

**CHARACTERISATION AND  
LEXICAL STYLE  
IN CHINESE NOVELS  
OF THE CULTURAL REVOLUTION  
(1966-1976)**

**YANG Lan**



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## DECLARATION

I declare that, except where otherwise indicated, this thesis is entirely my own work and that no part of it has been submitted for any other degree or qualification.

One part of Chapter III ('Military Words and Expressions') was published in *Macrolinguistics* (1996, no. 6-7). The contents about the 'combination of revolutionary realism and revolutionary romanticism' from Chapters I and II were published in Hilary Chung's (ed.) *In the Party Spirit: Socialist Realism and Literary Practice in the Soviet Union, East Germany and China* (Amsterdam: Atlanta, 1996).

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## ABSTRACT

Around 130 novels were officially published during the Cultural Revolution (CR). Among them, 24 novels which concern agriculture under the People's Republic occupy a prominent place. The investigation presented in this dissertation concentrates on these CR agricultural novels.

Chapter I is the introduction, which discusses the theoretical foundation of CR novels through surveying the Chinese Communist Party's policies on literature and the arts. The tenets of Mao's 'Yan'an Talks' and the slogan 'Combination of Revolutionary Realism and Revolutionary Romanticism', along with the newly established principles generalised from the model theatrical works receive special emphasis.

Chapter II is literary analysis, which concentrates on exploring the characterisation of the main proletarian heroes in a comprehensive (ideological, cultural, literary and aesthetic) perspective. It analyses six aspects with regard to the heroes: personal background, physical qualities, ideological qualities, temperamental and behavioural qualities, the nature of the temperamental and behavioural qualities, and the prominence given to them.

Chapter III is linguistic analysis, which focuses on vocabulary. The analysis is based on 10 sample novels (3 pre-CR novels and 7 CR novels). Twelve stylistic categories have been established through statistical analysis: vulgar expressions, ideological words and expressions, idioms, proverbs, *xiehouyu*, classical verses, 'bookish', 'colloquial', dialectal words, military items in metaphorical use, meteorological items in metaphorical use, and inflated items. The investigation presents the density and distributions of the stylistic items concerning narrators and different types of characters, the general fictional language style, the relation between the general style and the authors' individual language style, and the similarities and differences between the pre-CR novel language style and CR novel language style.

Chapter IV is the conclusion, which, after highlighting some significant findings, indicates that the position of CR novels in the history of contemporary Chinese literature cannot be ignored. These novels comprehensively tested the Party's orthodox literary and artistic principles in fictional creation. They not only carried forward the radical direction of the pre-CR novels but also indirectly determined the deviation of the post-CR fiction from its predecessor. By focusing on the detailed analysis of literary and linguistic aspects of CR fiction, the thesis corrects common errors in generalisations about the literature and language in the Cultural Revolution.

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## CHAPTER I

### INTRODUCTION

#### I.1 THE AIM OF THIS STUDY

In 1972, Cyril Birch pointed out, 'It is a commonplace observation that no regime in Chinese history has been more assiduous than the present one in cultivating the garden of letters...'<sup>1</sup> During the Great Proletarian Cultural Revolution (May 1966 - October 1976, 'CR' for short), literature and art were the only domain which was consistently under the control of Jiang Qing and her followers. While criticising the literature and art before the Cultural Revolution, the authorities vigorously attempted to create new literature and art. The following declaration indicates their intention.

Under the leadership of the Central Committee of the Party and Chairman Mao and under the guidance of Marxism-Leninism, Mao Tse-tung's thought, we must create a new socialist revolutionary literature and art worthy of our great country, our great Party, our great people and our great army. This will be a most brilliant new literature and art opening up a new era in human history... To create a fine work is an arduous process, and the comrades in charge of creative works must never adopt a bureaucratic or casual attitude but must work really hard and share the writers' and artists' joys and hardships... There should be no fear of failure or mistakes. Allowance should be made for them, and people must be permitted to correct their mistakes... so that a work may become better and better and achieve the unity of revolutionary political content and the best possible artistic form.<sup>2</sup>

The present study is about novels written and published during the Cultural Revolution, with the focus on agricultural novels.<sup>3</sup> The aim of the study is to reveal the

literary and linguistic characteristics of CR novels by analysing a number of sample works and comparing them with works published before the Cultural Revolution, with a view to determining the position of CR novels in the history of contemporary Chinese literature.

The thesis is divided into two parts: the characterisation of the main heroes, and the lexical style of the novels. Methodologically, the study focuses on the characteristics shared by some of or all of the novels within the whole period through analysing the samples. In other words, the basic aim is to reveal those collective or period literary and stylistic characteristics of CR novels rather than individual or isolated features of specific authors or works.

## I.2 CR NOVELS AND CR AGRICULTURAL NOVELS

### I.2.1 CR novels

In Chinese terms, fiction is sub-divided into *changpian xiaoshuo* [literally, long fiction or novels], *zhongpian xiaoshuo* [middle length fiction or novellas] and *duanpian xiaoshuo* [short fiction or short stories]. However, no established quantitative criterion can be found for these divisions. For example, with regard to the division between novels and novellas, according to different publishers' labelling, Zhou Jiajun's *Mountain Wind* [*Shan feng*]<sup>4</sup> with 341 pages and Chen Dabin's *The Surging Dongliu River* [*Benteng de Dongliuhe*]<sup>5</sup> with 363 pages are novellas, but Liu Qing's *Wall of Bronze* [*Tong qiang tie bi*]<sup>6</sup> with 245 pages and Liu Huaizhang's *Turbulent Current* [*Jiliu*]<sup>7</sup> with 294 pages belong to novels. In spite of the disagreement, nevertheless, according to my investigation into different publishers' labelling, the confusing length mainly exists between 200 pages and 350 pages, that is, no fiction with fewer than 200 pages were labelled novels, and fiction with over 350 pages were generally labelled novels. In the present study, in order to avoid possible confusion with regard to

statistics, only fiction over 200 pages are taken into consideration, which all I put under novels.

Next, for the sake of convenience of analysis, I need to define three terms which are frequently used in this presentation: CR novels, pre-CR novels and post-CR novels. The CR novels are those first published during the Cultural Revolution (May 1966 - October 1976), the pre-CR novels are those first published between the foundation of the People's Republic and the initiation of the Cultural Revolution (October 1949 - May 1966); and the post-CR novels are those first published after the Cultural Revolution. As the large literary periodicals, which often serialised long novels, were discontinued, CR novels were generally published in book form.

According to my statistics, there are 126 CR novels in total, among which about 25 have 200-350 pages, and the others are all over 350 pages.<sup>8</sup> The statistics exclude reprints or revised editions of pre-CR works. For example, Liu Qing's *Wall of Bronze*, which was first published in 1951 but reissued in a revised form in 1976, is not included. On the other hand, a novel of more than one volume is counted as one unit even though the volumes were published in different years and the page numbers are not continuous. For example, Li Yunde's *Seething Mountains* [*Feiteng de qunshan*]<sup>9</sup> is in three volumes, among which volume 1 was published in 1972 but volume 3 in 1976.

The number of CR novels per year on average is about 12. According to other statistics, the total number of pre-CR novels is about 170. The annual quantity in the 17 years is about ten. The number of post-CR novels between 1977 and 1986 is about 1,000. The annual quantity is about 100.<sup>10</sup> Thus, although the annual quantity of CR novels only accounts for about one-tenth of post-CR novels, it is not below the annual production of pre-CR novels. The distribution of CR novels according to year is as follows.

<u>Year</u>	<u>Number of CR novels</u>
1972	10
1973	14
1974	20
1975	34
1976	48

The first CR novel is *Battling Chronicles in Hongnan* [*Hongnan zuozhan shi*]<sup>11</sup>, which was published in February 1972. No novels were published in the six years between the beginning of the Cultural Revolution and the publication of the first novel. As pointed out by Cyril Birch, the production of literary and art works during the six years was reduced to an unprecedentedly low level.<sup>12</sup> In the later period, even Mao pointed out that the country was 'short of poetry, short of fiction, short of prose and short of literary comments'.<sup>13</sup> According to the above table, the annual quantity of CR novels increased by a big margin in 1975 and 1976. The change could reflect the adjustment of the relevant policies after Mao's criticism.

With respect to subject matter, the 126 CR novels cover many different areas, including agriculture, industry, military affairs, anti-espionage, education, medicine, forestry, livestock husbandry, fishery, etc. Some categories have unconventional meanings which reflect the time. For instance, novels on medicine are mainly about barefoot doctors in the countryside rather than medical workers in urban hospitals. In the decade 1966-76, new policies pursued by the government gave rise to a variety of 'new socialist things' [*shehuizhuyi xinsheng shiwu*]. The system of barefoot doctors is an example. Another example is that school-leavers were assigned to work in the countryside, which was claimed as 'receiving re-education'. These 'new socialist things' became an important part of the subject matter of CR novels.

The first four largest categories of subject matter in the 126 CR novels and their distribution are shown in the table below.

<u>Subject matter</u>		<u>Time-setting</u>	
		modern	contemporary
Military affairs	32	17	15
Agriculture	24		24
Industry	18	2	16
'Re-education'	17		17

The number in total of novels of the four categories is 91, which make up 72.2% of the total 126 CR novels. The first three largest categories are military affairs, agriculture and industry, which indicates the new direction of serving workers, peasants and soldiers. (see I.3.1) In the novels of the fourth major category, main characters include school-leavers as students, who were then called 'new peasants' [*xinshi nongmin*], and local peasants as 'teachers'. Among the rest, some novels describe the construction of great factual projects such as harnessing of Hai River, in which workers, peasants and soldiers co-operate. Other works, classified as children's stories, concentrate on children's contribution to agriculture, industry, anti-espionage and so on.

Among the 126 novels, except for Li Huixin's *Beside Lancang River* [*Lancangjiang pan*]<sup>14</sup>, which describes a professional medical team working in the countryside, no others can be found which focus on professional intellectuals such as teachers, authors, artists, doctors (other than barefoot doctors) and scientists. Another characteristic concerning subject matter is that no CR novels have been found on historical themes ('Historical' here refers to the time before 1911). Although written evidence is hard to come by for this period, it was widely known that the CR authorities were highly suspicious of works set in traditional China. After Wu Han's historical play *Hai Rui's Dismissal from Office* [*Hai Rui ba guan*] was attacked by Yao Wenyuan as criticism by innuendo, historical settings became a forbidden zone in literature and art.<sup>15</sup>

The earliest time-setting in the 126 novels is the Second Civil War (1927-1937), but only Li Ruqing's *Mountains in Red* [*Wan shan hong bian*] (vol. 1)<sup>16</sup> is set in this period. The other works are all set after 1937 when the War against Japan broke out.

According to convention, I group the different time-settings into two categories: modern (between the Second Civil War and the foundation of the People's Republic) and contemporary (between the foundation of the People's Republic and the end of the Cultural Revolution). Among CR novels, those with contemporary time-setting make up an overwhelming majority. Such a distribution reflected the official promotion of subject matter concerning socialist revolution under the People's Republic and the disapproval or prohibition of historical subject matter.

I have not investigated in detail the distribution of pre-CR novels with regard to subject matter and time-setting. It is generally agreed that, among pre-CR novels, those with subject matter concerning industry, agriculture and military affairs also make up the majority. However, on the whole, pre-CR novels have a larger scope of subject matter by comparison with CR novels. For example, historical novels such as Yao Xueyin's *Li Zicheng* (vol. 1)<sup>17</sup> (1963) were quite popular before the Cultural Revolution. Other novels, such as Yang Mo's *Song of Youth* [*Qingchun zhi ge*],<sup>18</sup> Gao Yunlan's *Stories in a Small City* [*Xiao cheng chunqiu*]<sup>19</sup> and Ouyang Shan's *Three Families in a Lane* [*San jia xiang*],<sup>20</sup> focus on intellectuals in the underground movement rather than struggles of workers, peasants and soldiers. Such novels were attacked in the Cultural Revolution for glorifying the petty bourgeoisie. On the other hand, compared to CR novels, a higher rate of pre-CR novels is set in the modern period.

According to the above table, military affairs rank first among the four major categories. There are several reasons for this. Firstly, during the Cultural Revolution, the authorities set the Chinese People's Liberation Army (PLA) as the model for the whole nation, and novelists who used military subjects were likely to win support. Secondly, military affairs had been prominent in contemporary Chinese art and literature before the Cultural Revolution. For example, of the eight model theatrical works (all based on pre-CR works), five focus on military subjects. Among pre-CR novels, the quantity of military novels is far ahead of others. This literary and artistic tradition necessarily had an impact on CR novel creation. Thirdly, the PLA had been

active under different names before the foundation of the People's Republic<sup>7</sup> and experienced numerous military events, which offered a great quantity of material for plots and settings. This is the reason that, as shown in the above table, among the four major categories of subject matter, the distribution of modern time-setting in the military category ranks first. Finally, literary creation in the PLA was especially encouraged by the authorities during the Cultural Revolution. For example, the authoritative official CR document with respect to literature and art was based on a forum convened in the Army. (see I.3.2)

### I.2.2 CR agricultural novels

The quantity of CR agricultural novels ranks second. The agricultural novels refer only to those with focus on farmers' stories in the countryside. Therefore, novels also set in the countryside narrating the stories about children, barefoot doctors, army men, school leavers and so on are not included. Also again, if the main story of a novel is not about agriculture, the novel does not belong to this category, although its main characters are farmers. The 24 CR agricultural novels are listed in Appendix 1.

