

Warm, Light Smile, Timeless Humanity

-- "Yasha's Little Pieces" Exploration and Appreciation

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Abstract: The series of essays of "Yasha's Sketches" is a treasure among modern scholars' sketches. This paper pays special attention to the author Liang Shiqiu's life and thought trajectory, and explores and evaluates the motives for the creation of the collection, the humor and writing style, as well as the creative proposition of the collection, starting from the three aspects of style, writing style, and literary concept. Liang Shiqiu's attitude of life, which shifted from entering the world to exiting the world, prompted him to start composing small essays; the humor presented in the anthology by using a variety of techniques can be classified into three kinds, namely, laughter, bitter laughter, and ridicule, and Liang's humor is different from Lu Xun's and Qian Zhongshu's because of its warmth and generosity; and the "fixed and universal human nature" is the unifying theme of the anthology. Liang's humor" is the unifying theme of the anthology, which also influences the creation of later generations of literature.

Keywords: Sketch; Leung's humor; Human nature.

1. Introduction

Liang Shiqiu began in 1939 in Beibei, Chongqing, to create a series of essays in the "Yashua" series of essays (later referred to as "Yashua"), scattered in the press, but not published in the mainland in the form of a collection, until 1949 Liang Shiqiu moved to Taiwan before the official collection was published, causing a huge sensation, and then there is a sequel to add.

Focusing on the three dimensions of literary style, literary style and literary concept, this paper apprehends Yasha in a "forward-looking" way, using methods such as knowing the people and the world, making horizontal comparisons, and close reading of the text, and combining them with certain literary theories. It explores the background and motives for the creation of Liang Shiqiu's essays, the unique form and common writing style of Liang's humor, and the underlying literary concepts behind the unifying theme of the collection. It explores the background and motivation for the creation of Liang Shiqiu's essays, the unique form and common writing style of "Liang's Humor," and the deep literary concepts behind the unifying theme of the collection.

2. Scholarly Fiction: Shifting From Initiation to Exodus

As the name suggests, the style of Yasha Xiao Ping Wen is a typical Xiao Ping Wen among the scholars' prose. Xiao Ping Wen was originally a popular style of prose in the late Ming Dynasty, and it was the creation of "unique expression of the spirit of nature" promoted by the Jingling School of Public Security, which was not emphasized by the orthodox writers of the ancient world. However, in the 1930s, the stylistic consciousness of prose creation was greatly strengthened than before, and the division of political tendencies led to the pursuit of different creative paths[9], the miniatures set off a trend again. The "Yasha" of "light on utility, heavy on flavor" can be said to be the product of Liang Shiqiu's political

experience on the basis of his original literary ideas.

Around 1937 and before, when Liang Shiqiu was still a young man with a passion for politics and society, he was concerned about the rise and fall of his country and devoted himself to correcting the current evils, writing a series of sharp and spirited literary criticism and political commentary. This led to fierce pen-and-paper exchanges with left-wing writers; on the other hand, his democratic rhetoric and liberal ideals often ran afoul of Chiang Kai-shek's authorities and did not sit well with the left and right[1]. At such times, Liang Shiqiu's bitterness and despondency were conceivable. Due to his extreme disappointment in real politics, driven by a sense of vicissitude and disillusionment, he turned to a solitary attitude in the world, and from then on, he tried his best to avoid intervening in real politics, and consciously or unconsciously identified himself to a considerable extent with the kind of Lao-Trang thought, which is to take things as they come, to be content with what one has, and to seek the peace of mind and even to be indifferent to what one has not done[8]. In addition, the "Lin School Publications", which deliberately advocated "transcendence", distancing oneself from reality, and writing from a liberal standpoint about "enthusiasts looking at life from a cold perspective", also set a precedent for him. The shift from the concept of life in the world to the world out of the world was an important reason why Liang Shiqiu began to write scholarly essays that had "nothing to do with the war".

Vignettes often focus on the minutiae of life, and the system is short and concise. The essays are short and concise. Almost every piece of Yasha is less than 2,000 words long, often improvising fragments of life and sporadic thoughts and experiences, but both lyrical and ironic, reflecting Liang Shiqiu's insightful thinking about everyday phenomena and his leisurely and open-minded Interest in Life. The book reflects Liang Shiqiu's unique thoughts on everyday phenomena and his leisurely and open-minded life. From women, men to children, from music, chess, writing to painting exhibitions, from humility, handshake to bargaining,

they are all flashes of wisdom observing life from a single perspective, which not only have nothing to do with the war, but also have nothing to do with current affairs, and are not sounding boards for the spirit of the times. This is like the landscape paintings of the Song and Yuan dynasties in China, in which the social turmoil and the invasion of foreign enemies cannot be found in the picture. If the viewer gazes in front of such paintings, he or she will also forget the social turmoil and the invasion of foreign enemies, and enter a state of art that is close to ethereal enlightenment[1].

