

Towards the end of the Literature Honeymoon: The Late 50s of the 20th Century Literary Relations between China and the Soviet Union

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Abstract: In the 1950s, before the Sino-Soviet relations became hostile and the literary relations between the two countries entered a frozen period, the literary relations between China and the Soviet Union corresponded to the same period at the beginning of the founding of New China, wholesale Soviet union, the theory and the creation followed the Soviet union overall, developed to the late 50s of the 20th century, the Sino-Soviet literary relations dislocated, cooling gradually. What kind changes have taken place at this period, what are the underlying causes? Whether it is right or wrong needs to be discussed from the perspectives of ideology, the situation policy and power relations.

Keywords: Comparative Literature; Sino-foreign literary relations; China and the Soviet union; Literary exchanges; Dislocation of corresponding.

1. Introduction

In the beginning of the founding of the People's Republic of China, just as the socialist construction of New China followed the Soviet Union pattern, literature and art of New China took the Soviet Union as the template. The contemporary Chinese literature began a period learning completely from the Soviet.

During this period, the first performance of the literary relation China and the Soviet Union are the writers' interactive visit and the works translation exchange with each other. China association litterateur and artists invited Fadeyev to discuss literary creation with the Chinese writers On October 10, 1949. On September 19, 1951, Ilya Grigoryevich Ehrenburg the Soviet writer, at the invitation of China Federation of Literary and Art Circles, participated in reunion with more than two hundred Chinese writers at Beijing hotel, exchanged views on literary creation. On June 22, 1953, the writing committee of China Federation of Literary and Art Circles concerted Journal of Literature and Art sponsored the symposium to commemorate the 60th anniversary of the Soviet poet Vladimir Mayakovsky's birth. In June 1954, Chinese writer Zhang Guangnian, Yang Hansheng, Fang Ji and Ke Zhongping visited to the Soviet Union in groups. On March 7, 1955, Soviet writer Korneichuk and Vasilevskaya visited China at its invitation. In October 1955, the Soviet culture delegation headed by the first secretary of the secretariat of Soviet writers association, poet Surkov visited China, and gave a speech to the capital showfolks on October 5. From 1950 to 1955, 206 species of 13.918 millions of the literary works written by Chinese writers had been published in Soviet Union, and yet even more Soviet writers' works were translated and introduce to Chinese. According to the statistics, "Only from October 1949 to December 1958, the Chinese translation of the Soviet union (including Russia) literary and artistic works added up to 3526, 65.8% of the total translation of foreign literature and art works in this period, the total number of printing was 82005000 copies, accounted for more than 74.4% of the whole printing of foreign literature

translation."^[1]

The close relationship between China and Soviet literature in this period is reflected in China's acceptance of Soviet literary theory. The Chinese literary world in the 1950s, from the philosophical basis of literary theory, the origin of literature, the class nature, party spirit and people's character of literature, literary iconicity, authenticity, typicality, literary genre and classification, literary style and sect, literary appreciation and criticism, all influenced by Soviet literary theory. Plekhanov's *Art and Social Life* and Lenin's *Party Organization and Party Publications* and so on became the basis of new China's literary theory. The published works on Soviet literary theory include *Lenin on Literature, Problems in Soviet Literature and Art, Zhdanov on Literature and Art*, etc. In particular, socialist realism^[2], as a criterion for the methods of creation and criticism of Soviet literature and art, was not only listed in the constitution of the Soviet Writers' Association, but also widely accepted and recognized by Chinese literature and art circles. In *Socialist Realism—the Way Forward of Chinese Literature*, which Zhou Yang wrote for the Soviet literary magazine *Banner* at the end of 1952 (reproduced by *People's Daily* on January 11, 1953), he said:

The great strength of Soviet literature lies in the fact that it observes and expresses life from the standpoint of communist thought, and is good at combining the reality of today with the ideal of tomorrow. In other words, its strength lies in the method of socialist realism. Socialist realism has now become the banner of all progressive writers around the world, and the Chinese people's literature is advancing under this banner.^[3]

In a report to the Second National Literary and Artistic Congress held in September 1953, he declared that Chinese writers regard the socialist realistic method as the highest criterion in our entire literary and artistic creation and criticism.

The learning and overall acceptance of the Soviet Union is also reflected in the formation of new China's literary organization and system.

"After the founding of the People's Republic of China, many changes occurred in the production, dissemination and

acceptance of literature, such as the integration of discourse order, the rise and transformation of readers' reading power, the domination of discourse in literary publishing, and the spread of hooliganism in the practice of criticism, all of which can be traced back to the change of literati's lifestyle and ethical cognition. Among them, the literature and art institutions established according to the unit system (literary federation, writers' association and various professional associations) have a profound influence."^[4]

When we come to the establishment of the system of contemporary Chinese literature, we cannot but refer to Lenin's *Party Organization and Party Publications*, which was first translated as *Party Organization and Party Literature* in China, in which Lenin put forward the principle of party publications: the enterprise of writing must not be an individual enterprise, but should become part of the general enterprise of the proletariat. Since the party's publications and writing enterprise are part of the party's overall enterprise, it is natural that we should properly handle the relationship with party organizations and exercise party leadership and supervision over the writing enterprise. The party's publishing and writing enterprise are part of the overall enterprise of the party and must serve the enterprise of the party, which is also the enterprise of the working people, therefore, the party's writing enterprise should serve the working people. But at the same time, in *Party Organization and Party Publications*, Lenin pointed out that writing enterprise has particularity:

"It is indisputable that the writing enterprise is the most impertinent of mechanical uniformity, of forcing without exception, of subordinating the minority to the majority. It is indisputable that in this enterprise it is absolutely necessary to ensure a wide space for individual creativity and individual interest, for thought and fantasy, for form and content."