The present investigation focuses on the CR agricultural novels. Why do I choose agricultural novels rather than military novels which rank first according to the distribution of subject matter? Firstly, unlike military novels, agricultural novels all describe life in the People's Republic. This contemporary time-setting reflects the main trend of CR novels. Secondly, unlike military novels, in which the main stories are about fighting against enemy troops, CR agricultural novels mainly reflect inner Party struggles. The inner Party struggles are the basic 'theme' of the Cultural Revolution and also the most important motif of CR literature. Thirdly, from the point of view of literary creation, agricultural novels represent a higher level of novel creation in CR period. It is obvious that all the 126 CR novels cannot be on the same level with regard to their literary quality. Post-CR Chinese critics generally gave more praise to the following four works: Hao Ran's *The Golden Road* [*Jinguang da dao*],<sup>21</sup> Ke Fei's

*Swift Is the Spring Tide* [*Chun chao ji*],<sup>22</sup> Chen Rong's *Evergreen* [*Wan nian qing*]<sup>23</sup> and Li Ruqing's *Mountains in Red*. Of the four, three are agricultural novels. Moreover, the authorship of CR agricultural novels includes not only professional writers such as Hao Ran, who was the most important writer in the CR period, but also young potential writers such as Chen Rong and Gu Hua, who later became well-known post-CR novelists.

With sub-types of subject matter taken into consideration, the 24 CR novels all concern specific politicised campaigns in the countryside during the pre-CR and CR period. Below are the sub-types of subject matter and their distribution in the 24 novels.

1. Cooperative transformation, six works: *The Surging Dongliu River* (Chen Dabin), *The Peacock Flies High* (Gao Zhongwu), *The Golden Road* (Hao Ran), *Swift Is the Spring Tide* (Ke Fei), *Mountains Emblazoned with Crimson* (Sun Feng), and *Battling Chronicles in Hongnan* (Shanghai Xian Hongnan zuozhan shi Xiezuozu).
2. Opposition to quotas on a household basis, five works: *Evergreen* (Chen Rong), *The Roaring Songhua River* (Lin Yu and Xie Shu), *Spring Comes to Zhang River* (Wang Dongman), *The Jumang River* (Yang Chuntian), and *Xiangshui Bend* (Zheng Wanlong).
3. Socialist education, two works: *Violent Thunder* (Wang Zhongyu et al.), and *Qingshi Fort* (Zhu Jian).
4. Mechanisation of agriculture, one work: *Billows and Waves* (Bi Fang and Zhong Tao).
5. Learning from Dazhai, ten works: *Zhangtian River* (Cheng Xianzhang), *Yinsha Beach* (Feng Yunan), *The Mountains and Rivers Roar* (Gu Hua), *Mountains Green after Rain* (Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuozu), *Dawn over Emerald Ridge* (anonymous, 'collective'), *Baizhang Ridge* (Shao Chuang), *The Long Rainbow* (Tian Dongzhao), *At the Foot of the Kezile*

*Mountain* (Tuerdi Keyoumu), *The Daughter of Slaves* (Wang Zhijun) and *Mountain People* (Zhang Xue).

These sub-types of subject matter and their distribution are different from those of pre-CR and post-CR agricultural novels. In pre-CR agricultural novels, co-operative transformation (including consolidation of collectivisation) is the sole subject matter. As for post-CR agricultural novels, only a few, which were published soon after the Cultural Revolution, concern the two sub-types: co-operative transformation and learning from Dazhai. Soon after, the above five sub-types of subject matter generally disappeared from post-CR agricultural novels because the politicised campaigns were disapproved of. This situation does not mean that the campaigns have been banned from post-CR novels, but that they have not appeared as focal and glorified events as in the CR novels.

The CR novels about the co-operative transformation were mainly produced in the early stage when CR novels appeared. The first two CR agricultural novels, *Battling Chronicles in Hongnan* and *The Golden Road* (vol. 1), which are also the first two of all CR novels, are about the co-operative transformation. They were published in 1972. The former was written between June and December in 1971, and the latter written between December of 1970 and November of 1971. The third CR agricultural novel is *Swift Is the Spring Tide*, which also concerns the co-operative transformation. These facts indicate that, during the early period of the Cultural Revolution, novelists still followed the example of pre-CR agricultural fiction on subject matter. In contrast, however, among the other 21 CR agricultural novels, which were mainly published in 1975-76, only three concentrate on the co-operative transformation. This situation indicates the changes in CR novelists' selection of sub-types of subject matter of agriculture in the late period of CR novel creation.

The other four sub-types of subject matter had not appeared in CR agricultural novels until 1974. On the one hand, their appearance was related to the authorities' promotion of the Cultural Revolution. Even in the early CR period, the authorities in

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charge of literature and art began to call for works on the Cultural Revolution.<sup>24</sup> During the later CR period, writing about the Cultural Revolution was greatly promoted. The new literary magazine *Rosy Dawn* [*Zhaoxia*] (it includes *congkan* [collection] started in 1973 and *yuekan* [monthly] started in 1974), which was directly under the control of Jiang Qing, Zhang Chunqiao and Yao Wenyuan, played a leading role in encouraging writing about the Cultural Revolution.<sup>25</sup> On the other hand, these new sub-types of subject matter about agriculture embodied the spirit of the Cultural Revolution and/or represented the current central tasks of the government.

The sub-type of 'opposition to quotas on a household basis' reflected the clashes between Mao and his Party opponents in the early sixties, which were related to the line struggles during the Cultural Revolution.

'Socialist education' movement was a nation-wide political campaign carried out between 1964 and 1965. The purpose of the campaign was to struggle against the so-called capitalist-roaders in power,<sup>26</sup> which was in accordance with the struggles in the Cultural Revolution.

Since Mao's statement to develop agricultural mechanisation was issued in the fifties with relation to the co-operative campaign,<sup>27</sup> the goal of 'mechanisation of agriculture' had been promoted several times. During the Cultural Revolution, the government once again attached importance to the problem while emphasising the development of agriculture.<sup>28</sup> Bi Fang's CR novel *Billows and Waves* [*Qian chong lang*] is set in the Cultural Revolution.<sup>29</sup> As indicated in the publishers' description [*neirong shuoming*] of the novel, the theme of the novel is 'to glorify with zeal the Great Proletarian Cultural Revolution' by describing the achievements of mechanisation in agriculture.<sup>30</sup>

Lastly, the sub-type of learning from Dazhai ranks first in distribution among the 24 CR agricultural novels. Mao made the call 'to learn from Dazhai in agriculture' in 1964, but the campaign did not reach its peak until the Cultural Revolution. In 1975, a conference on learning from Dazhai was held by the government; the current central task of the whole country was announced as 'to popularise Dazhai-like county'. Of the ten novels about learning from Dazhai, eight were finalised and published after the

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congress although writing generally began in 1974. Moreover, the novels about learning from Dazhai are generally set in the Cultural Revolution.

### I.2.3 The authorship of CR novels

The authorship of CR novels may be classified as four types: single, joint, collective and collective-individual. The types of joint authorship and collective authorship under discussion are similar to those defined in Bonnie S. McDougall's research into CR poetry.<sup>31</sup> That is, in the former case, two (only two for CR novels) authors affixed their names to a work, and in the latter case, only the name of a writing group is given, to which the work units are attached. Some collective writing groups are added with the attributive phrase *san-jiehe* [three-in-one], which represents the collaboration of leaders, professionals and the masses. Examples of the collective authorship are Shanghai Xian *Hongnan zuozhan shi Xiezu Zu* [The Writing Group of *Battling Chronicles in Hongnan* of Shanghai County] (for the novel *Battling Chronicles in Hongnan*) and Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu [The Three-in-one Group of Baise Prefecture of the Guangxi Zhuang Autonomous Region] (for the novel *Yu hou qingshan* [*Mountains Green after Rain*]).<sup>32</sup> By collective-individual authorship, I mean cases in which, apart from the name of a writing group, the individuals (one or more) who did the actual writing are identified. For example, for the novel *Jing lei* [*Violent Thunder*], after the identification of 'Heilongjiang Sheng Shuangcheng Xian Geming Weiyuanhui, Zhongguo Renmin Jiefangjun Jing Zi 801 Budui Lianhe Chuangzuo Zu' [The Collaborative Writing Group of the Revolutionary Committee of Shuangcheng County in Heilongjiang Province and the PLA 801 Unit under the Beijing Command], Wang Zhongyu, Chen Genxi and Xie Shu are identified as the actual writers, although the individual contributions are not distinguished.

The distribution of the types of authorship of the total 126 CR novels is as follows:

<u>Authorship types</u>	<u>Novel numbers</u>	<u>Percentage of the total</u> <sup>126</sup>
single	107	84.92
joint	8	6.35
collective	9	7.14
collective-individual	2	1.59

According to this table, single authorship still accounts for the overwhelming majority in CR novels. With respect to pre-CR novels, single authorship is even more prominent. Joint authorship also exists in pre-CR novels. However, I have so far not found the collective authorship and the collective-individual authorship in pre-CR novels although the data I have got is insufficient to exclude any occasional exception.

There are 122 individual authors in total. The number includes the co-authors in the joint authorship and the actual writers in the collective-individual authorship, but it excludes the repetitive counting, i.e. one author who wrote more than one novel is only counted once. With a few exceptions, I do not know with precision the age, sex, social background, educational level, or family life of the individual authors. According to their writing experience, these 122 individual authors may be classified into two groups: Group One, which includes 13 individual authors who had literary publications before the Cultural Revolution, and Group Two, which includes 109 authors who had no publications before the Cultural Revolution. This classification is based on Meishi Tsai's *Contemporary Chinese Novels and Short Stories, 1949-1974: An Annotated Bibliography*.<sup>33</sup>

The authors in Group One were generally at middle or over middle age in the Cultural Revolution. Most of them began to publish fiction (short stories, novellas or novels) in the fifties, and some had become noted professional novelists before 1966, such as Hao Ran, Lin Yu, Zhou Jiajun, Zhang Changgong, Mu Chongguang, Yang Daqun and Li Yunde. Five authors from Group One, Hao Ran, Zhang Changgong, Li Yunde, Li Ruqing and Sun Jingrui, published more than one novel during the decade.

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In Group Two, the authors were mainly of young or middle age in the Cultural Revolution. Some of them were labelled 'spare-time writers' [*yeyu zuozhe*], but little information about their full-time occupation was given. Spare-time writing was promoted and well-organised during the Cultural Revolution. The spare-time writers were mainly from workers, peasants, soldiers and school leavers. For example, Guan Jianxun, the author of *Yun yan* [*The Swallow through Cloud*]<sup>34</sup>, is labelled as 'a young peasant', and Wang Lei, the author of *Jianhe lang* [*Waves on the Jian River*]<sup>35</sup>, is labelled as 'a school leaver'. The authors in Group Two generally called themselves novices in literary creation. No authors from this group published more than one novel during the decade except for Xie Shu who is the co-author of two CR novels.

In view of the strict ideological control over the literary and art world during the decade, the ideological standing of the authors of CR novels was then certainly trusted by the authorities. However, this ideological standing does not indicate their professional competence. Nevertheless, a number of CR novels' authors seemed professionally competent. For professional novelists, they had been active in writing before the Cultural Revolution and their large numbers of literary publications showed their professional experience and ability. As for novice CR writers, apart from their experience in the CR period, many were still active in writing after the Cultural Revolution. A few of them, such as Chen Rong, Gu Hua, Mo Yingfeng and Zhang Kangkang, have been recognised as talented novelists in the post-CR literary world. These facts indicate the potentials of the novice CR novelists.

