a kind of “drag” pain”? If he was a little less intelligent and motivated, maybe he would be a better cadre”. In the depths of this discussion, how many want to say a sad and cold?” If so vulgar... will China die?” Wang Meng is calling for those who are not mediocre, but also a cultural environment where talent is buried in mediocrity.

... It is because of the courage of “being the spokesman of the people” that this group of writers is fearless and dare to fight against all darkness — from liquidating the “left evil” to the needle and wrong. It is because of the courage of “being the spokesman of the people” that this group of writers feels lonely and desperate at the end of the century. Has some natural immunity to become an enlightenment fighter of the 80s, The human spirit of the human person.

But it should also be said: Can the people be generalized? It is also a bias to idealize the population. Without acknowledging this, it is impossible to explain why “transforming nationality” was once again a fundamental theme of the Enlightenment movement in the 1980s, and why so many criticizing people were born out of obscurantism, cruelty, and slippery. The Criticism of Philosophy, Lu Wenfu's “Well” on Feudal Refinement, “Frightening Words”, Gao Xiaoxing's “Chen Huansheng” “On the city” on the “Q spirit” taunt, Wang Meng's “activity deformation” on the “eating people and self-food” pervert cultural psychological liquidation...). What is the intolerable division of the soul, while “acting as the spokesman of the people”, cannot but face up with pain to the people's inferior nature? On the other hand, knowing that the people have many intractable mental illnesses are still stagnant to “be the spokesperson of the people”. What kind of big mind, how strong nerves, how lofty feelings need to be?

In any case, China will always need fighters who “call for the people”.

### **Divisions of the “57”**

There will never be an iron plate of social class, cultural community. Different personality temperament, different destiny, different knowledge structure... All interactions have

become an endless social polarization, cultural transformation of live drama. 57 “Nature cannot be exceptional.

In fact, the reasons why the “57 ethnic group” was beaten as the “right” in that year were also diverse: Chuanping was because of “Party world” discourse, Wang Meng because of the creation of “interference in life”, uncle Wang Ren because of his advocacy of a “human sense”, and Deng Youmei was just approved by Liu Shaotang of the “Great Right”. By name, the “right” hat was caught... the starting point is different, the ending is also Differing — Chu Anping “disappeared”; Wang Meng was lucky to be thrown into the passionate frontier people...

After more than twenty long years, the “57” finally breathed. After a short period of regulation, they embarked on a different new journey. And their very different choices are enough to show how the spring wind of the liberation movement has enabled them to rediscover themselves, and how diverse cultural thinking has accomplished their career... Shirakaba, Zhang Xianliang, and from Weixi have always held the banner of “intervening in life” and liquidating the “left evil”, showing that he had not been overwhelmed by misery. However, Zhang Xianliang, because of his unique achievements in “psychological analysis fiction” and “sex literature”, went beyond the general political level at the artistic level. The novel “; and Zhang Xianliang's Green Tree” and from Vihee's Snow Down Yellow River Silent Arguments in the literature aroused also seem to reveal some rational misunderstandings deep in their thoughts; Zhang Xianliang wrote a shocking “half of the man is a woman”, “habit of death”, from Wei Xi also wrote out the “silent” after the snow fell yellow river silent “to chaos”, doesn't it also mark that the process of change in their minds is continuing deep?

Wang Mengze held the flags of “Intervention in Life” and “Rethinking Revolution” (23). He wrote down such works as “Butterfly”, “Time to Meet”, and “Activity Transfiguration”. The other hand held the banner of “Pioneer Novel”. He took the lead in writing in the literary forum, where critical realism is an absolute superiority. Thoroughful “Consciousness” novel “Eye of Night”, “Voice of Spring”, “Dream of the Sea”, “Kite streamers,” and later wrote “Pioneer Novels”, “The Flash of the Bell”, “Fables”, “Winter Topics”, “Hard Porridge”... Wang Meng is the most “pioneer” representative writer of the “57” writers, and the only one of them to be a young “pioneer novel” Writers cited as like-minded people (1994, Sanlian Bookstore published the Pioneer Today series, Wang Meng (It is also very instructive to be invited to serve as an honorary editor-in-chief). And Wang Meng's journey from enthusiasm (the new young man from the Organization Department) to the warm (“In Ili”) to the cold (“the deformation of the activity”) and ridicule (“Invigorating”, “Sneezing”) also reflects some typical trajectory of contemporary literary thinking. Wang Meng's art style is a epitome of contemporary cultural thinking.