Lenin's above assertion tells us that, this individual spiritual production of writing enterprise never to standardize and normalize like material production, should not use any means to restrict and kill the individuality of writers, on the contrary, must fully respect the writer's creative personality, from content to form is allowed to run freely, make spiritual product has unique style, we should not only recognize that the writing enterprise is part of the overall cause of the party, insist on the party's leadership over the writing enterprise, but also recognize its particularity and lead it according to its law.

In *The Speech at the Yan'an Symposium on Literature and Art*, Mao Zedong accepted Lenin's treatise in the form of copinism:

"In the present world, all culture or literature and art belong to a certain class and a certain political line. Art for art, super class art, and art that is parallel to or independent of politics actually do not exist. Proletarian literature and art is part of the whole revolutionary cause of the proletariat, as Lenin said, it is the gears and screws in the whole revolutionary machine. Therefore, the position of the party's literary and art work in the party's overall revolutionary work has been determined and laid out; they are subject to the revolutionary tasks set by the party within a certain revolutionary period."

At the beginning of new China, the writers' Association and other professional associations, which were newly established in imitation of the practices of the Soviet Union, gave full play to the functional role of the state and the ruling party in managing and controlling the literary and art circles.

"To solve the problem that intellectuals is still independent of the current system, the fundamental approach is to take

them from outside the system to inside the system, that is to say, gradually abolish the folk press, folk schools and all scientific and cultural institutions in the folk forms; to make the intellectuals who are freelancers have no living space at all, but have to accept the arrangement, enter the prescribed units, become a state employee, become a part of the state system; the more important to be part of the national system ideologically."^[5]

As for the diversity and individuality of literary creation put forward by Lenin, its China enforcers simply ignored. Just as Hong Zicheng said, all these "are the guarantee for the elimination of multiple ideological tendencies and multiple artistic styles in literature to move toward integration."^[6] This is also closely related to the reality of Soviet literature at that time, although the early literature and art thought of ПАПП was liquidated in the Soviet Union, its pernicious influenced very deeply in China. The Zhdanov Doctrine of Zhdanov, who served as the Central secretary of the Communist Party of the Soviet Union in the 1940s, also had a great influence on the revolutionary literary and art movement in China. Zhdanov is famous in China mainly because of his *Report on the Two Magazines of STAR and LENINGARD*^[7], which is an extremely crude critical article and set a new trend for rude criticism in China. In the early 1950s, the political attack and verdict-style criticism prevailed in China because of the existence and shelter of this system.

From the perspective of the literary relationship between China and the Soviet Union, in the first five years after the founding of New China, the Chinese literary circle followed the Soviet Union step by step, no matter in the leadership style of literature, the principles of literary criticism, or the content of literary and art. However, in the middle of 1950s, great changes took place in Soviet society. After the death of Stalin on March 5, 1953, the de-Stalinization movement was set off in Soviet Union, and the trend of The Thaw Literature began to appear, showing a strong sense of rethink in literary creation.

Except for a few writers who responded accordingly, the Chinese literary circle as a whole turned a blind eye to the changes in Soviet literature. It did not follow the footsteps of the Soviet Union as before, but continued to carry on the previous literature and art policies. Although the policy of letting a hundred flowers blossom and a hundred schools of thought contend was put forward during this period, a small upsurge of ideological exploration was set off in literary and art circles and theoretical circles for a short time, but it soon disappeared with the deepening of the anti-rightist movement. The creation principle of combination of revolutionary realism and revolutionary romanticism has also not brought new vitality to Chinese literary creation. The mass production of literature emerging in the wave of Great Leap Forward has only created a false appearance of literary prosperity, there are no new expansions in the depth and breadth of literary expression. The bubble produced by the eager literary creation burst with the failure of the Great Leap Forward, and the literary relationship between China and Soviet entered a period of misplaced correspondence, and the literary honeymoon between the two countries was about to come to an end.

2. The Thaw Literature Trend of Thought and the Humanitarian Turn of Soviet Literature

In the Soviet Union in the 1950s, marked by Ehrenburg's novella *The Thaw* (1954), a number of writers' works that truly reflected real life appeared. Before that, the literary world in Stalin's era was mostly praising literature and advocating no conflict, which resulted in the situation of formulization, conceptualization, dressing up life, avoiding contradictions, and brutally criticizing some writers' works that reflected reality. After Stalin's death, the second congress of the Soviet Union writers was held to completely correct the left bias, and writers began to boldly show the contradictions, conflicts and the dark side of life. The end of *The Thaw* with the sentence "You see, it's time to thaw out", therefore, western critics believe that the era of thaw alluding to personality cult of Stalin has come to an end, and call this new literary trend—the thaw literature. *The Thaw* reflects the theme of concern and caring for people, which is very contemporary. Although this novel can not be called a masterpiece, it boldly and timely describes the signs of freedom in social life and spiritual field, thus winning countless fanatical readers. A number of works appeared before and after, such as Panova's novel *All the Year Round*, Ovechkin's feature *On the Front*, Zorin's play *The Guest*, Konechuk's play *Wings*, all of which have a tendency of exposure, forming a trend called the thaw literature, which opens another way for literature to reflect real life.

The thaw literature starts from the opposition to the theory of no conflict, takes humanism as the dominant thought, highlights human dignity and fully affirms human value. Its content can be roughly divided into the following aspects: First, highlight the theme of caring about people and trusting people. One type of work, such as Ehrenburg's *The Thaw*, reveals the serious consequences of personality cults, the destruction of the rule of law, distrusting people and bureaucracy, and praises the emerging new phenomenon of caring and trusting people. Another category of works sharply raises the question of how to treat Soviet prisoners of war. Many of the books depicted prisoners of war returning to their homeland after a difficult journey, only to face new misfortunes: indifference, suspicion, censorship, even imprisonment in their own concentration camps. It was largely because of the new era that they regained trust and earned the right to devote themselves to their country. A third category of works, such as Nilin's *Grimness*, raises the question of proletarian dictatorship and proletarian humanitarianism. Second, praise ordinary people, non-hero people and nobody. The works attach importance to ordinary people's daily life and personal fate, showing the beauty of human feelings. Sholokhov's novella *The Encounter of a Man* is considered a landmark masterpiece. The protagonists in Aitmatov's *Stories of The Steppe and The Mountains* are also ordinary workers. It is them who form the solid foundation of Soviet society, they create social wealth with their fresh lives and give people strength and confidence. Third, we should respect people, affirm their value and dignity, and oppose treating people as screws or fuel for history. *Screw* by Smiryakov, *The heirs of Stalin* by Yevtushenko and other works, advocate the full affirmation of human value and the full display of human beauty.