3. "Liang's Humor": Old and Spicy Without Losing Warmth and Generosity

When Zhu Guangqian wrote to Liang Shiqiu, he mentioned Yasha: "The contribution of the masterpiece Yasha to literature is above the work of translating Shakespeare." The most outstanding artistic character of Yasha is that it brings out Liang's humor to the fullest extent, and although the style of writing is old and spicy, it is also warm and generous, just like a piece of ginger, which is a bit irritating in the mouth but not cold.

3.1. What is "humor"?

Too many literary scholars, both ancient and modern, have tried to explain "humor". William Hazlitt and Isaac Barrow agree that humor is "so broad and varied" that no definition can be exhaustive, but in a nutshell, it is "that which, by means of unconventional and surprising rhetoric or expression, shocks or teases our imagination, presents a spectacle, and exudes a certain mirth. pleasure". (Terry Eagleton, 2022, p.245) In the 1920s, Lin Yutang, who first translated "Humour" as "Humor" and was also the first to advocate "Humor" in China, held this view: "In fact, humor is very close to satire, but not for the purpose of satire. Satire tends to be sour and corrosive, and it becomes humor when its sourness and spiciness are removed and a lightened state of mind is achieved." "In the midst of exposure, with a sense of pity, you have gained the spirit of humor." [6]

For Liang Shiqiu himself, "humor exists in a writer's attitude and is expressed in his style" "Any work that depicts the contradictions and eccentricities of life in a sympathetic, natural, and playful tone naturally possesses the quality of humor"(Liang Shiqiu, 2021, p.249).

3.2. Forms of Humor in the Yasha

Admittedly, Liang Shiqiu's humor did not begin with Yasha. As early as the 1920s, the polemics between him and Lu Xun on some non-literary issues revealed his quality of humor. In response to Lu Xun, he wrote: "There is a kind of person who is just 'dissatisfied with the present situation' who praises and denigrates all the remedies to the point of worthlessness, and is sarcastic to the point of leaving no room for criticism, as if he is afraid that once the present situation satisfies him, he will have no miscellaneous feelings to make. There are no miscellaneous sensations to be made."(Xu Hong, 1997, p.343) This is a deeply ironic reading that makes people laugh at the same time. According to Lin Yutang, irony and humor are very similar, but humor has a specific foundation - a light and calm state of mind. Since a broad state of mind is difficult to refine, we can reason that people who can be sarcastic may not necessarily be humorous, but the probability is that people who can be humorous are capable of being sarcastic. Liang

Shiqiu belongs to the latter.

So, what kind of attitude and style is the "Liang's humor" in Yasha? Xu Jingbo commented in "Liang Shiqiu - The Return of Tradition" that "Yasha" is "light and calm, yet old-fashioned and humorous"(Xu and Liang, 1992). "Bland and calm" refers to the attitude (i.e. state of mind), and "old-fashioned" refers to the style (i.e. the externalized expression of the work).

Lao She said, "Smiling and laughing is not humor; being pleasant and relaxed is humor."(Lao, 1990, p.258) Lin Yutang said: "For humor, we must first have a far-reaching state of mind, and a little bit of my Buddha's compassionate thoughts, and then the article is not too much fire, the reader gets the taste of light."(Lin, 1934, pp.522-535) The elegant house is in fact simple and crude, even in a difficult environment, the average person living in the elegant house should not have any pleasure, but Liang Shiqiu's life mentality focuses on a sense of life experience. "But I thought, 'Heaven and earth are the reverse of everything', life is like a parasite, I live in the 'elegant house' for a day, 'elegant house' is a day for me to have. Even if the word a day can not be regarded as I have, at least this day 'elegant house' can give the bitter, spicy, sour and sweet, I really personally tasted." Su Shi also wrote "Life is like a traveler, I am also a pedestrian" sentence, it can be seen that although Liang Shiqiu's state of mind should not be as good as Su Shi's, but it should be a kind of contentment and self-indulgence, and open-minded and handsome [9].