The authors of CR novels took a serious attitude towards their writing and showed themselves willing to talk about their intentions and motives. The following ideas are commonly found in their statements: Firstly, they claimed to be moved by real people and their deeds, which inspired their writing. Secondly, they put their writing on the level of ideological struggle and attributed their works to the Party and Mao's line in literature and art. Lastly, they claimed to follow official literary and artistic principles and to strive for high quality both in content and in form. The following quotation from the postscript of *Shanchuan huxiao* [*The Mountains and Rivers Roar*]<sup>36</sup> may be taken

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as a representative statement. The author, Gu Hua, later became famous for his post-CR novel *Furongzhen* [*Furong Town*] in 1981.<sup>37</sup>

I am an amateur in literary writing. I have worked and studied in the countryside for over ten years, during which I have met a lot of heroic people who did well in the movement of learning from Dazhai... Their heroic deeds have educated me, encouraged me and inspired me. So I take this novel as an ideological report which represents my progress in the Cultural Revolution... Under the guidance of Chairman Mao's revolutionary line of literature and art, I am determined to remould my world outlook and to learn conscientiously the creative experience of the model theatrical works... I shall try to write works of high quality loved by workers, peasants and soldiers.<sup>38</sup>

### I.3 THE LITERARY POLICIES AND THEORIES IN THE CULTURAL REVOLUTION

#### I.3.1 Mao Zedong's 'Talks at the Yan'an Conference on Literature and Art' and his Combination of Revolutionary Realism and Revolutionary Romanticism

From its publication in 1942 until the late 1970s, Mao's 'Talks at the Yan'an Conference on Literature and Art' ('Yan'an Talks' or 'Talks' for short) dominated the literature and art of Chinese Communist Party. After seven years' propagation and practice in Yan'an and other areas controlled by the Party, 'Yan'an Talks' and its principles were announced to be the unique correct line of guidance in the literary and art world of the whole of China at the First National Congress of Chinese Literary and Art Workers convened in July 1949.<sup>39</sup> According to Zhou Yang, every achievement in the pre-CR literature and art must follow Mao's literary and artistic line, which was represented by the 'Talks'.<sup>40</sup>

During the Cultural Revolution, the literature and art of the previous seventeen years were basically criticised. Although the previous literary and art authorities had

consistently stressed carrying out the principles of 'Yan'an Talks', the general charge against the pre-CR literature and art in the Cultural Revolution was that they had opposed the 'Talks'.<sup>41</sup> But just as the metaphor made by Li Chi, 'Yan'an Talks' was only a framework, that is, 'A careful framework, then, was drawn for the literary workers and all that they had to do was to fill out that framework with particulars, each according to his ability, experience and understanding.'<sup>42</sup> In other words, the authorities in the Cultural Revolution tried to fill out the 'framework' in new ways, which they thought to be orthodox.

During the Cultural Revolution, among Mao's works, 'Yan'an Talks' was given particular prominence. For example, between 1966 and 1967, the whole article was reprinted twice in *Red Flag*, the authoritative journal of the Party in the Cultural Revolution.<sup>43</sup> It was announced to be the 'revolutionary programme [*gangling*] of the Proletarian Cultural Revolution'.<sup>44</sup> The following comments on 'Yan'an Talks', which was quoted from an editorial of *Red Flag*, reflected the new official understanding of this article.

The *Talks* are a compass which, in complex and acute class struggle, gives us guidance in finding our direction, and in distinguishing between fragrant flowers and poisonous weeds, between revolution and counter-revolution and between true revolution and sham revolution.

The *Talks* are a "magic mirror" to detect demons, the sharpest weapon for thoroughly destroying all monsters. Facing it, all words and deeds which oppose the Party, oppose socialism and oppose Mao Tse-tung's thought will be shown up in their true form and will have no place to hide themselves.

The *Talks* are the clarion that sounds the advance. They call the broad masses of workers, peasants and soldiers to act as the main force, and on those who work in the field of literature and art to go among the workers, peasants and soldiers, to go into the heat of the struggle, to take an active part in this great proletarian cultural revolution, to repudiate thoroughly the reactionary culture of feudalism, capitalism and revisionism and to create an entirely new proletarian, socialist culture.<sup>45</sup>

According to the above statements, the role played by 'Yan'an Talks' in the Cultural Revolution was at first a 'weapon' used to attack the previous literature and art. On the one hand, the previous literary and art world was attacked for carrying out a line against the principles of the 'Talks'. On the other hand, the criticism in the 'Talks' against some negative views, which existed in the literary and art world of Yan'an in the thirties and forties, was thought to be an example against the bourgeois and revisionist theories of literature and art.

With respect to literary and artistic creation, two propositions from the 'Talks' received particular attention in the CR period. Firstly, Mao had stated, 'Whether at a high level or a low level, our literature and art serve the popular masses, primarily workers, peasants, and soldiers; they are created for workers, peasants, and soldiers and are used by them'.<sup>46</sup> This was known as the 'direction of serving workers, peasants and soldiers'.<sup>47</sup> It is evident that the 'workers, peasants and soldiers' in this proposition refer to the audience for the Party's literary and artistic works. During the Cultural Revolution, however, a new interpretation was added, i.e. 'to describe workers, peasants and soldiers, to sing the praises of workers, peasants and soldiers, and to create the heroic images of workers, peasants and soldiers'.<sup>48</sup> The 'workers, peasants and soldiers' here exclusively refer to the modern or contemporary workers, peasants and soldiers. It is obvious that this augmented directive became the theoretical basis for condemning subjects and imagery which are not directly related to the modern or contemporary workers, peasants and soldiers. As mentioned before, no historical CR fiction can be found, and few CR works focused on the portrayal of modern professional intellectuals.

Secondly, according to Mao, 'Life as reflected in work of literature and art, compared with ordinary actual life, can and ought to be on a higher plane, more intense, more concentrated, more typical and more idealised, and therefore has greater universality' ('six mores' for short).<sup>49</sup> The 'six mores' had not been especially emphasised until 1958, when Mao proposed the Combination of Revolutionary Realism and Revolutionary Romanticism (2RR). In the discussion on the new creative method,

some people pointed out that the spirit of 2RR was in accordance with Mao's 'six mores' in 'Yan'an Talks'.<sup>50</sup> So along with the promotion of 2RR, the 'six mores' were given prominence. During the Cultural Revolution, the 'six mores' were further promoted, with a subtle change in its use. Before the Cultural Revolution, the 'six mores' indicated the life in general, whereas, during the CR period, they mostly concerned the characterisation of proletarian heroes.

Next, Mao's slogan of 2RR was also further promoted in the Cultural Revolution. The authorities declared, 'As for creative method, we must adopt the Combination of Revolutionary Realism and Revolutionary Romanticism'.<sup>51</sup> During that decade, the highly unified propaganda and strict censorship undoubtedly intensified the practice of this slogan. The eight model theatrical works and all other officially promoted CR works were claimed as achievements through carrying out 2RR.

Before Mao proposed 2RR in 1958, the general creative method promoted officially in China was the Socialist Realism (SR). The practice of 2RR can be divided into two stages, i.e. 2RR before the Cultural Revolution (2RR-1) and 2RR during the Cultural Revolution (2RR-2). 2RR-2 is the development of 2RR-1. With respect to SR, Chinese literary circles had adopted the formulation confirmed by the Congress of Soviet Writers in 1934 as the official definition.<sup>52</sup> For 2RR, however, no official definition was given. The principles and definitions of 2RR only existed as scattered comments in the welcoming discussions. Generalised from the comments, the following tenets are significant.

1. It emphasises idealism. Realism had been dominant in Chinese literature and art since the 1920s and 1930s. In the early fifties, this tendency was intensified to the point where realism was taken to be 'the most revolutionary, the most advanced and the most ideal creative method in the history of human literature and art'.<sup>53</sup> Correspondingly, other literary and artistic methods and schools including romanticism were depreciated or excluded. In 2RR, however, romanticism was treated on equal terms with realism. 'Revolutionary romanticism' in 2RR was deemed consistent with idealism [*lixiangzhuyi*]. Zhou Yang stated, 'The basic spirit of our revolutionary romanticism is

revolutionary idealism, i.e. the manifestation of revolutionary idealism in artistic methods'.<sup>54</sup> He explained the combination of revolutionary realism and revolutionary romanticism as 'using brave language, a majestic tone and bright colour to glorify and describe our time', i.e. to idealise real life according to communist ideological standards.<sup>55</sup>

2. It emphasises the Marxist world outlook of writers and the ideological utilitarianism of literature and art. The main trend in the literary and art circles had been to advocate Marxist ideology for writers and ideological nature for literature and art before the promotion of 2RR. However, disagreements grew out of conflicting interpretations of the principles of realism. For instance, a well-known argument in the name of adhering to the principles of realism was that a true and profound depiction of life by means of the realistic method was helpful to mastering dialectical materialism and expressing it in literature.<sup>56</sup> On the other hand, under 2RR, the dominance of a Marxist world outlook in literary and artistic creation and the political utility of literature and art was unconditional. Critics stated, 'When considering the meaning of 2RR, we should emphasise the attribute "revolutionary", which is the crux of the artistic method, rather than stressing the artistic concepts of realism and romanticism'.<sup>57</sup> 'In order to master 2RR, we have no other secret but plunge into the thick of life to build up a Marxist world outlook'.<sup>58</sup>

3. It emphasises tendentiousness in literary and artistic *zhenshi* [truth or truthfulness]. Before 2RR, there existed a contradictory double standard about *zhenshi*. On the one hand, many critics and writers held that literary *zhenshi* was subordinate to *qingxiangxing* [tendentiousness] of class and party.<sup>59</sup> But, on the other hand, it was also claimed that, according to the principles of realism, literature and art should be true to life, and avoid glossing over reality. Zhou Yang stated, 'In describing life, *zhenshi* is the highest principle of realistic art'.<sup>60</sup> More often than not, critics criticised individual works for being of poor artistic quality because they ignored the realistic *zhenshi* or the objectively descriptive *zhenshi*. However, after 2RR was promoted, the emphasis on tendentiousness in literary *zhenshi* reached a justifiably higher level because the status

of revolutionary romanticism was raised. Thus, the previous rhetoric of advocating realistic *zhenshi* and objectively descriptive *zhenshi* was now taken to be revisionism. The double standard changed into a single one. Zhou Yang declared, 'In class society, writers exclusively observe and describe reality with a certain class tendentiousness... *Zhenshi* and revolutionary tendentiousness are a unity in our understanding'.<sup>61</sup> Yi Qun said, 'Having clear political tendentiousness means propagating communist ideology and reflecting the spirit of the time; socialist literature and art take the seeds of communism in realistic life and the communist style as the highest *zhenshi*'.<sup>62</sup>

4. It emphasises idealised heroic characters. Under the slogan of SR, an important task of socialist literature and art was thought to be the portrayal of new characters, showing their socialist or communist morality and ideology.<sup>63</sup> After the advancement of 2RR, still more importance was attached to revolutionary heroes. According to Guo Moruo, the promotion of 2RR offered an effective way to fulfil this task.<sup>64</sup> The characteristics of portraying heroes under 2RR will be presented in I.3.4.

The above tenets about 2RR were established in the period of 2RR-1. In comparison with 2RR-1, the general feature of 2RR-2 is that the position of revolutionary romanticism was further advanced. Therefore, the above tenets, which mainly grew out of the promotion of romanticism, were more emphasised and intensified. All previous negative propositions which were criticised under 2RR-1, such as 'writing truth', 'portraying middle characters' and 'deepening realism', were further denounced. A fashionable expression indicating the principle of 2RR-2 was *yuan yu shenghuo, gao yu shenghuo* [to be based on life, but on a higher plane of life]. The 'six mores' from Mao's 'Yan'an Talks' became the typical interpretation of 2RR-2.<sup>65</sup> New principles were established to develop the above tenets about the portrayal of heroic characters. According to 'Summary of the Forum on Literature and Art Work in the Army Convened by Comrade Jiang Qing on the Authority of Comrade Lin Biao' (see I.3.2), the idealised heroes under 2RR-2 were endowed with the following new qualities: They had to be heroes under the correct Party line, and they were able to distinguish the correct from the wrong line. Revolutionary optimism was the keynote of their heroic

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spirit. Sentimentalism, especially love between men and women, was taken to be bourgeois.<sup>66</sup>

In brief, 2RR and Mao's 'six mores' were greatly promoted during the Cultural Revolution. They combined to offer the theoretical foundation upon which the principles and standards of creating idealised heroic images were based. (see I.3.4)

### I.3.2 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing'<sup>67</sup>

According to her own statement, Jiang Qing began to oppose pre-CR literature and art in 1962. Her main accusation was that large numbers of literary and artistic works propagated bourgeois or feudal ideology, and misrepresented the images of workers, peasants and soldiers.<sup>68</sup> Mao himself was also dissatisfied with the current literature and art. In the same year, he complained of the literature and art authorities in a statement, 'The use of the novel for anti-Party activities is quite an invention.'<sup>69</sup> In 1963 Mao pointed out, 'Many communists are enthusiastic in promoting the art of feudalism and capitalism rather than socialist art.'<sup>70</sup> In 1964, Mao issued a comment on the previous fifteen years' literature and art. According to him, in the fifteen years since the foundation of the People's Republic, the literary and art world 'basically has not carried out the Party's policies... it has slid right down to the brink of revisionism.'<sup>71</sup> In 1965 with Mao's permission, Jiang Qing commissioned Zhang Chunqiao and Yao Wenyan to write an article 'Views on *Hai Rui's Dismissal from Office*' ['*Ping Hai Rui baguan*'], published in November under Yao Wenyan's authorship.<sup>72</sup> Its publication was the prelude of the Cultural Revolution.

From the 2nd to the 20th of February in 1966, supported by Lin Biao, Jiang Qing organised the Forum on Work of Literature and Art in the Army in Shanghai. Under Jiang Qing's supervision, the content of the forum was summarised in a report, i.e. 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing' ('Forum Summary' or

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'Summary' for short). The main content of the 'Forum Summary' was published in a *PLA Daily* [*Jiefangjun Bao*] editorial on 18 April.<sup>73</sup> The original was a restricted document until its publication in *Red Flag* in September 1967.