The emergence of the thaw literature trend of thought in the Soviet Union was directly related to Stalin's death. In the

Soviet Union at the time, the impact of Stalin's death was felt immediately: many writers and artists were released from prison and concentration camps and returned home. The prosecutor's attitude improved markedly, and previously banned material began to creep into the press. There were lively discussions at the writers' meetings, and many of them were bold enough to put forward their opinions on literature and art for the first time. However, in 1954, there was a fierce conflict between the liberal and the die-hards in the Soviet literary world. The die-hards continued to defend Zhdanovism and took administrative measures to expel liberal writers from the Soviet Writers' Association, liberal writers hit back. The second Congress of Soviet writers held in December 1954 was full of didactic speeches, but when the delegates got a chance to speak, they poured out their grievances against the state of literature and art, the poet Lugovskoy put it this way:

"Literature must return to the great human problems, by which I mean the noble and eternal things that are common to every human being. The tragedy of jealousy and betrayal, the disappointment of love and friendship, the sorrow of loss — these are not shared by us alone, but by all mankind..... Where are all these in our novels? What we can find are the old stereotypes, the cold, incontestably concepts repeated thousands times, and the black shadow of everything that is dull and rotten."^[8]

Although there is no decision that weaken the party about maintaining control of the literature and make the Soviet writers association organization intact in the conference, but it also assured that the writers will get more understanding, their errors will not be considered a crime against the state any longer. For the writers, the threat of arrest and repression will be gone forever, in the later creation, literature was free to describe the conflicts and contradictions that still existed in Soviet life. Even the interpretation of "socialist realism" — the only policy of literary creation in the Soviet Union, deleted the requirement that "at the same time, the authenticity and historical specificity of artistic description must be combined with the task of ideological transformation and education of the working people with the socialist spirit." All this, once unthinkable to Soviet writers, is now gradually coming true.

After this meeting, in 1955, many of the dead writers who had been purged under Stalin and whose works or even names had been forbidden to be mentioned for years were rehabilitated, as were the living writers who had been criticized. The poet Anna Akhmatova, who had been viciously attacked by Zhdanov as the representative of the mud-pit of reactionary literature without a thought, the representative of the aristocratic bourgeois trend of thought, the residue of the ancient cultural world, not quite a nun, not quite a slut, to be more precise, a slut and a nun mixed with obscenity and prayer, now was praised as a genius and a noble writer in Russian poetry by the *Literary Newspaper*. The literary creation gradually broke away from the official mode, and there appeared more and more literary works with different styles and more fresh plots and contents. The critical description of life became a general trend.

This thaw trend of thought can continue to move forward due to the 20th Congress of the Communist Party of the Soviet Union in February 1956 and Khrushchev's secret report on his explicit attack on Stalin. When talking about literature and art, Khrushchev accused the Soviet literature and art circles of falling behind the reality of the Soviet Union

and of tolerating the so-called mediocre and false works. Mikhail Sholokhov's report to the congress, published in *Pravda* on February 21, pointed out that the Soviet Writers' Association, as a collective of writers, had become a military organization and a prison for writers under the control of General Secretary Fazeyev. The immediate result was the suicide of Mr Fateyev on May 13th, his death marked the beginning of the end of the era of Soviet literary bureaucracy. Although literature developing after the Soviet union in 1956 had been various twists and turns, even the Soviet communist party leadership from time to time to rehash the old tune, as one senior official puts it: "we slightly opened the door a little, put in a bit of fresh air, but such a big storm went into the crevice, make us have to take protective measures"^[9], Especially after the suppression of the Hungarian rebellion, the Soviet government increased its pressure on the literary community and tried to find a balance between liberal and hard-core writers. However, once the conservative and rigid situation in literary creation has opened a gap, it is like a river that has burst its dike, and it is hard to block anymore. Because of this, some excellent works created later show the strong vitality of the critical thought of the thaw literature, and there are a large number of works that truly reflect real life, actively intervene in life, and boldly expose the dark side of society. Writing truth has become the common feature of these works. The protagonists in literary works get rid of the tendency of heroization, the fate and suffering of ordinary people, their human beauty are paid unprecedented attention by writers. In terms of artistic style, these writers also made bold explorations and innovations.

3. The Short-lived Era of a Hundred Flowers Are Blooming and The Dislocation of Realism

The relationship between Chinese literature and Soviet literature in the 1950s was very close, but it also showed different situations in different stages: Before the anti-rightist struggle in 1957, the Chinese literary circle copied and learned almost everything in the Soviet literary circle. However, the 20th Party Congress of the Soviet Union in 1956 opened a rift between the two parties. The Chinese Communist Party openly admitted its disagreement with the outcome of the 20th Party Congress of the Soviet Union. The new line of the Soviet Communist Party forced China to be more cautious about following the Soviet Communist Party. At the same time, literary relations between the two countries were cooling down.

However, it is impossible having no impact on the Chinese literary circle for the Soviet literary circle to turn to humanism and criticize bureaucratism and dogmatism. Zhou Yang once led a delegation of Chinese writers to attend the second Writers' Congress of the whole Soviet Union. The main reports, resolutions and some speeches of this conference were collected in the book *Literature of the Soviet People* (Volume I and Volume II), which was published and distributed by the People's Literature Publishing House in June 1955. The Soviet literary circles' idea of intervening in life and writing the truth was echoed by many Chinese writers.