Humor is always associated with "laughter". The laughter in Yasha is often light and not loud, which shows that it is not purely comical, but has a content rich in life resonance and a mature and sophisticated style of humor. If the humor of Yasha is further divided into three kinds of humor, it can be summed up as three kinds of "laughter": the playful laughter that is full of fun, the bitter laughter that can't be helped, and the ridicule that is cynical and sarcastic. For example, "Chess", "Age", "Eating", "Deaf", and "It's not too fast", etc. are mostly harmonic jokes; "Travel", "Haircut", "Handshake", and "Guest", etc. are mostly hopeless bitter laughs; and "Men", "Pigs", "Dogs", "Faces", and "Nobody's Business" are mostly sneering mockeries. These three kinds of laughter will be explored in more depth in the later analysis of the humor writing style.

3.3. Analysis of the humor writing style of "Yasha"

In Humor in Literature, Liang Shiqiu proposed several ways to reach humor, but did not explain in detail: "How to set the intention, how to take the material, how to lay out, how to describe, how to use the words, these are the places to pay attention to. But biting the words is not necessary, because that can only produce a 'game article', can not give the quality of humor to the literary work."(Liang, 2021, p.250)

The humor of Yasha should be derived from Liang Shiqiu's theory of humor. Try to do analysis: in the intention and material, "Yasha" can always find a not only funny and thought-provoking phenomenon in life trivia, and dig deep into the psychological activities of people as materials, while not losing rationality and moderation, so as to achieve the humor; in the layout and description, "Yasha" is good at combining the details and the humorous part of the highlight, and does not spare the use of a large number of examples to open up the description; in the diction and sentence construction, antithesis derision, big words and small use and other techniques are endless, and the logical conversion

between sentences is also intriguing. In terms of word choice and sentence construction, there are numerous techniques such as bantering with antithesis and using big words in small ways, and the conversion of logic between sentences is also intriguing, which can enhance the effect of humor. In the following section, we will select a few relatively prominent techniques and give a detailed breakdown of the issue of "how to achieve humor" in Yasha.

3.3.1. Developing examples and colorfully portraying "humor."

When focusing on the depiction of a phenomenon or event, Yasha chooses to portray graphic and vivid scenes in as much detail as possible, using specific images to extend the humor of the text. For example, "Playing Chess": *"When you give the other side a serious threat, the other side's head veins are exposed, soybean-like beads of sweat one by one are displayed on the forehead, or crying face makes a miserable smile, or cooing mouth makes the shape of eating shit, or scratching ears and scratching cheeks, or shouting, or long pouting and short sighing, or self-hatred and self-loathing mouth mumbled, or a series of choking diaphragm to make a fight, or a red head and a red face Such as Guan Gong "children": "drumming up like a battalion of soldiers; martial arts can be like armed combat; eat up like a vicious tiger pouncing on food; for honored guests like Sheng Fan; not as good as when splashing and rolling like sheep eclampsia; play happily can be furniture and other things in a mess all over the room, like a tragic ransacking. When he is happy, he can make a mess of the furniture and things in the room, as if he had been ransacked."* Every scene has something funny in it, and the funny things add up to create a stronger sense of humor. Expanding on specific examples expands the effect exponentially compared to just a simple generalization.

3.3.2. Creating unfamiliar programs to see what the ordinary people don't see

Russian formalist literature proposes the "procedure of strangeness", i.e., the means of antinomianization in the text. Giving a high degree of attention to something that is commonplace in everyday life is a strangeness procedure that can cause the reader to prolong his or her sensory time. For a text of a humorous nature, the lengthening of sensory time is undoubtedly beneficial to the reader's deeper appreciation of the humor. For example, "The Pig": *"According to the principle that food is not too fine, she cooked the pig's food for a long time, respectfully, three times a day, never missing the time, and after serving the pig's food, she never forgot to cook for the master."* Liang Shiqiu observes and depicts that the maid's behavior seems to be not pig-raising in the normal sense, but rather serving the pigs and seeing them as an important role. As we feel and understand this deviation from everyday life, we naturally deepen our impression of the humorous nature of the text. The Dog: *"During the period, I used to seek all kinds of countermeasures, and once I threw a bait cake, hoping to achieve the effect of appeasement, but unexpectedly the bait cake was not yet finished, when I turned back to open the lock, I was attacked by my legs without warning, and once I changed to take the approach that aggressiveness is the best defense, and turned to take the initiative, and I saw that I had to hit the head and see that I was hitting the tail, and although there was no frustration, I could not achieve a big victory in a small victory, and I lost a lot of blood and blood, and I lost a lot of energy. Blood spurts out, but also a great loss of decency."* This paragraph will be human and the dog's "struggle" to observe, depicted so

thrilling, as if the great battle drenched. How could a man fight so persistently with a dog? It is precisely because this kind of situation rarely occurs in daily life and is more difficult to be discovered that it is even more amusing.