The 'Forum Summary' significantly influenced the literature and art of the Cultural Revolution by arguing that the Chinese literary and art world from the foundation of the People's Republic to the Cultural Revolution had been controlled by a 'black line'. The 'black line' was defined as 'the combination of bourgeois ideas on literature and art, modern revisionist ideas on literature and art, and the literature and art of the thirties'.<sup>74</sup> On this judgement, most Chinese writers, artists, and critics active in the left-wing literature and art movement in the thirties (the only noted exception in the 'Forum Summary' is Lu Xun), and/or active between 1949 and 1965, were criticised personally and for their works. Traditional Chinese literature and art, and classical and modern foreign literature and art, were also generally criticised.

The 'Forum Summary' listed a number of views on literary and artistic creation as 'typical expressions of this line', i.e. 'truthful writing', 'the broad path of realism', 'the deepening of realism', 'opposition to "subject-matter as the decisive factor"', 'middle characters', 'opposition to "the smell of gunpowder"', 'the spirit of the age as the merging of various trends"', and 'discarding the classics and rebelling against orthodoxy'.<sup>75</sup> (see I.3.3) Apart from criticising previous theories and works of literature and art, the 'Forum Summary' established a set of propositions, of which the creation of heroic images was the fundamental task of socialist literature and art was the most important. (see I.3.4)

### I.3.3 The eight negative expressions

From 1949 to 1965, the general tendency in Chinese literature and art was towards increasing radicalism. But the policies of literature and art often changed within certain limits in accordance with changing political situations and ideological views. In response to those relatively mild policies of literature and art or purely out of their

individual artistic awareness and bravery, literary intellectuals or leaders challenged the radical tendency. The above eight expressions listed in the 'Forum Summary' are examples. Criticism against these views in the CR period formed an important part of CR literary and artistic policies and theories. In order to reveal the connection between the pre-CR literary radicalism and CR literary policies and theories, based on the data obtained thus far, I have placed them into a brief historical perspective.

1. Truthful writing. This was a long-standing controversial proposition and was subject to massive criticism three times in the CR period. In 1954, Hu Feng wrote his 'Views on Literature and Art' ['Dui wenyi wenti de yijian'] and sent it to the CCP Central Committee.<sup>76</sup> In his presentation, Hu stressed the principle of 'describing factual life truthfully, deeply and resolutely'.<sup>77</sup> In a later campaign against Hu Feng launched in 1955, his view on 'truthful writing' was attacked along with his other claims. Next, during the period of 'letting a hundred flowers blossom and a hundred schools of thought contend' between 1956 and 1957, 'truthful writing' was put under discussion. Chen Yong, later thought to be the representative of those in favour of this view during that period, stated, 'If a work does not loyally reflect actual life but glosses over reality, it will lose artistic truthfulness and consequently have no artistic quality, even though it is very progressive politically.... Truthfulness is the life of art. Without truthfulness, art will lose life.'<sup>78</sup> Chen Yong's and other literary intellectuals' views in favour of truthful writing were attacked in the Anti-Rightist Campaign. Later, in 1960, in view of the tendency towards untruthfulness of the literature and art during the Great Leap Forward (1958 and 1959), Li Helin pointed out, 'The ideological quality of a work of literature or art depends on whether it reflects life truthfully; and its truthful reflection of life represents its artistic quality.'<sup>79</sup> Li Helin's point was soon criticised during the height of the campaign against 'revisionist ideology of literature and art' (1959-1960). In the 'Forum Summary' 'truthful writing' was listed as the first negative expression.

2. The broad path of realism. In 1956 and 1957, the Soviet Union and East European communist countries began to criticise Stalin and orthodox policies in areas

like literature and the arts. In China, Mao proposed 'letting a hundred flowers blossom and a hundred schools of thought contend'. During this relatively open period, writers and critics, such as He Zhi (Qin Zhaoyang), Zhou Bo and Chen Yong, expressed their views. One of the most important articles was He Zhi's 'Realism: the Broad Path' [*Xianshizhuyi — guangkuo de daolu*].<sup>80</sup> This article criticised the dogmatism prevalent in the literary and art world by analysing the shortcomings in Socialist Realism. According to the author, literature and art should not serve current politics at the cost of sacrificing the laws and characteristics of literature and art. He emphasised that literature and art could only spring from a broad realistic life and should reflect this life truthfully. After initial endorsements, He Zhi's article was subject to severe attacks in the Anti-Rightist Campaign. In the 'Forum Summary', the title of this article was listed as a negative expression in the 'black line'.

3. The deepening of realism. The main trend in literature and art during the Great Leap Forward was an overwhelming emphasis on romanticism, which was thought to bear out the new slogan 2RR. Later, along with the Party's policies of modification in politics and economy due to the lack of success of the Great Leap Forward, the literary and art world began to readjust its policies. In August 1962, at 'the Forum on the Creation of Agricultural Short Stories', Shao Quanlin, Party Secretary of the Chinese Writers' Association, proposed the concept of 'deepening realism'. He pointed out, 'Realism is the foundation of our creation; there is no romanticism without realism. Our creation should be closer to reality and reflect reality in a down-to-earth manner.... Deepening realism is the basis on which we create the forceful revolutionary romanticism and explore the path for the Combination of Revolutionary Realism and Revolutionary Romanticism.'<sup>81</sup> This is the source of 'the deepening of realism' in the 'Forum Summary'.

4. Opposition to 'subject-matter as the decisive factor'. In 1961 when the literary and art world began to readjust the prevailing radicalism of the Great Leap Forward, *Wenyi Bao* published an editorial titled 'The Problem of Subject Matter' [*Ticai wenti*].<sup>82</sup> The editorial criticised the current promotion of important topics only as

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subject matter. According to the editorial, 'It is necessary to do away with the restrictions on subject-matter... Subject matter itself cannot be taken as the primary or decisive criterion, still less the unique criterion... Writers and artists have full freedom to choose their subject matter without any restriction.'<sup>83</sup> This article and its contentions became the source of the expression 'opposition to subject-matter as the decisive factor'.

5. Middle characters. At the same forum as mentioned in (3) above, along with the deepening of realism, Shao Quanlin proposed another point which challenged the pervasive emphasis on creating heroic characters, namely, the portrayal of middle characters. According to him, 'Heroes and backward people are in the minority; people in the middle are in the majority... To portray heroes is to set examples, but we should also portray the people in the middle. If we only create heroic characters but do not portray characters who suffer from hesitation and contradiction, the fiction's realism will be insufficient...'<sup>84</sup> This view was later criticised along with the deepening of realism in 1964, and was listed in the 'Forum Summary'.

6. Opposition to 'the smell of gunpowder'. Once, in 1964, while seeing the dance drama *White-haired Girl* [*Bai mao nü*], one official from the Ministry of Culture commented, 'The smell of gunpowder in this drama might be too strong and the armed struggle too prominent.'<sup>85</sup> This incidental statement with regard to a concrete work was the source of the expression 'opposition to "the smell of gunpowder"'.

7. The spirit of the age as the merging of various trends. In October 1962, Zhou Gucheng published his article 'The Historical Position of Artistic Creation' [*Yishu chuangzuo de lishi diwei*] in *New Construction* [*Xin Jianshe*], in which he gave an explanation of 'the spirit of the age'.<sup>86</sup> According to him, 'the spirit of the age' is a merged unity of ideologies of different classes in a specific age. 'Although the spirit of an age is a unity, its expression from different classes or individual persons might be very different. Such differences reflected in artistic works become the characteristics or originality of the works...'<sup>87</sup> Zhou Gucheng's idea was generally dismissed in

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academic and literary circles soon after its publication. In the 'Forum Summary', it was generalised as 'the spirit of the age as the merging of various trends'.

8. Discarding the classics and rebelling against orthodoxy. In a conference on feature films convened in July 1959, a film official criticised current production for placing too much emphasis on military subjects. He said, 'Among the twelve planned feature films reported by the studios across the country, there are eight on military affairs. Now, the film production forms a stereotype, i.e. "classics of revolution" and "orthodoxy of war"... Today, my speech simply discards the "classics" and rebels against the "orthodoxy".'<sup>88</sup> In fact, 'discarding the classics and rebelling against orthodoxy' [*li jing pan dao*] is a Chinese idiom. The speaker used it in this context as a humorous metaphor to encourage the diversification of subject matter in film production. In 1964, this humorous and incidental remark was attacked by Zhang Chunqiao and others. In the 'Forum Summary', it was defined as 'discarding the classics of Marxism-Leninism, of Mao Tse-tung's thought, and rebelling against the orthodoxy of people's revolutionary war'.<sup>89</sup>

Soon after they were listed in the 'Forum Summary' as representative negative views on literature and art, the above eight expressions were frequently named as targets in official publications. They were attacked as the theoretical basis on which numbers of so-called anti-Party and anti-socialist works were produced in the pre-CR period.<sup>90</sup>

In summary, according to the foregoing, the eight expressions appeared at different times before the Cultural Revolution. Criticised not long after they were proposed, they did not exert much influence on actual literary and artistic practice. We may conclude that the criticism of them exaggerated their influence on the pre-CR literature and art. The 'Forum Summary' in effect dismissed all previous views on literature and art which challenged radical tendencies.

#### I.3.4 Portraying heroic characters: the fundamental task of socialist literature and art

During the pre-CR and CR period, official literary policies consistently emphasised the portrayal of new characters [*xin de renwu*], advanced characters [*xianjin renwu*] or heroic characters [*yingxiong renwu*] of workers, peasants and soldiers. Here the terms 'new character', 'advanced character' and 'heroic character' are synonymous. In the 1950's, before Mao proposed 2RR, the 'new character' and 'advanced character' were more frequently used in speeches or writings concerning literary and artistic theories and critics. While 2RR was in vogue, particularly during the Cultural Revolution, the term 'heroic character' was more frequently used. When the term 'heroic character' referred to a fictional character, the term 'heroic character' was often substituted with 'heroic image' [*yingxiong xingxiang*]. In addition, during the Cultural Revolution, 'heroic characters/images of workers, peasants and soldiers' and 'proletarian heroic characters/images' were equivalents.

The emphasis on creating heroic characters may be divided into three stages. First, before 2RR was proposed in 1958, and in spite of promoting the portrayal of new characters or advanced characters, no official opposition was found against careful portrayal of backward or middle characters. It was believed that the portrayal of backward characters was conducive to showing the contrast and contradiction between heroic and backward characters. In a speech, Zhou Yang openly encouraged writers to create backward or middle characters: 'It is as if to portray backward or middle characters has become unnecessary because of the stress given to new characters. This is a kind of partiality. Like the realistic world, the artistic world should have a range of different characters...'<sup>91</sup> Moreover, before 2RR, it was permissible to show the new characters' shortcomings and mistakes, although primary importance was attached to demonstrating their meritorious qualities and achievements. According to Zhou Yang, 'Shortcomings in the lives of heroes may be described... If a hero has no shortcomings in life nor mistakes in work, he would be a god'.<sup>92</sup> 'Certainly, we should not "deify" or "formularise" heroes... Heroic characters cannot be perfect in all aspects'.<sup>93</sup>

At the second stage, which covers the period under 2RR before the Cultural Revolution, the previous propositions regarding the careful portrayal of other categories

of characters and the description of the shortcomings and mistakes of heroes were excluded. Shao Quanlin's case for 'portraying middle characters' was such an example. Actually, his endorsement of middle characters rested on his prior endorsement of portraying heroic characters. He said, 'It is necessary to emphasise advanced characters or heroic characters because they embody the spirit of our age. On the whole, however, in our literature, the characters in the middle are relatively insufficient.'<sup>94</sup> As for the shortcomings of heroic characters, Shao did not directly endorse describing them at that time, but commented, 'Heroic characters may not have shortcomings, but their development through experience ought to be described. If only their merits are described, that means that one class has only one typical character'.<sup>95</sup> However, his mildly challenging views were attacked as bourgeois propositions during this stage.

During the third stage, i.e. during the Cultural Revolution, it was officially stated that 'to try to create heroic characters of workers, peasants and soldiers is the fundamental task of socialist literature and art'.<sup>96</sup> According to the authorities' arguments for this proposition, to create the heroic characters of workers, peasants and soldiers was one way of serving the workers, peasants and soldiers. Moreover, on this view, every class tried to create its own heroic characters in literature and art in order to advance its own politics, ideology and morality. Proletarian literature and art should also create proletarian heroic characters, even taking it as the fundamental mission.<sup>97</sup> Below is a quotation from *Hongqi* [*Red Flag*], which shows the officially proclaimed significance of the portrayal of heroic characters.