At the top side of the government, on the one hand, dare not to compliment the Soviet Union's turn, on the other hand, the literature and art policy has also carried out some adjustments. On May 2, 1956, Mao Zedong proposed the slogan *Let a hundred flowers blossom and a hundred schools*

of thought contend at the Supreme State Council to change the policy in literary and art circles and science and technology sectors. On May 26, Lu Dingyi, the head of the Publicity Department of the CPC Central Committee specifically made a report *Flowers, Schools of Thought Contend* to concerned persons in Zhongnanhai. In this report, Lu Dingyi pointed out:

"For the work of literature and art, the party has only one request, it is to service for the workers, peasants and soldiers, today, it is to service for all working people including intellectual. We think socialist realism is the best way to create, but it's not the only way to create; under the premise of serving for the workers, peasants and soldiers, any writer can use whatever method he thinks best to create, competition with each other. The Party has never restricted the subject matter. It is not right to restrict subjects to workers, peasants and soldiers, to new society, to new characters and so on."^[10]

The proposal and implementation of the double hundred policy have brought vitality to the Chinese literary circle, and a transient trend of ideological liberation has emerged. Inspired by this policy, Qin Zhaoyang, the writer, literary theorist published *Realism—Wide Open Road* in the journal of *People's literature* in September 1956 using the pen name of HeZhi, advocated Taking realism broadly and emphasized the authenticity and artistry of realism literature and art, thought its ideas and tendencies live in the flesh and blood of its authenticity and artistry. The author opposed to the intervention of literature in the way of administrative orders, opposed to the one-sided emphasis on the theory of no conflict of praising light of life, opposed to the formalization and conceptualization of policy illustrated by literature. Zhou Bo and Liu Shaotang successively echo him by articles. In his paper *My Shallow Views on Current Literary and Artistic Issues*, Liu Shaotang pointed out:

"The root of formulalization and conceptualization lies in the mechanical, conservative, one-sided and exaggerated implementation and interpretation of Chairman Mao's strategic theories guiding the literary and artistic movements at that time by the dogmatists... If we continue to use the past leadership methods and theoretical thoughts to supervise and guide writers' creation, it is bound to prompting step backwards rather than promoting progress."^[11]

Xiao Qian interpreted the double hundred policy as allowing the pluralistic existence of ideology and culture and recognizing the legitimacy of individual's different value judgments. Qian Gurong's criticized Timofiev's view that the description of human beings is the tool used by artists to reflect the overall reality in *Literature is Human Science*. As for the class nature of literature, he believed that the pure class nature only exist in people's minds, not exist in specific people in real life. In *Human Natural Feelings*, Ba Ren argued that our current literary and artistic works are impersonal, that is to say, lack of something that everyone can feel in common—lack of humanitarianism out of human nature. In addition, heated discussion had been carried out on the issue of creation, typical issues, image thinking and aesthetic issues, etc. To these issues, theorists freely expressed their views, they put forward that typical is not the essential reflection of a certain social force, but the character of the personality, is representative; imaginative thinking is artistic imagination, which is carried out in a concrete and perceptual way; beauty is typical, is the perceptual manifestation of human essential strength. These understandings effectively overcame the previous tendency of mechanism and vulgar

sociology in literary and art circles.

During the period of Double Hundred, writers expressed strong dissatisfaction and boredom with the theory that no contradiction exist and whitewashing reality in previous literary creation. Under the guidance of the spirit of intervening in life, they created some excellent works in various genres, forming a temporary creative prosperity. The prosperity of literary creation is mainly manifested in two aspects: First, the scope of the subject and theme of literary creation is expanded, and the genre and style are diversified. The number and variety of novels, poems, essays, plays and films have increased significantly. Love poetry in lyric poetry, which has always been considered restricted zones, is also in full bloom. Essays, which best reflect the active state of thought, this long barren garden began to flourish. In particular, a large number of veteran writers from the new literary tradition of the May Fourth Movement, such as Shen Congwen, Zhou Zuoren, Fei Ming, Wang Jingzhi, Chen Mengjia, Sun Dayu, Mu Dan and Liang Zongdai, picked up their pens, which had been dormant for many years, and began to publish articles in newspapers and periodicals. The publishing department also published their anthologies. Second, the spirit of realism has flourished, and a number of works that dare to face up to reality, truly and profoundly reflect the contradictions among the people have emerged. Such as novels *The New Young Man in the Organization Department*, *The Man on the Flagpole*, *Reelection*, *On the Cliff*, *Red Bean*, plays *Cuckoo Cries Again*, features *At the Bridge Site*, *Inside News of This Newspaper*, poems *The chapters on vegetation*, *The Hymn of Snow* etc. exposed and played negative and backward phenomenon impeding the progress of the socialist cause in the real life from different angles, satirized the bureaucratic style of the unenterprising cadres, eulogized the precious character vigorous young people who dare to struggle, depicted the pure love of ill-fated young girl, revealed the rich emotional world of the person.

The Double Hundred Policy was proposed in 1956, but it lasted only a year. By the summer of 1957, as the Cold War between East and West became more severe, both China and the Soviet Union further tightened their ideological grip. Under such circumstances, the contention of a hundred schools of thought has turned into a political struggle between the bourgeoisie and the proletariat. The Double Hundred Policy has been misinterpreted as a means of political struggle to draw snakes out of the cave, gather them and destroy them. In the massive anti-rightist storm that followed, the so-called bourgeois rightists in the field of literature and art bore the brunt of the criticism, the extent to which they were criticized and the influence of this movement far exceeded the struggle against revisionism in the literary and art circles of the Soviet Union. Qin Zhaoyang's views were vilified as revisionist line and accused of "denying the class nature of literature and art in class society, denying or distorting national cultural traditions, denying the ideological reform of writers, and denying the leading role of the party in the cause of literature and art."^[12] Zhou Bo, Liu Shaotang, Qian Gurong and others were also labeled as rightists. The prosperous situation that the literary and art circles had just formed soon ended, and the blooming flowers faded and withered in a short time.