3.3.3. Anthropomorphizing animals / anthropomorphizing people (sneering sarcastic derision)

There are many chapters in Yasha in which animals are the main objects, and even more chapters in which human beings are written. Anthropomorphizing animals or objectifying human beings is a common technique used by Liang Shiqiu in Yasha. After all, people belong to at least the higher animals, anthropomorphization itself implies a meaning of degradation, while anthropomorphization of animals contains the meaning of intentional exaltation, so it is mostly used to show cynical and sarcastic ridicule. For example, "The Dog": *"In this family, the dog took full responsibility for sprinkling and responding."* *"Ordinary wild dogs are all unkempt, poor things with tails between their legs, that is, barking breathlessly, unlike the dogs kept by others who are so vigorous and claim to be systematic."* It is obvious to see that Liang Shiqiu creates anthropomorphic humor in the places where irony is needed, such as "sweeping and responding" and "rousing", while the places where irony is not needed, such as "barking", are depicted in a realistic and normalized way. The places that do not require irony are depicted in a normalized way. The Pig: *"Where is it more convenient to eat, drink, shit, and sleep than at home? What is more like a pig than living at home?"* . The pig is used to satirize the laziness of human beings at home, as if the words are full of ridicule, but without losing the flavor of self-mockery.

3.3.4. Tapping into the underlying psycho-logic and exposing the dilemma (hopelessly bitter smile)

Yasha" is good at digging out people's potential psychological activities, these dark poking and prodding of the psychological process is often the daily life events everyone has experienced helplessness, self-congratulation, self-deprecation or stifled dilemma, by the language of the text so summarized, externalized, originally hidden in the heart of the dilemma will be torn off the cloth of shame, exposed in front of the readers, to give readers a fierce sense of reality and resonance! --It turns out that I myself am usually so ridiculous. For example, "Haircut": *"The danger of a shave is second to the danger of a shave, the most abominable thing is that after the shave he touches your face with his hands without scruple, and after that you have to pay him money!"* *"The most appropriate protest is to wrinkle your nose and make a face in that mirror and hope he sees it."* The Handshake: *"There is no harm in having dirty hands, for there is no time to examine them before shaking them; only hands with liquids are not good for shaking, for it is inconvenient to wipe them immediately afterward, and even more inconvenient to wipe them for him beforehand."* This kind of helplessness in the way of the human world and must pretend to face and feign a smile, everyone has a deep resonance, can not help but show a bitter smile. Music: *"At this time of the year I can't hold back, and rather want to go to the window and tell him aloud what he is like."* Obviously have ideas, but for various reasons difficult to put into action, secretly hold back, itching, called people can not help but look.

3.3.5. Straight up playfulness and laughter (harmonic playfulness)

There aren't really too many bits of straight writing banter,

but whenever they occur, they definitely qualify as the humorous culmination of a sketch, with a harmonic twist that doesn't fall out of place. For example, "Playing Chess": *"It's almost impossible to see a person going into a trap without making a sound, and if it's pertinent, one of them is going to resent you and secretly curse you with a 'talkative ass!' The other will not be grateful to you, and will think, 'Don't I know how to walk like this? And if the remark is impertinent, both shall snort together, 'Insightless slave!'"* This kind of harmless banter is part of what makes "Yasha" shimmer with searing brilliance as a scholarly sketch, and it still makes me snicker when I read it a few more times.