To portray lofty, great, perfect and dazzlingly brilliant proletarian heroic characters is our most important political task, and also a new task in the proletarian revolution in literature and art. It is this which significantly distinguishes proletarian literature and art from the literature and art of the exploiting classes, which include the bourgeois literature and art of the Renaissance and the Enlightenment, and the literature and art of critical realism in the nineteenth century.<sup>98</sup>

In a comparative sense, in theory and practice regarding the creation of heroic characters, the difference between the third stage and the second stage includes two aspects. Firstly, during the second stage, the portrayal of other categories of characters was simply disapproved of in principle, whilst at the third stage, unlike the previous disapproval, the portrayal of other characters was prescribed to set off the heroic characters. (see I.3.5) Secondly, and also during the second stage, although the proposition of describing shortcomings of heroic characters was criticised by radicals, the opposite—the promotion to create perfect images—had not been openly established as yet. At the third stage, however, not only was the description of shortcomings unambiguously excluded, but the perfection of heroic characters was also promoted to as the desirable goal. General standards were then established, i.e. 'lofty, great and perfect' [*gaoda, wanmei*], to which were sometimes added 'brilliant' [*guanghui*] or 'dazzlingly brilliant' [*guangcai zhao ren*].

Around the claimed fundamental task of socialist literature and art to create 'lofty, great, perfect and brilliant' proletarian heroic characters, other new theories and policies were established. In brief, the proposition of the 'fundamental task', and accompanying principles and techniques designed to fulfil this task, constituted the critical feature of the literary and artistic theories and policies established in the Cultural Revolution.

### I.3.5 The experience of *yangban xi* [the model theatrical works] and the principle of *san tuchu* [three prominences]

While strongly criticising traditional Chinese literature and art, foreign literature and art, and most especially communist literature and art before the Cultural Revolution, the Cultural Revolution authorities declared eight theatrical works as models in 1967. These were five Peking operas: *The Red Lantern* [*Hong deng ji*], *Shajiabang* [*Shajiabang*], *Taking Tiger Mountain by Strategy* [*Zhi qu Weihushan*], *Raid on the White Tiger Regiment* [*Qixi Baihutuan*] and *On the Docks* [*Haigang*]; two dance dramas: *Red*

*Detachment of Women* [*Hongse niangzijun*] and *The White-haired Girl* [*Bai mao nü*]; and one symphony: *Shajiabang*.

Except for the dance drama, *The White-haired Girl*, which was based on an opera of the same name created in the Yan'an period, the other model works were revised or rearranged from a number of Peking operas shown in the National Festival of Modern Peking Operas [*Quanguo Jingju Xiandai Xi Guanmo Yanchu Dahui*] in June and July 1964 in Beijing. They were selected by the authorities headed by Jiang Qing after the festival, who intended to make them model works. The final revisions of works were completed in the Cultural Revolution. It stands to reason that the former selection indicated that the original works had certain factors which complied with the selectors' literary and artistic views. Moreover, the later revision and finalisation were made directly under the care and supervision of Jiang Qing. Thus therefore, although their original forms were made before the Cultural Revolution, these works represented the direction of literary and artistic theories and practice promoted during the Cultural Revolution.

After they were set as models, a nation-wide campaign to popularise them was launched, in which the experience of their creation was also promoted throughout the literary and art world. Of the eight works, the five modern Peking operas were the most popular. This could be because they were relatively easier to perform and more readily understood by the masses than the dance dramas and the symphony. On the other hand, the creation of operatic images was more appropriate for imitation in other forms of literature and art, such as fiction and films, than music or dance.

The central point of the model theatrical works was to fulfil the 'fundamental task' of creating lofty, great and perfect proletarian heroes. The following paragraph by Qian Haoliang in 1967, who played the part of Li Yuhe in *The Red Lantern*, describes Jiang Qing's directives.

Comrade Jiang Qing asked us to create the proletarian heroic image of Li Yuhe through the use of magnificent things. That is, we must resort to the most beautiful music, the best arias, the most impressive movements, and the most

important positions on the stage to make this heroic image more prominent, more ideal, and more lofty.<sup>99</sup>

The experience of the model theatrical works was summarised into a set of general principles, of which *san tuchu* [the 'three prominences'] is the most important. This delineates the relationship between the primary hero and other characters within a work. The formula at first appeared in an article by Yu Huiyong, Minister of Culture in the Cultural Revolution, published in May 1968. His definition is as follows.

Among all characters, give prominence to positive characters; among the positive characters, give prominence to main heroic characters; among the main heroic characters, give prominence to the central characters.<sup>100</sup>

The standard definition of the principle was made by Yao Wenyuan in November 1969:

Among all characters, give prominence to the positive characters; among the positive characters, give prominence to the heroic characters; among the heroic characters, give prominence to the main heroic characters.<sup>101</sup>

The two definitions differ only in terminology, and the terminology in Yao's definition referring to the classification of characters was also commonly adopted.

After the principle of 'three prominences' was established, another parallel formula, 'three foilings' [*san peichen*], was proposed.

Between the negative characters and the positive characters, make the negative characters serve as foils to the positive characters; between the positive characters and the heroic characters, make the positive characters serve as foils to the heroic characters; between the heroic characters and the main heroic characters, make the heroic characters serve as foils to the main heroic characters.<sup>102</sup>

The principle of 'three foilings' is evidently another expression of the 'three prominences', emphasising the ways in creating the prominences. The two principles formularised a hierarchical relationship among the categories of characters. In short, characters are given a four-level ideological classification from the lowest to the highest: Negative Characters [*fanmian renwu*], Positive Characters [*zhengmian renwu*], Heroic Characters [*yingxiong renwu*] and Main Heroic Characters [*zhuyao yingxiong renwu*]. Each type sets off the next type on a higher level, but the ultimate aim is to make the first three types set off the main heroic characters.

The principle of the 'three prominences' continued to be promoted during the late 1960s and early 1970s. In late 1975, the principle of 'three prominences' was reformulated as the 'creative experience of the model theatrical works' in line with Mao's comments in 1975. According to Mao, regulations governing the model theatrical works were too strict: 'It is not enough to have only the model theatrical works. Literary works are blamed only for small shortcomings. The policy of letting a hundred flowers blossom disappeared'.<sup>103</sup> Mao's comments discouraged formulaic expressions such as the 'three prominences', although the principles themselves were not under criticism.

To sum up, the model theatrical works had a great impact on CR literature and art. As its key principle refers to the portrayal of proletarian heroic characters, it is mainly applicable to those categories of works which have plots and characterisation. For example, as McDougall pointed out in regard to poetry, 'The limits imposed by the Gang of Four—chiefly the requirement to learn from the *yangbanxi*—did not directly impinge on the poet's choice of compositional techniques'.<sup>104</sup> On the other hand, fiction is one of the most obvious genres in which the principles from the model theatrical works could be used. In fact, all CR novelists invariably claimed to be following the experience of the model theatrical works.

## CHAPTER II

## CHARACTERISATION OF MAIN HEROES

## II. 1 INTRODUCTORY

During the Cultural Revolution, the unprecedented promotion of creating heroic characters made this aspect the single most important factor in CR fiction, influencing other aspects such as plot, style, language, and aesthetic views. For this reason, the present study will analyse in detail the characterisation of main heroes in the novels under investigation.

It should be noted that the English term 'hero' may correspond to *zhurengong*, *yingxiong*, and *zhuyao yingxiong*. 'Hero', as used in English literary analysis, can be ambiguous, used both for 'main character' and 'protagonist' as well as for a brave man. In Chinese literary analysis, *zhurengong* refers to the character who plays the main role in the stories, *yingxiong* to an important positive character who is admired for his/her goodness, bravery, great ability, etc., and *zhuyao yingxiong* to the most important positive character who is portrayed as the chief model personifying the current ideological and literary ideals.<sup>1</sup> The 'main hero' under discussion (*zhuyao yingxiong*), also corresponds to the 'main heroic character' in Yao Wenyan's definition of the 'three prominences'. (see I.3.5) In addition, when used in a general sense, the 'main hero' refers to both males and females. In CR novels the main hero and the protagonist are always the same person. This is also true of most pre-CR novels, but there are some exceptions. For example, in the first volume of *Great Changes in a Mountain Village*, Liu Yusheng is the main hero, but Deng Xiumei is the protagonist [*zhurengong*].

The present analysis is intended to focus on the general characteristics of characterisation of main heroes in the CR novels rather than features of specific main heroes, authors or works. The main method adopted is qualitative. For the sake of practicality, the analysis centres primarily on the following main heroes and works:

<u>The main heroes</u>	<u>The novels</u>	<u>The authors</u>
Gao Daquan	<i>The Golden Road</i>	Hao Ran
Jiang Chunwang	<i>Evergreen</i>	Chen Rong
Zhao Guang'en	<i>The Roaring Songhua River</i>	Lin Yu
Lian Hua	<i>Qingshi Fort</i>	Zhu Jian
Wei Gengtian	<i>Mountains Green after Rain</i>	The 'Three-in-one' Group of Baise Prefecture
Shi Caihong	<i>The Long Rainbow</i>	Tian Dongzhao
Liu Wangchun	<i>The Mountains and Rivers</i> <i>Roar</i>	Gu Hua

The seven novels above are samples for linguistic analysis in Chapter III. But we also have grounds to take them as samples for literary analysis because in addition to the points concerning linguistic aspects, the sampling has also taken literary elements such as writing time, authorship, subject matter and time setting into consideration. The detailed sampling principles and criteria are given in III.1.1 and Table III.1. With regard to the multi-volume novels, the linguistic analysis covers only the first volume, but the literary analysis covers the novels in their entirety.

Apart from these seven focal heroes and works, some other main heroes and relative novels are also often taken into account. They are Gao Jinfeng in Wang Dongman's *Spring Comes to Zhang River*, Wulan Tuoya in Wang Zhijun's *The Daughter of Slaves*, Gao Lisong in Sun Feng's *Mountains Emblazoned with Crimson*, Yue Yong in

Feng Yunan's *Yinsha Beach*, Li Ke in Ke Fei's *Swift Is the Spring Tide*, and Xiao Lin in Zhang Xue's *Mountain People*. More emphasis is placed on two women, Gao Jinfeng and Wulan Tuoya, because female main heroes constitute a minority.

However, in addition to qualitative analysis, in certain parts I generalise the features to a quantitative level in order to gain more substantive evidence on the basis of statistics. This being the case, I put the 24 main heroes of all the CR agricultural novels into a holistic perspective.

Another point concerning methodology in this investigation is comparative analysis. Since some characteristics of the characterisation of main heroes in the CR novels are inherited and developed from pre-CR literary theories and practice, sometimes I also compare the characteristics concerned with those of the pre-CR agricultural novels. This is not only helpful in revealing the CR novels' characteristics from a comparative angle but it is also conducive to analysing the characteristics in a historical perspective. The focal pre-CR novels concerned are Zhou Libo's *Great Changes in a Mountain Village*, Liu Qing's *The Builders*<sup>2</sup> and Hao Ran's *The Sun Shines Bright*. The samples are also the same as those of the linguistic analysis except entire volumes are taken into consideration in the present literary analysis. (ref. III.1.1)

## II.2 PERSONAL BACKGROUND

The personal background under discussion covers the main heroes' age, sex, marital state, class origin, family background, education, etc.

In Chinese terms, the period of youth continues up to the age of thirty, middle age occupies the years thirty to fifty, and old age is past fifty. Among the heroes of the 24 novels, 2 are set at old age (over 50), 7 at middle age (generally about 30 to 40), and the other 15 at a young age (generally about 20 to 30). The distinct preference is granted to a young age; the young main heroes make up 62.5% of the total. The reason for such age-setting is related to the content of the novels. As stated before, the basic

motif of CR novels is the line struggle in which the main heroes and their followers fight against the wrong line pursued by the people in power taking the capitalist road. This motif evidently corresponds with the ideological struggles which occurred during the Cultural Revolution, i.e. the Red Guards were encouraged to rebel against the capitalist-roaders. So it sounds reasonable to take the view that the overwhelming preference for young main heroes in CR novels suggests the novelists' inclination to match the age structure of the young Red Guards in the reality. It could not be a coincidence that all the main heroes in the novels which are set in the Cultural Revolution are young, and they are exclusively the leaders of the local organisations of the Red Guards before they are promoted to the position of the paramount Party secretary.

Related to age, the marital state of the main heroes is not random. Of all the 24 main heroes, 17 are specified to be unmarried (all have never been married, i.e. none is divorced or widowed), accounting for 70.8%. Precisely, 6 are married, including 2 old heroes and 4 middle-aged ones. Of the other 3 middle-aged heroes, 2 are unmarried, and 1 is unclear. As for the young main heroes, no one is married although most of them have passed the legally marriageable age. It is known that love was proclaimed as a 'forbidden zone' in literary writing during the Cultural Revolution, so no main heroes in the CR novels are in love.<sup>3</sup> But no stipulation has been found to evade married state of the heroes. According to the above ratio of singles, there seemed to be a tacit agreement to promote the unmarried state in the characterisation of the main heroes. Even some characters in the novels express their surprise as to why the heroes are indifferent to their own marriage. For example, in Feng Yunan's *Yinsha Beach*, Dong Liang, the director of the production brigade, cannot understand why his old friend Yue Yong, the main hero, does not worry about his unmarried situation:

He has been making revolution for over ten years, and he has experienced charging under heavy fire and crossing high mountains. But now he has neither got a house nor found a wife. He is thirty years old, but is still unmarried. It is really quite strange.<sup>4</sup>

One reason for the tendency towards bachelorhood of the main heroes is the higher promoted ideology of collectivism and altruism. (ref. II.4.2) As they are single, the heroes may wholeheartedly devote themselves to the interests of others rather than to their own families. In other words, the unmarried condition is conducive to showing the main heroes' spirit of dedication to the Party's cause and public affairs.