After the anti-rightist movement, the Communist Party of China continued to pay great attention to literature in its policy, requiring writers and artists to be red and professional, especially emphasis on red. As long as there was political popularity, it was not so important whether one was

specialized or not in his work. Therefore, a situation emerged in which writers were sent down to rural areas, factories and mines and amateur literary and artistic creation was promoted on a large scale. In February 1958, Mao Zedong pointed out that the Communist Party's efforts to promote socialism and urgent require the achievements of socialism was due to its contempt for the past and its superstitious belief in the future. During the Great Leap Forward Movement, it encouraged the creation of amateur literature and art and folk songs because it could not believe in the value of experts and requested Party officials to guide literary and artistic creation. While Chinese literary and art circles answer the call of the party, also made a so-called great leap forward plan, but value of anonymous collective literary and artistic creation in the people's communes is considered surpass much more than individual achievement, and this trend is contrary to the attitude of the Soviet Union, which had reservations about sending writers to the countryside and was hesitant to promote amateur literary creation or not. In 1958 and 1959, the Central Committee of the Communist Party of China (CPC) orally renewed "let a hundred flowers blossom and a hundred schools of thought contend", but only out of the expediency of continuing to imitate the Soviet Union, the central committee and the high level of the literary and art circles entirely rejected the works of those writers who hold individualistic skepticism, adhere to moral principles, and contaminated with cosmopolitan tendencies. Few writers and theorists dared to put forward different opinions and propositions. The mass creative activities of the Great Leap Forward brought the whole China into a frenzy of national literary creation. The great leap forward in literary production was not only reflected in the emergence of the high tide of poetry creation, but also in the creation of short stories, commune history, factory history, mining history, village history and school history. In the first 10 months of 1958, a total of 880000000 works were created in China.^[13] These works are not only artistic works for self-reflection and self-appreciation of the workers and peasants, but also weapons for their political struggle and production struggle. However, literary considerations are basically ruled out here. Professional writers have been forced out the center of the literary creation, have been hurt again in the remove white flag movement of intellectuals in 1959, which made them forced to accept the slogan that "writing the center, singing the center, performing the center" and "leaders provide ideas, writers provide skills, and the masses provide life" which obviously violates the law of literary and artistic creation, can only write about things where the sun shines. Compared with the early 1950s, the literary situation has also taken a big step back.

Another important event in this period was the bringing forward of creation method that combine revolutionary realism and revolutionary romanticism. It was put forward in 1958 by Mao Zedong to adapt to the great leap forward in culture and the development of amateur literature and art, guided by Marxism principles, and based on the history and characteristics of the development of Chinese literature. In principle, it is consistent with the basic spirit of socialist realism. It requires writers to consciously use Marxist world view to guide their writing, combine the spirit of realism with the spirit of romanticism, take revolutionary realism as the foundation and revolutionary romanticism as the dominant. In terms of creative methods, it is an open system, requiring the inclusion of the traditional expression forms of realism and

romanticism, and widely learning from all the useful means of expression and artistic methods of other creative methods to form variety of artistic schools and artistic styles. But due to adhere to the political standard first, it could not have overcome the maladies that serving for political, serving for the central task, and writing the nature, on the contrary, it makes the vulgar method of literature and art that eager to close to the central task, to illustrate life, to raise the profile in the name of two combination, has achieved a certain rationality and legitimacy with the help of romanticism, it elevated the ideal performance to a higher position and degraded writing the truth to a lower position, which objectively encouraged the pomposity in creation and was a greater deviation and dislocation from realism.

After 1957, in order to dilute the influence of Soviet literature, Chinese literary circles took the new trends and changes of Soviet literature as negative reference on a series of fundamental issues, and continued to promote the literary norms of Stalin's era. Whether intervention in life, exposing the dark side of society, or emphasizing human value and dignity, advocating humanism, describing ordinary people and little people, all these have been criticized in China. The theory of human nature and the theory of intermediate figures have been liquidated in the theoretical circle.

When the Soviet Union gradually opened up its acceptance of western literature, China proposed to criticize even western classical works. Some new works emerged after the thaw literature trend of thought in Soviet Union were regarded as revisionist works. On the other hand, the typical mediocrity works which were illusion of reality such as *The Hero of Venus*, *Donbas* and *The Dawn is Shining on Moscow*, were criticized even in the Soviet Union, however, in China, these were called the great works of the Soviet Union, which can be included in the treasure house of world literature

4. Ideology and Revolutionary Violence: The deep cause of the misalignment between Chinese and Soviet Literary Relations

Why does the relationship between Chinese and Soviet literature appear to be mismatched? To answer this question, we should first examine the contemporaneous correspondence between Chinese and Soviet literature, that is, why Chinese literature carry out the policy that in full compliance with the Soviet Union at the beginning. After the founding of new China, the west adopted a hostile attitude towards the newly born People's Republic of China and implemented a comprehensive blockade, so the new China adopted a one-sided policy towards the Soviet Union in its foreign policy. In the book *Cambridge History of the People's Republic of China* American scholars John King Fairbank and Roderick MacFarquhar once said: "Ideologically, the Communist Party of China and the Soviet Union have long been in the same direction. This involves not only a sense of solidarity to join the movement against international capitalism and imperialism, but also a unity in the underlying organizing principles and modes of action." [14] "Taking Russia as a teacher" and "the Soviet Union today is our tomorrow" became the most resounding slogan of that year. Under such circumstances, it was inevitable to draw lessons from the Soviet literature, and the Soviet literature with idealism, patriotism and revolutionary heroism as its main features were quickly translated and introduced into China.