Deng Youmei, Lin Xi and Liu Shaotang embarked on the road of disturbing popular literature. After writing a serious literary work like “Talking Tao Ran Ting”, Deng Youmei focused on the creation of Zhang Hate Water, and soon published the mellow flavor of the “Beijing Flavor Novel” as the “Those Five” and “Smoke Pot”, which was appreciated by the elegant customs. Lin Xixian is a long poem “unnamed river” complaining of suffering, but also turned to the creation of the popular body “jinmi novels”, published “Accian no Son”, “Gao Buy”, “Fairy Fan”, “Four Grandpa”, “Tianjin



Fat Man”... are very rich legends of life. Liu Shaotang has been advocating “native literature” and recognizes his “native literature” as the following five articles: “First, adhere to the party principle and socialist nature of literary creation; “II. Adhere to the realist tradition; “III. Inheriting and promoting the national style of Chinese literature;” 4. To develop a strong Chinese style and rich local characteristics; “Five, depicting rural terroir and peasant history and The fate of the times.” (24) Strongly opposes the idea that “not understanding the mood of the peasants, does not take into account the needs of the farmers, the golden rooster is independent and whimsical at the spire, dancing and writing for the people”. (25) His “Bagliu family”, “moth eyebrow”, “fishing fire”, “flower street”... are filled with the theme of great chivalry, twists and touching stories, and easy to understand language. While Jin Yong, Liang Yusheng's popular martial arts novels and Qiong Yao's popular words novels have not yet been popular on the mainland, Deng Youmei and Liu Shaotang's popular market novels and popular local novels have led to lifted the tides of literature. At the same time, their traditional literary creation is also parting with “pioneer literature” on contemporary literature. The power of the movement is a successful example of literary nationalization and popularization in the 1980s. In this context, it is important to highlight the dramatic change in the literary concept of the “57”. In 1982, at a time when the mainstream of “intervention in life” rose, Deng Youmei put forward a casual literary claim. He said: literary works “are for others to read while they rest... not necessarily to answer any social problems or solve their own intellectual pimples, let alone to raise political awareness... Novel, is to rest, to solve the boredom. ... I don't see how high the position of our novelists... in general, it is to play the role of “good and punish evil.” (26) Such a literary view directly led to the creation of “those five”, “smoke pot”; such a literary view also opened the first of the words of “play literature” in the late 1980s with the wave of “culture vulgar” and “literary secularization” and rise up. As a result, Deng Youmei revived Zhang Hen-shui's novel tradition, while also away from the literary traditions of Lu Xun and Russian-Russian critical realism. It follows that the source of “literary secularization” was abused in Deng Youmei's literary view as early as the early 1980s. By 1993, even Li Guowen, who wrote “Huayuan Street Five”, also openly declared: “Literature is a timeless craftsmanship, for the contemporaries after dinner.” (27) Together with Deng You-Mei Shu. All this shows the rediscoveries of literary pastime by some of the “57” writers and the identity of “play literature” ideas.

The above is the broad landscape of the “57” writer differentiation. It would be useful to summarize the three strands of thinking: “Interventions in Life”, “Vanguard” and “Playing Literature”. Don't these three factions exactly represent the three boards of social literature, plain literature and popular literature in contemporary literature? At the depth of the differences between these three factions of literature, it is the division of three kinds of life — social literature is a symbol of anxiety and mission; plain literature is a symbol of pioneer consciousness and absurd sense; and popular literature is a symbol of public awareness (some critics also criticized it as “kitsch”) and casual feeling. Three literatures each have a lot of life, three kinds of life each have a style. Together, they have created the colourful landscape of contemporary literature and went beyond the generalized level of careful exploration of “realism — a broad path”.