Another plausible reason for the inclination to bachelorhood is related to the current advocacy of 'marrying and raising children late' [*wan hun wan yu*]. Although the view of marrying late existed in the fifties, it was then mainly based on the reason that marrying and raising children too early hindered one's own development in work and study. Moreover, it often represented a kind of educated individuals' view. For example, in the pre-CR novel *Great Changes in a Mountain Village*, when knowing that Sheng Shujun and Chen Dachun had a tryst, Deng Xiumei, an educated cadre coming down to the countryside, talks to Sheng: 'You may now be in love, but it would be better to marry later. It's not good for a woman to produce and raise children too early.'<sup>5</sup> According to the narrator, Deng Xiumei's advice is mainly out of her personal bias and concern about women's interests.

Because 'marrying and raising children late' was mainly a kind of individual phenomenon rather than official advocacy before the Cultural Revolution, the authors of pre-CR agricultural novels seemed not to evade the marriage of the main heroes. For instance, Liang Shengbao in *The Builders* and Xiao Changchun in *The Sun Shines Bright* respectively had a family-arranged child-bride, although the child-brides were designed to die early to make way for the main heroes to find new partners. Furthermore, in *Great Changes in a Mountain Village*, Liu Yusheng married twice.

However, the advocacy of marrying and raising children late became official during the Cultural Revolution. In the government's propaganda, the practice of this principle became a kind of obligatory collective awareness. The promotion could not only concern work and study of individuals but more importantly concern the more imperative pressure of population. In her research into the poetry of the Cultural

Revolution, while talking about the disappearance of wives, husbands, and lovers from the poetry, Bonnie S. McDougall pointed out, 'The reassertion of traditional puritanism, heightened by the need for population control, has made these themes unacceptable in poetry in the seventies.'<sup>6</sup> Under such circumstances, the people who married late were often commended as good examples by the local authorities for other people. Thus we have ground to believe that in characterisation of the main heroes, who were thought to be models to be emulated by readers, the authors could take this point into consideration.

As for the gender of the main heroes, of the 24 main heroes, 4 are females, accounting for 16.7% of the total. The proportion of female main heroes might not be too significant as the overwhelming majority are males, although in the pre-CR agricultural novels as far as I could find, no main heroes are female. All the 4 female main heroes are in the novels set in the Cultural Revolution. Thus, among the total 6 novels set in the Cultural Revolution, there are 4 in which the main heroes are females, accounting for a dominant majority (66.7%). The situation might be viewed as a reflection of the fact that the promotion of women's status in propaganda developed to a higher level during the Cultural Revolution than before the movement. (ref. III.2.4) The 4 female main heroes are all young and unmarried.

The next aspect of the main heroes' personal background is their class and family origin. Under the People's Republic before the end of the Cultural Revolution, class origin was one important criterion in judging people's political stand and ideological consciousness. In brief, the proletarian class had superiority to the propertied class and rich family. This standard of evaluation in society was naturally reflected in the literature of that period. Thus, the main heroes in both the pre-CR and CR agricultural novels are all from poor families.

However, although the main heroes in the pre-CR and CR novels share the same general proletarian class status, their parentage in the CR novels has some new characteristics. In the pre-CR novels, the parents of the main heroes are described as average poor farmers. They suffered from hard labour, hunger and illness, and they did

not do unusual deeds in the old society. So, except for the poverty (which could be taken as an identification of their proletarian class origin), we cannot find other typical relationships between the heroes' parentage and the heroes' character.

From my research into the CR novels, the family background of old main heroes and some middle-aged main heroes is not emphasised. In most cases, their parents are not mentioned. The reason could be that the heroes' personal sufferings or revolutionary experiences overshadowed those of their parents in the old society.

However, as stated above, the majority of the main heroes in the CR novels are young. The parents of the young and some middle-aged heroes are given certain prominence in the CR novels. In general, most parents, especially the fathers, of the heroes are not ordinary poor peasants but revolutionaries or heroic persons. For instance, with respect to revolutionaries, in all the 15 novels in which the main heroes are young, both parents of three heroes, and seven heroes' fathers are revolutionaries. The typical design is as follows: As an army commander, the father led troops to fight for the interests of the given locality, but he laid down his life in the fighting. The mother also died. The orphaned main hero in childhood was brought up by the local poor peasants. After growing up under the People's Republic, in a certain politicised agricultural campaign, he was promoted to the top leadership of the village.

Another type of parents of the young or middle-aged main heroes, mainly referring to fathers, did not join the revolutionary ranks, but they are distinguished from other common poor villagers by heroic qualities, such as being brave, generous, righteous, and especially unyielding in face of brute force. Jiang Chunwang's father Da Lao Jiang [Senior Old Jiang] in *Evergreen* is an example. One day in 1940, Da Lao Jiang and some other young villagers were caught by the Japanese army to be subject to conscription. They were locked up in a temple. At midnight, Da Lao Jiang broke the rope on his body by biting through it. Then he helped others untie the ropes and helped them to escape. After five people succeeded in fleeing, a fifteen year old boy awakened the enemies because of his nervousness and clumsiness. The rest of the people including the boy and Da Lao Jiang were caught again. The next morning, the enemies

forced the people to stand in the courtyard and took the boy out in front, threatening to kill him if they were unable to find the chief of the instigation. "Then and there, Da Lao Jiang stepped forward bravely and said: "Set free the child, I shall answer for everything!" With his voice like bell and his posture like a pine, Da Lao Jiang stood straight in front of the Japanese soldiers, like an imposing mountain. The Japanese soldiers were frightened and fell back before they finally killed him in cold blood.<sup>7</sup> Obviously, the story and description show Da Lao Jiang's heroic spirit in sacrificing and inspiring awe in facing an evil force.

Therefore, in short, the above analysis indicates that the CR novelists elevated the main heroes' origin, i.e. the poor parentage which is typical in the pre-CR novels is promoted to be the revolutionary and heroic one in the CR novels. The promotion could be analysed under the following three points:

Firstly, the new origin reflects the 'theory of descent' [*xuetong-lun*]. During the Cultural Revolution, on the basis of further emphasis of class status, the traditional theory of heroic descent became dominant. The Red Guards openly shouted out such a slogan: *Laozi yingxiong er haohan, laozi fandong er hundan* [If the father is a hero, his son is a true man; if the father is a reactionary, his son is a wretch]. In terms of the 'theory of descent', it becomes inevitable that the main heroes in the CR novels are from a heroic parentage. They are therefore described with emphasis to resemble their father in appearance and qualities. In *Qingshi Fort*, the villagers comment on Lian Hua: 'His features and figure look exactly like his father!'<sup>8</sup> In *Yinsha Beach*, after Yue Yong was demobilised to come back to his native village, Xiang Liangao, the old Party secretary, proposed to transfer his position to Yue Yong because Xiang 'saw Yue's father's image from this young Party member'.<sup>9</sup> 'Image' [*yingzi*] here refers to not only the external resemblance but also internal likeness. With relation to the above Da Lao Jiang's story in *Evergreen*, his son, Jiang Chunwang, the main hero of the novel, inherited his father's awe-inspiring bearing against evil forces. In front of the enemies in the temple courtyard, Da Lao Jiang's simple words spoken in a resonant voice frightened the fully armed Japanese soldiers into falling back. Similarly, one night just

after Land Reform, when Jiang Chunwang was on sentry duty as a militiaman, he saw three people each with a wheelbarrow on their way to resell grain at a profit, which was illegal. The hero shouted: 'Stop!' 'The voice resounded through the skies and the earth'.<sup>10</sup> The three backward middle peasants were so frightened that they could not control the wheelbarrows, which consequently turned over. 'From then on, it became a well-known saying in the village to indicate the hero's power that "one shout from Chunwang can turn over three wheelbarrows"'.<sup>11</sup> A revolutionary and heroic origin is therefore one of the factors leading to the superiority of the main heroes in CR novels.

Secondly, the new origin is related to the current promotion of 'the theory of continuous revolution under the dictatorship of the proletariat', which was claimed to be the theoretical foundation of the Cultural Revolution.<sup>12</sup> In CR novels, the young main heroes are generally idealised to be model successors to the cause of proletarian revolution. Thus, apart from inheriting the qualities of the revolutionaries of the older generation, the main heroes should have revolutionary will to carry the revolutionary cause through to the end. In *Spring Comes to Zhang River*, the main hero Gao Jinfeng was born in an enemy prison. She was only two months old when her parents, both revolutionaries, died a martyr's death in the prison. She was then transferred to the village. Her father wrote a poem in blood on the lining of a jacket wrapped around the baby: 'I have been making revolution in my life, but now I shall die in Taihang Mountain; I have only one wish in my mind: that my daughter can carry on my revolutionary will.'<sup>13</sup> According to the narrator, 'Gao Jinfeng could recite the poem when she was in primary school. She had a better and better understanding of the poem as her age increased. When she was taking the oath on being admitted to the Party under the bright Party flag, she also recited the poem silently...'<sup>14</sup> In the main story, when the capitalist-roads put pressure on her, it is the poem that encourages her to go ahead. She stares at the jacket, 'as though the images of her father and mother had emerged from the twenty characters in the poem, written in her father's blood. Although she was unable to imagine their real appearance and voice, she could perceive

clearly the two red hearts loyal to the Party and the martyrs' forceful voices urging her to carry on the revolutionary cause.<sup>15</sup>

Lastly, the new origin is in accordance with the spirit of 'giving prominence to the main heroes'. The revolutionary and heroic parentage is designed to provide a foil to set off the main heroes. On the one hand, it adds honour to the main heroes, i.e. to reach the effect of *shui zhang chuan gao* [when the water rises, the boat goes up]. (ref. II.7) On the other hand, it intensifies the love, esteem and support of other characters for the main heroes. For example, in *Qingshi Fort*, Lian Chunshan, the father of the main hero Lian Hua, had established prestige among the masses during his lifetime. People thus have not allowed anybody to attack his son since his death. Below is a passage showing people's feelings towards Lian Hua which interweave their love and esteem for his father.

The image of Secretary Lian Chunshan could never be erased in the mind of Qingshi Fort's villagers. People always cherished his memory. Whenever people talked about the evening when he died a martyr, their eyes brimmed with tears. Over the last eighteen years, people poured their love for Secretary Lian into Lian Hua. Who did not regard him as his own child? Who dared to speak one sentence against him or make one move to insult him? Who dared to separate the people of Qingshi Fort from him...<sup>16</sup>

Another characteristic concerning the origin and background of the main heroes in the CR novels is the high rate of orphanhood. Of the 24 heroes, 17 are orphans, accounting for 71%. In the pre-CR novels, the main heroes also had a hard childhood. Some heroes' father or mother died early, and the heroes grew up in a single-parent or step-parent family. For example, in *The Builders*, Liang Shengbao's father died of hunger when Liang was 4 years old, and he was brought up by his mother and stepfather. In *The Sun Shines Bright*, Xiao Changchun's mother died of illness early, and he was looked after by his widowed father and some relatives. Such a background contributes to intensifying the poverty of the heroes' family and the hardship of their personal experience in the old society. In the CR novels, however, most main heroes'

father and mother both died early. But such setting is not simply attempted to manifest the hardship of the heroes' background but has some other reasons. According to D. E. Pollard's investigation, the main heroes in the short stories during the Cultural Revolution are also usually orphans. He attributed the condition to emphasis on the main heroes' gratitude to the Party, i.e. the heroes claimed that the Party were their parents.<sup>17</sup> With respect to the condition in the CR novels, in addition to the point by D. E. Pollard, there are three other reasons. First, the orphanhood of the main heroes is related to the promotion of their parentage as analysed above, that is, the fact that many parents died for revolution leads to the characterisation of the main heroes as successors to the cause of proletarian revolution at the same time as it gives rise to orphanhood.

The second reason for orphanhood is in accordance with the above-analysed reason for the tendency towards bachelorhood of the main heroes, i.e. the heroes need not serve their family, including parents, so that they can be completely dedicated to the revolution and the interests of the collective.

Finally, orphanhood contributes to proletarian class love. According to the Communist doctrine, proletarian class friendship is more important than blood kinship, as illustrated in the model revolutionary theatrical work, *The Red Lantern*, 'How can you say that only kinship is weighty? Class love is weightier than Tai Mountain.'<sup>18</sup> So, in spite of their orphanhood, the main heroes enjoyed class care in their childhood. Some of them had foster parents, who had no kinship with the heroes but showed profound loving care for them. In *The Mountains and Rivers Roar*, the main hero Liu Wangchun tells Uncle En: 'My mother (foster mother) has treated me very well. Her loving care for me is 100% more than for her own children!'<sup>19</sup> In fact, Liu's foster mother went so far that when she had to make a choice in the war, she handed in her own son to the enemies who were searching for Liu. In many other cases, the main heroes in their orphaned childhood had no formal foster parents. They got class care and love from the poor people of the whole village, and they accordingly took the village as a big family. In *The Long Rainbow*, the main heroine Shi Caihong was claimed by the old Party secretary to be the 'descendant' of all the poor and lower-

middle peasants. She was surnamed 'Shi' not with reference to any specific family but from the name of the village 'Shi Zhuang' [Shi Village]. Furthermore, the class love under discussion means collective friendship instead of individualistic affection. So, on the basis of the heightened proletarian class friendship, the orphanhood of the main heroes in the CR novels has another symbolic significance. That is, the fact that the adolescent main heroes grew up amid love based on class relations rather than kinship is conducive to the formation of their class feelings and collective consciousness, which are one of the most important aspects dominating their future thinking and actions.