This can well explain why there is a principled consensus on learning from the Soviet Union in spite of the sharp contradictions and conflicts within the new Chinese literature. The literature and art policy that literature serves politics emphasized in Soviet Union was highly consistent with the thoughts of Chinese leaders on literature and art work, which promoted the acceptance of Soviet literary theory in Chinese literature and art circles. However, the leftward tendency in the absorption of the Soviet literary theory made the reasonable part of it not yet digested, while the vulgarized and mechanized things were recognized. Especially at that time, some leaders of Chinese literary and art circles closely linked literature and art with political struggle, and regarded Zhdanov's political intervention in literary and art work as a way to strengthen the party's leadership over literary and art work, which made Chinese literary and art theories become deformed from the very beginning.

Just as Wu Xiuming said, "From the beginning of the founding of the People's Republic of China to the late 1950s when Sino-Soviet relations broke down, the influence of Soviet literature on Chinese literature can be expressed in a word: This is how literature can better serve the social politics and the people under the guidance of the dominant ideology... This ideological principle comes from the two poles of Soviet literature: one is to pay high attention to the ideology of literature, the other is to emotionally describe the bright side of life."^[15] But when it comes to the rigidity of Chinese literary theory and the stick of criticism, we cannot entirely lay the blame on the acceptance of Soviet literary theory because of the great changes that followed in Soviet literary theory. The idea of humanism and the principle of open system make the subsequent Soviet literature has made great progress both from content and form, which shift in China caused only a few ripples before quieting down. Nor can it be regarded as a lack of understanding to catch up with the Soviet Union, the more fundamental reason lies in the intention of the policy makers and leaders of Chinese literature and art. In Their opinion, it is correct to synchronize with Soviet literature in the early 1950s, and it is even more correct to misalign with Soviet literature in the later period, which is the necessary measure to ensure the party's leadership and absolute discourse power in literature and art.

First, the formation and influence of ideological determinism. As Wu Xiuming analyzed in article *The One-sided Cultural Policy and the Soviet Model in Contemporary Literature*, the victory of the Communist Party of China depended on political revolution. Therefore, after the establishment of the regime of the People's Republic of China, it emphasized the priority of politics, which inevitably led to the extreme emphasis on ideology. the reason why the Communist Party of China to victory depends on the political revolution, therefore, form the regime of the People's Republic of China was emphasized political leading, it inevitably leads to taking the ideology seriously. In particular, Marxism understood by the Chinese at that time was mainly Lenin's and Stalin's theories of Marxism introduced from the Soviet Union after the October Revolution in Russia, which were accepted by the early Communists, containing them(Lenin, Stalin) unique way of thinking and special imprinting of the Russian revolution—different from the theory that Marx and Engels focusing on the economic base determines the origin, property and the direction of the development and changes of superstructure, while the superstructure react upon and serves the property and

requirements of the economic base. By reason of Lenin and others in monopoly capitalism, the social history of imperialism phase, together with the Soviet union new regime faced special historical environment that political surrounded by western capitalist country, so they attached great importance to the emphasis on political factors, raised the doctrine of social (class) struggle, especially the doctrine of national ideology to a very important position to consider. In the process of long-term acceptance of the struggle consciousness and political supremacy in this theory, the collective unconsciousness of the Communist Party of China had been formed, and would be unconsciously expressed in all aspects of works including literary creation. Before 1956, the Soviet Union politicized literary issues, equated typicality with party spirit, and put forward the argument of one class having only one typical, which was exactly in line with the needs of Chinese ideology at that time. However, the either-or mode of thinking in literary simplified complex literary ideas and labeled writers according to dogma. Although it is helpful for leaders to unify their thoughts, it inevitably turned literary creation into a mechanical puppet show.

Second, the change of social situation and the adjustment of literary policy. Enter 1956, domestically, China had completed the socialist transformation of agriculture, capitalist industry, commerce and handicrafts industry, the private ownership of the means of production had been basically transformed into socialist public ownership, initially established the basic system of socialism, Mao Zedong's leadership position in China had further consolidated, China's dependence on the Soviet Union was gradually weakening away. On the international front, writers played a leading role in the uprisings of Poland and Hungary in eastern Europe, where nationalism was rising. In the secret speech denigrating Stalin, Khrushchev attacked the cult of personality and commandism, which was also aimed at China to some extent. In this situation, the Communist Party of China pointed out that the non-confrontational contradiction exists not only between the Communist parties, but also between the governments and the people of different socialist countries, without the contact of the broad masses of the people and their support, the dictatorship of the proletariat cannot exist. Mao Zedong proposed the guidelines that let a hundred flowers bloom, wanted to give more freedom to the academic and cultural sectors, "on the one hand, with the aim of expanding his bases of power, on the other hand, taught party members to deal with criticism in a flexible manner so as to strengthen the authority of the Party."^[16]

But by the end of May 1957, the discussion caused by the guidelines that let a hundred flowers bloom the flowers began to diverge from strict Marxist concepts, universal humanitarian values instead of marxism formula at an alarming rate, the government felt threatened by the opinions and actions of writers, worried about other people in the field of social (the press, the democratic parties, the student) be affected also, if allowed such a flood of criticism overflow it could lead to unrest like the one in Hungary, therefore Mao Zedong decided to overhaul his policy while it was still easy to adjust. So in June of the same year, a large-scale anti-rightist struggle was launched nationwide.