Every culture renews life in a constant fission. Everyone transcends themselves in constant

change. And what kind of revelation can the division of the “57” give us?

In that year, they took to the altar of politics with sincerity and recklessness. After experiencing the ruthless lessons of politics, some painfully confess, self-abuse, some have seen the red dust, averted the sharpness, some are stupid and unwavering. In this sense, the frustration of Chinese intellectuals in 1957 has, in fact, a hidden opportunity for disillusionment or rebirth. In 1957, it was the year of Chinese intellectuals and the beginning of Nirvana in Phoenix. The havoc makes people depressed, and the tragedy makes people deep.” The “Left Woe” stifled the intellectuals, but also dig their graves for themselves. In this sense, the “anti-right” and “cultural revolution” paved the way for the liberation of ideas after 1976.

As soon as the door to liberation of ideas opened, the writers of the “57” became a new wave of ideas, creating merit in the formation of contemporary patterns of cultural diversity.

It is because they personally experienced the suffering of the people, the warm folk, people's creation is rich in unique charm - a sense of reading the vicissitudes of human beings, a sense of intimate life, deep sense of human experience. The same is to write the life of suffering, “green trees” and “half of men are women” in “scars - reflection literature” appear exceptionally deep and abundant; also learning “consciousness flow” techniques, Wang Meng's “butterflies” and “motley” are different from many imitations; (28) Also written about life in Ichii, Deng Youmei's “Tobacco Pot”, Lu Wenfu's “Foodie”, Lin Xi's “Four grandpa” is also significantly higher than the general customs... In addition to the factors of personal talent, the above masterpiece filled with a sense of muddfulness, vicissitudes, whether alone full of the wisdom? In stark contrast, some of the young writers deliberately imitate Western trendy works, although Viceroviccio is finally a thin one.

In other words, it is a great spiritual asset. Youth is full of vitality, also impetuous. Mature wisdom can only be a harvest after middle age.

Then, how can the transitional characteristics of “57” writers be interpreted? This transition is sometimes manifested in “intervention in life” (such as some works of white birch), sometimes by emotions (such as Zhang Xianliang's “Green Tree” wanting to complain about misery and praise misery, such as Lu Wenfu wants to open a new way, and sometimes it is manifested. For some kind of modalization tendency (such as the legendary pattern of some novel by Liu Shaotang, the plot from certain fiction of Vichy After all, it is a cross-generation: people have entered the new era of heaven and earth, but part of the mind, emotional waves still remain in the house of the old times. In their creations, their literary view and view of life, there are both the vitality of the new era and the old era. For a handful of writers, the influence of the old times has even been so horrible to prevent them from accommodating new ideas, new emotions, to the extent that creativity has in fact been eliminated by new literary thinking (or failing to get out of the 1950s).

Perhaps, in this volatile century, it is difficult for every generation to get rid of this transitional character? Thinkers have long predicted that the glory of China's ideological and cultural circles will be in the middle of the next century. All the struggles today are for the “king forward drive”. Such prophecy is enough to make a sense of emotion that Chinese culture has been troubled and troubled in this century! For the cultural cause of

China, two generations of the “57” and “Qing” have embarked on the altar of the times. All their pathology and all brilliance are gifts of the times. But this ruthless fact should not be an excuse for contemporary writers to console themselves. Why does China not have Pasternak and Solzhenitsyn-style cultural giants? Also suffering from worries, some Chinese writers have reaped fruitful while others have gained nothing, why? I'm afraid it's not just the high points that can be explained.

On the threshold of the 20th century, everything deserves serious consideration and careful consideration.

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