Another point about the main heroes' personal background is education. Generally, the educational levels of the heroes are related to their age. The young and middle-aged main heroes who grew up under the People's Republic are all graduates from middle schools. The old and middle-aged who grew up before socialist China had no chance of going to school during their school-age because of poverty. But, some of them joined the army led by the Communist Party and learned to read in the army, and some others in the countryside went to a local literacy class in the new society. Therefore, no one is illiterate among the main heroes in the 24 novels.

In addition to showing the advantage under the Party's leadership by which poor people can receive education, more importantly, literacy is necessary for the main heroes' political life. In all the CR novels, studying political documents, especially Mao's works, and criticising non-proletarian ideology occupy an important place in the development of the stories. The main heroes play the main role in organising such activities and interpreting the documents. It stands to reason that they could not play their parts properly without due educational background.

Besides, with regard to the young and middle-aged main heroes who finished middle schools, the narrators attached certain importance to the main heroes' will and determination to work as farmers in the countryside. In the Cultural Revolution, the Chinese government launched a massive campaign in which school-leavers [*zhishi qingnian*] were settled in the countryside. The propaganda promoted the attitude towards working in the countryside to an ideological level. It was said that according to

bourgeois ideology, working in the countryside was inferior to working in cities because of heavier labour, lower income and poorer living conditions, but on the basis of proletarian ideology, there was no difference between the two choices. As stated in the CR novel *The Long Rainbow*, '... to join the army, to go to school, to work in factories, and to plant crops are all revolutionary work. What you will do should serve the needs of revolution and follow the arrangement of the Party. This is the right attitude taken by a revolutionary descendant.'<sup>20</sup> The authors of CR agricultural novels set a high value on the will and actions of the local school-leavers to settle down to farm work, and the authors put this value especially into the characterisation of the main heroes. In *Spring Comes to Zhang River*, on the basis of her 'magnificent and beautiful aspiration' — 'to build the new socialist countryside', Gao Jingfeng has given up the chance of going to a higher school and returned home to be a farmer on her own initiative. Later, Tian Guifa, a capitalist-roader, tries to tempt her with a promise to recommend her for urban employment to find a job in cities. He says,

... Some factories will soon recruit workers from our village. I promise to recommend you. A young person should strive for a brighter prospect: to go to large cities to be a worker or a cadre and to have white flour and rice. There, you may go to theatre or cinema for enjoyment. That is much better than staying in the remote mountains. Your qualifications are favourable: being literate, being capable of writing and calculating, having a martyr parentage and a poor family background, and being a young Party member. Several years later, you may probably become a senior official, then you may go out by sedan. Oh, if I were as young as you, I would have left long ago....<sup>21</sup>

Tian's statement is representative of the views of those backward or negative characters in all the novels on the difference between working in the countryside and in cities. Feeling insulted, Gao Jingfeng is in a great rage and refuses Tian Guifa's promise.

The last aspect taken into the present account concerning the main heroes' personal background is their military experience. Of the 24 main heroes, one-third used to be professional soldiers in the past. Some (the old or middle-aged) joined the militia in the

War against Japan (1937-1945) and then enlisted in the PLA (the Chinese People's Liberation Army), some (the middle-aged) joined the PLA in the War of Liberation (1945-1949) or joined the Chinese People's Volunteers in the Korean War (1950-1953), and the others (the young) joined the PLA in the peaceful period under the People's Republic. About another one-third of the 24 main heroes did not enlist formally and had no professional military background, but they either joined aid-front contingents in the war years or joined militia around the time of Land Reform, and experienced some military action. As for the last about one-third main heroes, they grew up in the 1950s or 1960s and had no experience of war. Nevertheless, they had the experience of being a local militiaman in the socialist society. Most of them were the head of the militia in the village before taking the post of village Party secretary and accordingly received some military training.

The significance of emphasising the military experience of the main heroes in characterisation could include the following factors. Firstly, the military background adds honour to the main heroes. On the one hand, those ex-servicemen usually rendered meritorious service in the wars. In Ke Fei's *Swift Is the Spring Tide*, Li Ke is claimed as a combat hero and the pride of his hometown. He captured alive an American colonel and blew up an enemy blockhouse in the Korean War. For those main heroes who had only experience in local militia, some also did unusual deeds in fighting against local evildoers and evil deeds, which showed their bravery and power. At the beginning of *Evergreen*, as mentioned before, on his militiaman duty of sentry in the village, Jiang Chunwang, single-handed, shouted at three illegal grain speculators, frightening them out of their wits. On the other hand, during the Cultural Revolution, the prestige of the PLA was raised to an unprecedented level by the authorities. According to Mao, Daqing was the model in industry, Dazhai the model in agriculture, and the PLA the model in the whole nation. Thus, to set the main heroes as demobilised armymen has a symbolic meaning, i.e. the status of having been a member of the collective model of the whole nation adds to the image of a main hero worthy of being copied. Moreover, in the propaganda, as the set model of the whole nation, the PLA

was claimed to be a great school of Mao Zedong Thought. The 'graduates' from this school were thought to have a high level of political consciousness and to be the reliable leaders of socialism.<sup>22</sup> This could be the reason that some main heroes, who did not have a chance to join the PLA, were also described to have experience of gaining political guidance from the members of a working team [*gongzuo dui*] of the PLA. In the experience, they were impressed by the discipline and collective awareness of the PLA men, which influenced their future thinking and action.

Next, the military background of the main heroes is related to the stories of the novels. As stated before, the class and line struggles are the most important motif of the CR novels, which are generally likened to wars. So the dual status of soldiers — in both a political and military sense — is conducive to intensifying the fighting power of the main heroes. For instance, the villains, usually hidden class enemies, generally try to make a last desperate counter-attack when their real status and conspiracies are brought to light near the end of the stories. At the climax of the confrontation between the positive and negative sides, it is the main heroes who subdue the villains with their superior combat power and skills which were from their military background.

Finally, similar to setting a high value on the will of school-leavers to settle down in the countryside as analysed above, it is also valued for demobilised soldiers to return to their native place to settle down to do farm work. Therefore, setting the main heroes as ex-servicemen also reflects the current policy of encouraging people to settle down to do farm work in the countryside. In *Mountain People*, the main hero Xiao Lin is often challenged about whether he will stay in the village to do farm work forever. His actions not only prove his will but also give an example for those backward people who look down upon working in the countryside.

### II.3 PHYSICAL QUALITIES

During the Cultural Revolution, the main value on the beauty of human beings was *xinling mei* [spiritual — lit. heart — beauty]. With relation to the restraints on sexual love, preference for physical or outward beauty was criticised as a sentiment of the bourgeoisie or petty bourgeoisie. This value was represented in CR literature.

In CR novels, the 'spiritual beauty' of the main heroes is to a great extent related to their ideological qualities such as correct political standing, ideological consciousness and altruistic spirit. However, in spite of the stress laid on descriptions of the 'spiritual beauty', the authors were by no means careless in portraying the physical characteristics of the main heroes. The present discussion is intended to stress how the authors described the heroes' physical appearance, which is one aspect of the manifestation of the heroes' 'loftiness, greatness and perfection', and what characteristics their exterior shows, which indicates the current aesthetic views on the physical portrait of idealised heroes.

According to our investigation, the description of the physical characteristics of the main heroes in the CR novels is not simply for the sake of showing their physique and appearance. The authors intentionally tried to integrate the heroes' outward appearance with their inward character to create a 'unity'. Usually, the authors adopted the method of description plus commentary, that is, the direct description of their constitution, features, expression, manner, style etc. was interspersed with the narrators' commentary on the symbolic significance of these elements and the impression they make on other people. Below are two examples, of which the former is a description of the hero Liu Wangchun's hands in *The Mountains and Rivers Roar*, and the latter a portrait of the heroine Wulan Tuoya's face and eyes in *The Daughter of Slaves*.

Liu Wangchun clenched his hands. These were a pair of labouring hands, a pair of creative hands, a pair of sturdy and big hands, and a pair of strong and powerful hands. Looking at this pair of hands, Li Zhichuan almost shouted out his admiration. But looking at this pair of hands, Long Youtian (the villain) couldn't help being scared. Such hands could clench stones into pieces and push mountains down.<sup>23</sup>

Her face glowed with a sun-tanned and rosy colour, and her forehead looked broad, which always gave a dynamic impression to people. Her eyes were not too big, but they were bright and piercing, which, with eyelashes moving, flashed with resourcefulness and bravery.<sup>24</sup>

My investigation into the physical qualities of the heroes of the 24 CR novels indicates that the authors' portrait follows some set characteristics and includes a number of stereotyped words and expressions, which make all the main heroes share a general resemblance. I have enumerated below five such features:

1. Strong constitution and vigorous air. Such expressions as *kuan jian kuo bei* [broad shoulders and back], *da shou da jiao* [big hands and feet], *jiejieshishi* [sturdy], *zhuangzhuangshishi* [sturdy], *hei li tou hong* [skin glows with sun-tanned and rosy colour, which means being a very healthy colour], *shengqi bobo/huhu* [full of vigour], *qiangjian you li* [strong and powerful], *shencai yiyi* [glowing with health and radiating vigour], *jingshen huanfa* [in high spirits], and *zhengzheng yinghan* [a man of iron] are commonly used. Below is the portrait of Wei Gengtian in *Mountains Green after Rain*, in which a strong constitution and vigorous air are conspicuous:

On the mountain road, a man in his thirties with a load on his shoulder... was walking towards the village with vigorous strides. He was not too tall, but he was sturdy. A sweaty white shirt closely covered his broad and muscular chest. The muscles on his shoulders, glowing with sun-tanned and rosy colour, were like ripe litchis. A pair of dark blue trousers were rolled up to his knees, under which his shanks looked like two short stone posts. As his big feet trod on the stone road, his heavy footsteps sounded clearly. Wiping the sweat away from his face with a towel, he strode forward steadily. His face was glowing with ruddy health. Under his heavy eyebrows were big bright piercing eyes. The bridge of his nose was straight and his lips were slightly thick. The whole figure was likely to leave an impression of warm-heartedness and honesty. It was the Party secretary of Longrong Brigade.<sup>25</sup>

During the Cultural Revolution, the expressions *jiankang mei* [healthy beauty], *laodong mei* [labour beauty], and *zhandou mei* [martial beauty] were the terms in vogue to indicate physical beauty. It stands to reason that the strong constitution and vigorous air of the main heroes in CR novels conform to this standard of outward beauty. With respect to vigour, in addition to strong physique, the heroes' powerful movements are emphasised with inflated language. (ref. III.8.2) The following paragraph from *The Golden Road* describes Gao Daquan's movements in splitting wood with a broad axe. It is clear that the author intentionally exaggerated the hero's movements to play up his vigour and power.

The young people at the gate were struck dumb by Gao Daquan's movements... They saw that beads of sweat were dripping from his muscular chest when Gao Daquan straightened his back. They saw the broad axe in his hands lift up to the sky, drop down to the ground, and cut deeply into the tree root with a lightning flash and a rush of wind. They saw the tree root shiver and jump under his axe; it split like a mine blowing up, and wood bits flew around with the deafening sound....<sup>26</sup>

With the contexts of the CR novels taken into consideration, the strong constitution and vigorous air have a symbolic meaning, that is, they indicate that physically the idealised heroes have the power to withstand all trials and tribulations and to win the struggles for ideology and production.

2. Unsophisticated features and expression. The common expressions include *lie hou de zuichun* [slightly thick lips], *pushi de biaoqing* [simple and honest expression], *hanhou de weixiao* [honest smile], and *shuanglang de xiaosheng* [hearty laughter]. The above portrait of Wei Gengtian in *Mountains Green after Rain* also shows the hero's 'unsophisticated features'. In *The daughter of Slaves*, the heroine Wulan Tuoya has 'slightly thick lips beaming with honest smile'.<sup>27</sup>

During the Cultural Revolution, *jinhuai tanbai* or *guangming zhengda* [being open and aboveboard], which was taken to be a quality of a communist, was highly

promoted.<sup>28</sup> It is evident that the authors of CR novels intended to unify such a characteristic with the main heroes' exterior.