Third, the decisive effect of revolutionary violence and power domination on the development direction of literature. The relationship between literary writers and revolution has always been the central concern of the Chinese Communist Party, "Leftwing intellectuals tend to be

revolutionary, which leads to ideological and organizational connections with the Communist Party; Leftwing intellectuals want democracy and individual liberation, which contradicts the ideological consistency and collectivism of the Communist Party; The main force of the Chinese revolution was the most revolutionary peasants, it is natural for revolutions to meet and represent their interests and psychological and emotional demands. The leftwing intellectuals, however, were deeply influenced by the Enlightenment ideas of the May 4th Movement, such as transforming the national character, instead of reforming themselves, they tried to reform the so-called backwardness and ignorance of the peasants; To make progress, the revolution cannot proceed without a highly unity of thought and organization, more inseparable from the incarnation of the revolution—the revolutionary leader's thoughts and organizational leadership, but leftwing intellectuals, liked to talk about individual independence and abstract equality, lacked a basic understanding of the necessity to respect and honor the revolutionary leaders, more didn't like the simple farmers in northern Shaanxi to cheer 'great savior'.^[17]

Since the Yan'an period, the Communist Party of China has established a unified leadership over intellectuals (including writers) through two transformation modes: gentle and mild way or violent storm. Through one after another political campaigns and ideological reform, such as writing introspection notes, filling in small broadcast questionnaires, reviewing the cadres and against spies, taking off pants and cutting off tails, a high degree of political and ideological unification was achieved. In the early Yan'an period, there were three kinds of historical discourse: the Russian discourse in Ruijin period, the enlightenment discourse left by the May 4th Movement, and the new discourse being created by Mao Zedong. As for the Russian discourse, it is mainly accomplished through the suppression and liquidation of the party's sectarian dogmatism as well as the change of the names of various institutions, while the covering and transformation of the discourse of the May Fourth movement is accomplished through the reform of intellectuals in the rectification movement. Through the dual efforts of ideology and revolutionary violence, Mao Zedong successfully integrated the two by making intellectuals identify with the masses. However, China's socialist revolution and construction are not only full of great moral romanticism, but also with the icy logic of reality and domination of power. After 1945, especially after the completion of the national socialist reform in 1956, Mao Zedong became the embodiment of China's socialist utopia and the revolutionary culture closely combined with power logic. So when doubts or even threats arose about this belief, Mao Zedong and the leadership of the Chinese literary community sprang into action, using the power of the state and the propaganda tools at their disposal to launch a swift critique to quell the ideological drift of writers and theorists.

State power is the ability and influence of a state to control society. After the Communist Party of China became the ruling party in 1949, it established a new state system with the leadership of the Party as the core, based on Lenin's state theory and the Soviet Union's founding model, and with reference to the experience of the Communist Party of China in the revolutionary base areas. The ways and methods of the Communist Party of China to rebuild the country and society are not exactly the same as those of the Soviet Union and the socialist countries in Eastern Europe. The Chinese

Party and government realize their power not only by relying on the Party and state organs at all levels, but also by using political mobilization and mass movements to implement the party and state's guidelines, principles and policies. The revolutionary Party's mode of using political mobilization and mass movements to win the revolution during the revolutionary war had become a new tradition. After the founding of the People's Republic of China, a series of political movements not only achieved the expected goals, but also greatly strengthened the state power.^[18] While criticizing some writers and literary theorists, in order to make writers give up their creative individuality and obey the guidance of the Party by carrying out a great deal of mass culture and production movement, according to the guiding thought proposed in *The Speech at the Yan'an Symposium on Literature and Art* that Chinese revolutionary writers and artists must go out into the masses, must devote themselves wholeheartedly and unconditionally to the masses of workers, peasants and soldiers for a long time, go into the fiery struggle, go into the only largest and most abundant source, observe, experience, study, analyze all men, all classes, all masses, all vivid forms of life and struggle, all the raw materials of literature and art, before it is possible to enter the creative process, comply with the directive that bring culture to the countryside issued by the Ministry of Culture on January 11, 1958, a large number of writers and artists were sent to the countryside to help workers and peasants develop cultural activities.

Fourth, the re-outbreak of Mao Zedong's nationalist literary thought. Even in the case of one-sided, as the top maker of new China's literary policy, Mao Zedong also adopted the copinism strategy to the Soviet Union's literary and art thought, he was a strong nationalist at heart rather than a devout Soviet believer. From the left leaning route of Wang Ming the CPC early leader to Li De's combat guidelines in the fifth counter-encirclement and suppression struggle, and the attitude of the Soviet Communist Party to the Chinese Communist Party in the Anti-Japanese War, the Communist leader, whom Stalin considered nothing more than a peasant, was already suspicious to the Comintern and the Soviet Union, he keenly realized that China's affairs need to be solved by itself, not around the Soviet baton all the time. The reason why he borrowed and absorbed the Soviet Union's literary thought is to solve the itself problems of Chinese literature and provide theoretical basis for solving these problems. The most typical example is after the speech *The Present Situation and Task of Soviet Literature* by Surkov the first secretary at the second Congress of the Soviet Writers' Association in December 1954 was translated into Chinese, the viewpoint in which put forward by the author that writers have the duty to educate the people, especially the young people with communism and the Communist morality, so that they will have the fearless spirit of optimism and the belief that our cause will prevail, became the last straw that overpowered Hu Feng.^[19]

Mao Zedong's nationalism complex is reflected in his literary thought, which is clearly expressed in *The Speech at the Yan'an Symposium on Literature and Art*, what he wanted to establish was the culture of the masses which is fresh and lively, with Chinese style that would be welcomed by the Chinese people. He pointed out that the basic principles of art are common, but the forms of expression should be diversified, and there should be national forms and national styles. In the socialist period, Mao Zedong's conclusion on