3.3.6. Extreme irony (cynical and sarcastic ridicule) using illogical logic

The Yasha also has a wonderful technique of subtle treatment of linguistic logic. A certain sentence fluctuates due to the use of correlative words or other factors related to logic, and it seems that the meaning is about to turn around, but in reality it continues the emotional tendency in the same direction as the previous text, which is praised and then continued to be praised, and is depreciated and then continued to be depreciated, as if the author had made a false move to tease the readers, which enhances irony and increases interactivity at the same time. This unique logical treatment is mostly used to show sneering and sarcastic mockery. For example, "Eating": *"We are fortunate to have very few religious concepts; when we were young, we didn't dare to leave any more rice grains in the bowl for fear of marrying a pockmarked daughter-in-law when we grew up, and we didn't dare to drop the rice grains on the ground for fear of heavenly strikes and lightning strikes."* The word "fortunately" induces the reader to think that the text is going to start praising the superiority of Chinese people's eating, but the result is followed by a variety of Chinese rules, which is still as annoying as the pre-dinner prayers in foreign countries. The Pig: *"Nothing is what it seems. And the ugliness and handsomeness of appearance is not something that one can dominate. There are so many variations in God's creation, from the stupid to the beautiful. What is annoying is that the pig, besides its unattractive appearance, has no manners at all in its behavior and movements."* After the second sentence, the reader should be full of thought that should begin to write the advantages of the pig, but did not expect that the words "annoying is" immediately pull the semantics back to the irony of the pig.

3.3.7. Big words are used in a small way, the parties involved are bitter and the reader is happy (hopelessly bitter smile)

To use big words in small ways is to place words that should be used in large contexts into smaller contexts, creating a sense of contextual inappropriateness, thus achieving a witty and comical effect. Another advantage of using big words in small ways is that more meanings can be written in more concise language without having to go through the trouble of expressing them in other ways. For example, "The Guest": *"Within twenty-four hours a day, I don't know when the guest will invade, the initiative is in the guest, and I can't defend myself."* The word "invasion" originally carries the meaning of "large-scale", but a single guest's visit creates a feeling of large-scale invasion for the host, highlighting the host's dilemma and adding to the reader's sense of Schadenfreude. Playing Chess: *"There is a short war for the fight to the death, there are each for the war and the drums and drums of the same person, there is to catch*

up a step not to let the person, there is a good courage to fight with the end of the person" "short war" "drums and drums of the same person" "short combat," "comparable", "kill them all", "die with them" are essentially war terms, but here they are used in the game of chess, a kind of to the small feet set of big shoes. The game of chess is a witty way of putting big shoes on small feet. Though the players are in pain, the reader can easily find amusement in the concise phrases.

3.4. Comparison of "Liang's Humor" with other writers such as Qian Zhongshu and Lu Xun

According to many critics, if you want to find articles in modern Chinese literature that are similar to the humor of Yasha, you can only find Lu Xun's essays and Qian Zhongshu's "Writing on the Edge of Life". But if we have to distinguish between the three, perhaps "Yasha" is still slightly better.

3.4.1. Differences and similarities with Lu Xun's essays-- "hermit" posture

The Yasha, although full of leisure, is not the same as a random text. While injecting the author's emotions, the spirit of rationality is also very strong, and the concluding paragraph of almost every short article is an explanation of a truth or an in-depth reflection on the phenomenon or topic described in the article. Liang Shiqiu always restrained his emotions with rationality, so that Yasha could become a scholarly sketch rather than a mere comic or sarcastic one. Similarly, Lu Xun's essays are often like this: under a single topic, he uses argumentation as the warp, emotional expression and artistic imagination as the woof, and ultimately blends emotion and reason into a single pot.[1]

Lu Xun's essays are undoubtedly humorous, but his humor is obviously not in the same context as Yasha. Lu Xun's humor and Lin Yutang, Liang Shiqiu, a kind of small essays have different development direction and value orientation. Lu Xun's humor is deep, sometimes with pain, and the strong offensive nature often makes his humor become sharp, mean, and sarcastic with sharp edges, that is, Gao Xudong's so-called "hard humor"; and the humorous essays of the 1940s, represented by Yasha, are more playful and flirtatious with "soft humor"; but his humorous essays are more playful and flirtatious with "soft humor". The humorous prose of the 1940s is more of a playful and flirtatious "soft humor".[11] Lu Xun's essays are almost entirely centered on criticism of national character and social evils, and his humor is often focused on criticizing the current problems, while Yasha is all about "reclusiveness," and, in Liang Shiqiu's own words, "all that is written are trivialities around us, and they neither touch on the national issues, nor talk about the problems of Chinese and Western cultures. Neither the country nor the culture of China and the West are discussed." [1]

3.4.2. Differences and similarities with Qian Zhongshu's "Written on the Edge of Life"--Taking the right amount of warmth and generosity

Qian Zhongshu's "Writing on the Edge of Life" is more similar to "Yasha" in terms of the scope of material and the way of expression. Both are humorous sketches in scholars' essays, which can integrate reasoning, wisdom and learning [9], discuss all kinds of life, think about the common humanity, and do not involve major themes. The two for the humor of the use of irony, ridicule and other artistic techniques are more similar, and both like to quote, and even

ancient and modern Chinese and foreign fables, anecdotes are their argumentative material.