the issue of nationalization is the content of socialism and the form of the nation. Popularization "means that the thoughts and feelings of our literary and art workers are integrated with those of the masses of workers, peasants and soldiers." "Only by connecting with the masses, expressing them and treating themselves as their faithful spokesmen can their work be meaningful."^[20] The reason why Mao Zedong and the top echelon of Chinese literary circles at that time warmly welcomed the Soviet literary theory and creation in the early years of the founding of the People's Republic of China was that the Soviet theory at that time was in common with the principle and policy formulated by him in 1942 that the Communist Party of China lead literary art and put political criteria first. On the creation, the literary and art workers of new China, especially those from the liberated areas and the leftwing literary and art workers, full of hope and vision for the future of the new republic, they used the best language to praise revolution and new life as same as the Soviet writers, due to good wishes and hot emotions, they intentionally or unintentionally avoid the contradictions and problems existing in the reality. So these Soviet literary works that were popular with Chinese writers were also approved by the senior leaders of the central government. However, when the Soviet Union changed its direction, and works criticizing reality and exposing the dark side of society were published successively and influenced Chinese writers, the high authorities were alarmed and determined to nip this tendency in the bud. Thus, after the Soviet turn, Mao Zedong's latent nationalism flared up again and became dominant, under his instructions, Chinese literary creation also took a turn—learning from folk songs, developing mass metrical poetry creation. Although the literati did not emphasize the necessity of writing this style of poetry, many poets and theorists also participated in the movement of the nationalization and popularization of new poetry. "If there is no pressure exerted by the party behind the establishment of these amateur literary social groups, and if they do not replace ideally unqualified literati and poets with platitudes of praise, amateur social groups may still be a good way to meet people's literary needs."^[21] But after all, hypothesis can not replace reality, just as the fictional myth can only be a myth. A big leap of the vigorous nationalism mass literature succeeded in effect to change the attention of both writers and the public, rational literary thinking was replaced by great romantic fervour. However, the vitality of literature bound by politics cannot be long after all, since the end of the 1950s, the gap between Chinese literature and the former objects of imitation and worship has inevitably widened.

5. Conclusion

While the Soviet literary world began to focus on the individual and the common man, the Chinese literary world was still completely immersed in the collective discourse, in addition, after the breakdown of the relationship between the two countries, the Soviet Union's sanctions against China formed a rebellious mood, so the dislocation was inevitable. Although Literature is Human Science by Qian Gurong based on Gorky's argument that literature is human science, thought that literature must start from human beings, must be centered on human attention, if you caught people, you also caught the life, seize the social reality, he advocated humanitarian principles as one of the most basic and necessary criteria for the evaluation of writers and their works, however, it was criticized in the struggle of against revisionism in literature

and art field. Although the advocacy of romanticism in the two combination creation method has further added heroism, idealism and optimism to Chinese contemporary literature, imagination, exaggeration and other artistic techniques are also more abundant, due to the influence of pompous style, many critics all degraded realism to varying degrees when they advocated romanticism. The subjective spirit publicized by the advocates of romanticism is also different from the previous romantic spirit, which is characterized by the suppression of individuality and the opposition to individual's unique feelings and spontaneous outpouring of real feelings. This also led to the abnormal development of Chinese literature in the 1960s and early 1970s.

Note

- [1] Bian Zhilin. Translation and Research of Foreign Literature in the Past Ten Years. Beijing: Literary Review, 5,1959, P. 47.
- [2] A method of writing proposed in Soviet Union in the 1930s and formally established by the first All-Soviet Writers' Congress. It requires artists to truthfully and historically specific describe the reality in the revolutionary development practice, meanwhile requires that the authenticity and historical concreteness of artistic description must be combined with the task of ideological reform and education of the working people with socialist spirit.
- [3] ZhouYang. Socialist Realism—The Way Forward of Chinese Literature. From Collected Works of ZhouYang (Vol. 2). Beijing: People's Literature Publishing House,1985, P. 182.
- [4] Zhang Jun. A Study of Chinese Contemporary Literary System (1949-1976). Beijing: Peking University Press,2011, p. 19.
- [5] Wang Benchao.A Study of Contemporary Chinese Literary System.Beijing: New Star Publishing House,2007, P. 45.
- [6] Hong Zicheng. History of Contemporary Chinese Literature. Beijing: Peking University Press,1999, P. 26.
- [7] In August 1946, Zhdanov, the ideological secretary of the Central Committee of the Communist Party of the Soviet Union, delivered a long report to the conference of Leningrad party activists and writers, in which he fiercely criticized the novelist Zochenko and the poetess Akhmatova.
- [8] Mark Slonim.Soviet Russian Literature (1917-1977).Shanghai: Shanghai Translation Publishing House, 1983, translated by Pu Limin and Liu Feng, pp. 341, 356.
- [9] Mark Slonim.Soviet Russian Literature (1917-1977).Shanghai: Shanghai Translation Publishing House, 1983, translated by Pu Limin and Liu Feng, pp. 341, 356.
- [10] Published in People's Daily, June 13,1956.
- [11] Refers to The Speech at the Yan'an Symposium on Literature and Art.
- [12] Zhou Yang. A Great Debate on the Front of Literature and Art. Beijing: People'S Daily, February 28,1958.
- [13] NCNA,November30,1958; SCMP,no.1910,pp.23-24.
- [14] John King Fairbank & Roderick MacFarquhar.Cambridge History of the People's Republic of China , Shanghai: Shanghai People's Publishing House,1990, p. 68.
- [15] Wu Xiuming. One-sided Cultural Policy and the Soviet Model in Contemporary Literature, Changsha:Theory and Writing, 2,2005.
- [16] Douwe Fokkem.Chinese Literature and Soviet Influence (1956-1960),Beijing: Peking University Press,2011,translated by Ji Jin, Nie Youjun, pp. 83, 192
- [17] Gao Hua. Can Not Say Ding Ling, in The Revolutionary Years , Guangzhou: Guangdong People's Publishing House,2010, p. 259.
- [18] Gao Hua. The Great Leap Forward Movement and the Expansion of State Power: A Case Study of Jiangsu Province, in The Revolutionary Years, Guangzhou: Guangdong People's Publishing House,2010, p. 244.
- [19] Hu Feng's theory centers on subjective fighting spirit, which requires writers to embrace reality with strong subjective fighting spirit and grasp reality from the perspective of reforming reality. His other important idea was to reveal the trauma of mental slavery to the masses.
- [20] Wang Xianpei,Wang Youping (eds.) Interpretation of Literary Theory and Criticism Terms, Beijing: Higher Education Press,2006, PP. 22-23.
- [21] Douwe Fokkem.Chinese Literature and Soviet Influence (1956-1960),Beijing: Peking University Press,2011,translated by Ji Jin, Nie Youjun, pp. 83, 192