However, these two writers differed somewhat in their approach to humor. As Zhou Zuoren, who often publishes humorous literature in the magazines founded by Lin Yutang, *The Analects of Confucius*, *Cosmic Winds*, and *The World on Earth*, said, "Humor is not to be overdone, but to be morally restrained." (Zhou, 1927) Qian Zhongshu's humor is a nostril humming out of the cold air, banter and abuse, often hit the nail on the head, into the wood [13], sometimes with a bit of indignation will be almost mean, and occasionally fall into the bad taste. For example, he pointed out the ugliness of people: "to the martial arts to show elegance, to the literati pretending to be heroes; in the upper class he is poor and hard commoners; to the middle of the commoners, he is the condescending culture molecules." (Zhou, 1927) On the contrary, Liang Shiqiu's humor is the hot air out of his mouth, only playful not abusive, often do not directly use sharp words and harsh sentences, although often mocking, but the degree of control, more gentle, and not excessively hurtful. The sharpest point in "Yasha" is the article "Men": "The first impression of men is that they are dirty!" But this is followed by a twist: "Of course, there are many men who are scrubbed and clean." Again, it's self-deprecating, which is never too much.

3.5. Influence on Taiwan and Hong Kong literature

After arriving in Taiwan in 1949, Liang Shiqiu soon published *Yasha*, and then has been walking in the Taiwanese literary scene as a "silent man". Yu Guangzhong recalled: "Since he moved to Taiwan in 1949, he has really made few literary criticisms, and has never engaged in polemics. Therefore, the general readers in Taiwan, especially the younger generation, know that there is Liang Shih-chiu the essayist, Liang Shih-chiu the translator, and even Liang Shih-chiu the thesaurus editor, but they do not know that there was once Liang Shih-chiu the critic." [7] Therefore, there is no doubt that Liang Shiqiu's influence on Taiwan and Hong Kong literature began almost very purely with *Yasha*, focusing especially on the humorous and life-like sketches. In other words, the influence of Liang Shiqiu on Taiwan and Hong Kong literature took place in the mature period of Liang Shiqiu's humorous prose and beyond, with almost no part of Liang Shiqiu's humorous prose that was once green, laying the foundation for the "Liang's Humor" to be imitated by others.

Liang Shiqiu often used playful self-deprecation in his practice, creating a complete style of "soft humor" in his art, which profoundly influenced the creation of humorous prose in Taiwan and Hong Kong. In the literary circles of Taiwan and Hong Kong in the last century, the wind of self-deprecation was so prevalent that even the most offensive and sarcastic writers, such as Po-Yang and Li Ao, often could not help but laugh at themselves. [11]

4. Creative Claim: "Fixed Universal Humanity"

The common theme and flavor of the dozens of essays in "Yasha" is life in a simple way, and human nature in a deeper way. "Liang's humor" is added to Liang Shiqiu's humanistic creative ideas, and only then in the history of modern Chinese prose shines a bright light.

4.1. "Literature is classless" makes fiction purer

It is often said that *Yashang* is "leisurely", and this leisurely undertone is in fact Liang Shiqiu's more pure literary proposition compared with other writers. *Yashang* is a "fixed and universal human nature" that he wrote against the background of the anti-war era, avoiding the reality of society.

In 1924, Liang Shiqiu went to Harvard to study, and his mentor, Baidu, advocated three realms as the most prominent, namely, "nature", "humanity", and "religion". Liang Shiqiu was deeply influenced by him, believing that human nature is universal and the true value of literary existence, so he quickly said goodbye to romanticism and advocated new humanism, advocating rationality and introspection.

In June 1928, Liang Shiqiu published an article entitled "Literature and Revolution" in *Crescent Moon*, in which he put forward his philosophy of literature very clearly: "Great literature is based on fixed universal human nature, and only good literature is that which flows from the depths of the human heart, and what is rare in literature is fidelity, - fidelity to human nature! : As to what kind of relationship with the zeitgeist of the time occurs, whether it is influenced by the times or affects the times, whether it is in harmony with revolutionary theories or bound by traditional ideas, full of irrelevance, for the value of literature does not occur. For human nature is the only measure of literature." This concept was naturally criticized by Lu Xun and other left-wing writers at the time, and the two sides produced many exchanges of literary views and literary ideologies. However, the stubborn Liang Shiqiu apparently did not accept this refutation, and in September 1929, he once again published "Is Literature Classy?" in *New Moon*, stating, "If there is really a class in literature, then there is no class in literature. in September 1929, pointing out: "If there really is such a thing as so-called 'proletarian literature', but we can immediately see the error of this theory, where is the error? The error is in putting the fetters of class on literature. The error is in treating literature as a work of class struggle and denying its own value." He also concluded at the end of the article, "There is no class distinction in literature; 'bourgeois literature' and 'proletarian literature' are slogans and slogans made up by actual revolutionaries; there is no such distinction in literature, and in recent years the so-called The so-called proletarian literature movement of recent years, according to my examination, is not yet theoretically tenable, nor has it succeeded in practice." (Liang, 1929, pp.105-177) Literature has no class, only common humanity.

In the winter of 1938, a year before Liang Shiqiu began to write *Yasha*, he took over the editorship of *Pingming*, a supplement of the *Central Daily News*, and on December 1, he published "Words from the Editor" in *Pingming*: "Now the war of resistance is above all else, so some people can't forget about the war of resistance as soon as they put pen to paper, but I have a slightly different opinion. Materials related to the war of resistance are most welcome. But materials unrelated to the war, as long as the real fluent, but also good, do not have to force the war cut off hitched up. As for the empty 'eight stocks of the war of resistance', that is not beneficial to anyone."

As we can see from the above, Liang Shiqiu had a tendency of spiritual "aristocratization" in his conception of literature. He opposed to using literature as a tool, and believed that literature is a simple art form, a collection of truth, goodness

and beauty, and that expressing the eternal humanity is the basic demand of literature. By intentionally avoiding hot topics, not directly interfering with the realities of the war, and following the path of the Analects school, which emphasizes on leisure and interest, and observing and revealing human nature from the perspective of a bystander, this creative idea throughout the whole process makes Yasha show a refreshingly uncluttered posture among the anti-war literature and political articles, and although excluded from the main stream of the literary circle at that time, it comfortably maintains the purity and elegance of literature.

4.2. The liberal humanist position has a long history of being popular.

Liang Shiqiu's proposition of creating small essays has profoundly influenced the pattern of modern Chinese prose as his works continue to be sold for a long time. Perhaps it is not easy for us to find traces of direct influence, but the subtle effect must not be small.

In the mid-to-late 1980s, in the reform literature, scar literature, reflective literature and other genres, the new realism works gave up the grand historical narratives, focused on the "chicken feathers", and faced the human life directly, was there not a little bit of inspiration from Liang Shiqiu's life-like sketches of the 1940s, which stood firmly on the position of the neo-humanism and liberalism? Is there no inspiration from Liang Shiqiu's novels of the 1940s, which stood firmly on the side of new humanism and liberalism? Take Liu Zhenyun's *A Field of Chicken Feathers* as an example. Although it is a novel in terms of genre, it is also a series of family conflicts triggered by a piece of tofu and the characters' thoughts about these family conflicts, reflecting the nature of human nature side by side, only that compared to Yashang, there is a lack of discussion that can be found in prose but is not appropriate for novels. According to the title of "Yasha", "A Piece of Chicken Feathers" can be renamed "Tofu".

In addition, the "essay fever" that emerged in mainland China in the 1990s had much in common with Yasha. Newspaper supplements became active, and essays, sketches, and journals sprang up, speaking helplessly in "free talk" such as chatting, savoring, drinking tea, drinking wine, eating food, and picking teeth.[1] Giving up attention to major topics also meant that it would surely turn to the writing of human nature.

Although "Yasha sketch" and "Yasha" name is not by Liang Shiqiu feel the apartment elegant and write, but directly from the name of his good friend Gong Ye Ya live with him, but we really can taste from this collection of literature in a literati temperament, taste out of Liang Shiqiu unique interest and

elegance, full of flavor. In an afternoon of leisure, if you want to sit by the window to make a cup of tea, holding a book, that "Yasha small works" must be the right choice.

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