3. Dignified manner and awe-inspiring bearing. Such expressions as *shense gangyi* [expression full of fortitude], *wenjian de jiaobu* [firm steps], *bu bei bu su* [neither humble nor vulgar], *luoluo dafang* [natural and graceful], *tanran ziruo* [calm and confident], *congcong rongrong* [confident and composed] and *weiyang* [awe-inspiring] are commonly used. The main heroes often show their poised manner and dignified style when speaking on public occasions. In *The Long Rainbow*, at the grandest mass rally since she had become the village Party secretary, 'Shi Caihong looked neither flurried due to excitement, nor short of passion due to calmness'.<sup>29</sup> Consequently, the heroine's poised bearing and inspiring speech impressed the audience deeply.

In more cases, the main heroes' dignified manner is shown in front of negative superiors who try to force the heroes to carry out the wrong line. This indicates their fortitude and heroic spirit in upholding the correct line. In *Evergreen*, for instance, the deputy county secretary Huang Guang is unsatisfied with the main hero Jiang Chunwang's disobedience in pursuing the policy of fixing output quotas on a household basis. When Jiang goes to visit him, he rudely gives Jiang the cold shoulder. But 'taking his tobacco bag out of his pocket, Jiang filled his pipe, lit it, and started smoking. He carried himself with dignity, looking confident and composed'.<sup>30</sup>

Usually, such a dignified manner is integrated with an awe-inspiring bearing, of which the descriptions are often inflated in tone. In *Evergreen*, after meeting Jiang Chunwang as described above, the capitalist-roader Huang Guang convenes a mass rally and forcefully announces in public the practice of the policy of fixing output quotas on a household basis. But Jiang Chunwang decides to go to the platform to debate Huang face to face. 'Then and there, Jiang Chunwang stood up. His movement aroused the attention of the masses. Many people stopped talking. Chunwang walked forward confidently and vigorously... Wearing a white shirt, his strong arm raised high, he passed through the crowd and stepped forward steadily. He looked like a

silver sailing boat bravely forging ahead in a blue rolling sea.<sup>31</sup> His dignified bearing and imposing manner made Huang Guang feel shocked and defeated.

And again, in precarious situations when other people are likely to be thrown into panic and confusion, the main heroes always remain calm and collected. In *The Mountains and Rivers Roar*, 'staring at the surging and roaring mountain torrents, Liu Wangchun's large eyes set under heavy eyebrows glistened with unyielding brightness; through the furious storm, his face showed amazing and solemn composure'.<sup>32</sup> The main heroes' awe-inspiring presence, combined with their strong constitution and vigorous air, becomes even more evident in the eyes of the class enemies, as detailed in features 4 and 5 below.

4. Big and bright piercing eyes. In portraying the main heroes' features, special emphasis is placed on their eyebrows and eyes, which generally have the same shapes, i.e. *nong mei da yan* [heavy eyebrows and big eyes]. On the other hand, the expressions *mingliang de yanjing* [bright eyes], *jiongjiong you shen* [eyes are bright and piercing] and *xili de yanjing* [piercing eyes] are, almost without exception, used in describing the heroes' eyes. Such portraits of eyes are related to some of the points analysed above. For example, according to Chinese convention, 'heavy eyebrows' are associated with an awe-inspiring expression, and 'bright eyes' with a vigorous and healthy air.

However, in addition to suggesting the above associations, the stereotyped portrait of the main heroes' eyes has a special symbolic meaning concerning their ideological qualities. The authors tried to unify political insights with physical visions, i.e. 'big eyes' and 'bright eyes' are associated with ideological insight and foresight, and 'piercing eyes' signify political sensitivity and vigilance. By means of their keen sight and sensitivity, they are able to distinguish the wrong line or policy from the correct one, and identify the disguised class enemies. Therefore, the heroes' eyes have extraordinary awe-inspiring force before negative characters. For instance, in *The Mountains and Rivers Roar*, the main villain Long Youtian has a face-to-face



confrontation with the main hero Liu Wangchun. 'When he raised his sly eyes and looked at Liu Wangchun, Long Youtian saw Liu staring at him closely. Liu's flashing and piercing big eyes were like two sharp swords, ready to prick through his internal vital organs. Long Yongtian suddenly felt cold to the bone. His whole body couldn't help shrinking down.'<sup>33</sup>

5. A sonorous and forceful voice. The tone of voice of the main heroes is another point emphasised in descriptions of their physical qualities. Its characteristics are reflected in the following commonly used words and expressions: *hongliang* [sonorous], *kengqiang youli* [sonorous and forceful], *hongzhong ban de* [like the sound of a large bell, i.e. having a stentorian voice], *leiming ban de* [thunderous], *pili ban de* [as loud and powerful as thunderclaps], etc. Obviously, from another angle, such characteristics play up the main heroes' vigorous air and awe-inspiring bearing. The heroes' voice can often make the negative characters appear awestruck. As stated earlier, in *Evergreen*, 'one shout from Jiang Chunwang can turn over three wheelbarrows'.<sup>34</sup> In *The Daughter of Slaves*, during the height of combat with the class enemy, the heroine Wulan Tuoya's 'voice, though peaceful at ordinary times, sounded like a series of thunderclaps'.<sup>35</sup> Not only her words but also the tone of her voice made the villain Jia Wushiliu become agape and tongue-tied because of fear and trepidation.

As mentioned above, in the reality of the Cultural Revolution, the concepts of pure physical beauty such as *haokan* [good-looking], *piaoliang* [handsome] and *meili* [beautiful] were ideologically depreciated. It is evident that although they are not mutually exclusive, the connotation of beauty as 'health, labour and fight' is different from the generally recognised concepts of physical beauty, 'handsome' and 'beautiful'.

Nevertheless, in CR fiction, the concepts of pure physical beauty and ugliness are clearly taken into consideration in authors' characterisations, i.e. positive characters are good-looking and negative characters ugly. Such a treatment is in accordance with the

conventions of traditional Chinese fiction. With regard to the main heroes of the CR novels, although the authors avoided using the most common and direct words '*piaoliang*' and '*meili*' in portraying the heroes' appearances, they clearly and unequivocally described the heroes/heroines as being handsome or beautiful persons. In *The Long Rainbow*, in the beginning of the story when the heroine Shi Caihong appears for the first time, there is a passage describing her physically: 'She was about twenty-five years old. Two pigtaileds were down to her shoulders. There was a pair of dimples on her rosy egg-shaped face. Under delicate heavy eyebrows, her big eyes were aglow with radiating vigour... From head to foot, she looked nimble, natural and graceful.'<sup>36</sup> At the end of the story, another passage reads: '...Those big eyes looked even brighter, and glowed with a radiant pride and confidence; that pair of nice [*haokan*] dimples looked even clearer, radiant with a triumphant and happy smile.'<sup>37</sup> Actually, in the CR novels, it is because the main heroes' appearance is unusually impressive that strangers are able to distinguish the heroes from others by their appearance. In *The Golden Road*, before she meets Gao Daquan, the female county cadre Xu Meng has only heard about some of Gao's uncommon deeds. When she comes down to the village Fangcaodi, without any introduction, Xu Meng immediately identifies Gao Daquan in a large crowd 'by his jet-black hair, his ruddy face, his bright eyes, and his steady and vigorous steps'.<sup>38</sup>

Moreover, in the portraits of the main heroes' appearance in the CR novels, although the two words *piaoliang* [handsome/beautiful] and *meili* [beautiful] are out of use, some synonyms such as *yingjun* [handsome], *junmei* [beautiful] and *junxiu* [beautiful] can be found. What is the difference between the two groups of words? Semantically, the two groups have the same notional meaning — 'good-looking'. This is why in common Chinese English dictionaries, the respective translations are the same, i.e. *piaoliang* vs. *yingjun* [handsome], *meili* vs. *junmei* and *junxiu* [beautiful]. But there is a slight difference in emphasis between the two groups of words. While *piaoliang* and *meili* only mean 'good-looking', *yingjun*, *junmei* and *junxiu* can suggest 'strength' in addition to the same notional meaning 'good-looking'. Nevertheless, in

spite of the fact that 'strength' may be associated with some of the above-stated symbolic meanings, as synonyms of *piaoliang* and *meili*, the three words all clearly indicate physical beauty. In *The Golden Road*, when the head of the county Gu Xinmin meets the main hero Gao Daquan, he cannot help looking Gao up and down, because he is surprised at Gao's 'handsome appearance' [*waibiao yingjun*].<sup>39</sup>

The above portraits of the main heroes' appearance in the CR novels are in striking contrast to those in the pre-CR agricultural novels, in that the latter are more realistic. For example, in *Great Changes in a Mountain Village*, the main hero Liu Yusheng is nicknamed 'Yu Xiazhi' ('Yu' is the first character of his given name, and 'Xiazhi' means a blind man) by the villagers because of his short-sightedness, which could be one of the most forbidden defects in the portrait of main heroes' appearance in CR fiction. In *The Builders*, the main hero Liang Shengbao, a well-acclaimed successful heroic image of pre-CR fiction,<sup>40</sup> does not have unusual characteristics in his looks. This contrast indicates the different views of the authors of the pre-CR and CR novels on the relationship between the heroes' physical qualities and their ideological or temperamental characteristics. From another angle it also reflects the different degrees of idealisation in the characterisation of the pre-CR and CR novels' main heroes.

#### II.4 IDEOLOGICAL QUALITIES

The main ideological motifs of CR agricultural novels were summarised by Chinese commentators in the Cultural Revolution as the struggles between two classes (the proletariat and the capitalist class), two roads (the socialist road and capitalist road), two lines (the line of Marxism-Leninism guided by Mao and the line of revisionism) and two ideologies (the altruism/collectivism and the egoism/individualism). In the novels, the heroes image was taken to be representative of the proletariat, of the leaders [*daitouren*] of the socialist road, of the followers of Mao's line, and of the examples of the altruism and collectivism.<sup>41</sup> Therefore, the idealisation of the main heroes'

ideological qualities occupied a prominent position in the novelists' characterisation of the heroes, which significantly shows the heroes' 'loftiness' and 'greatness'. The present discussion on this topic consists of two parts: one is the heroes' consciousness in the class, road and line struggles, and the other the heroes' consciousness of altruism and collectivism. Since a certain amount of research concerning the ideology of the main heroes of the pre-CR fiction has been undertaken by other scholars, this analysis emphasises comparisons between the main heroes in the pre-CR and the CR agricultural novels in order to reveal the way and the extent of the idealisation of the ideological qualities.

#### II.4.1 Consciousness in the class, road and line struggles

Of the class, road and line struggles, the road struggle is usually attached to the class and line struggles. So our discussion about the main heroes' ideological consciousness in the class, road and line struggles is actually concerned with the class and line struggles. In the pre-CR agricultural novels, the ideological motif of the class and line struggles is not as conspicuous as it is in the CR novels. The only subject matter in the pre-CR novels is the collectivisation movement, which represents the policy of the Party's orthodox line. The main heroes actively pursue the Party's policy and lead villagers to take the road of collectivisation. Thus, their loyalty to the Party and its line, their understanding of the Party's policy, and the leading role played by them in local collectivisation, all reflect their ideological consciousness.

In *Great Changes in a Mountain Village*, Liu Yusheng understands that the collectivisation is one part of the Party's cause and that he should play a vanguard role in the movement. Thus to uphold the Party's honour and discipline, he devotes himself to the movement regardless of his wife's opposition and other backward villagers' attacks. In *The Builders*, Liang Shengbao, who has been very much acclaimed in orthodox mainland Chinese literary circles as a lofty, heroic image of a socialist peasant, has a deeper understanding of the significance and urgency of the

collectivisation. According to Liang, 'private property was the source of all evil... to remove the ownership of private property as soon as possible... He wanted to take this task as his noble responsibility'.<sup>42</sup> He plays an even more active role in leading the local collectivisation than Liu Yusheng.

As pointed out by some commentators, the heroes' ideological consciousness in carrying out the collectivisation in these pre-CR novels was idealised.<sup>43</sup> Generally, the idealisation in the pre-CR novels is based on a single standard of evaluation (in contrast with the dual standard in the CR novels, which will be discussed later), i.e. exclusive obedience to the calls and instructions of higher authorities who represent the Party or government. What the main heroes do in the collectivisation is to carry out the intentions of the higher levels. Liu Qing, the author of *The Builders*, stated that he 'tried to describe Liang Shengbao as a loyal son of the Party', i.e. 'a young Party member of peasant origin who does obediently as the Party says'.<sup>44</sup> From another angle, the degree of idealisation of the main heroes' ideological level is within such a range that their ideological consciousness and qualities are higher than those of their colleagues and subordinates, but lower than those of their leaders of higher authorities. Their understanding of the collectivisation movement comes from the leaders' interpretations and guidance. In brief, the 'heroic' role they play in the stories is to learn the Party's policies from high level superiors, to propagate these policies in the villages, to educate and organise villagers to carry out these policies, and to set examples for them. Therefore, in view of the above characteristics, Joe C. Huang gave an unfavourable comment on the characterisation of Liang Shengbao in *The Builders*: 'He is not a hero... He is merely faithfully executing official policy and is perfectly well aware that the Party is behind him... The difference between a hero and a socialist man is that between a man who makes a decision on his own judgement at his risk and a Party member who sees himself merely as the agent of Party policy'.<sup>45</sup> T. A. Hsia also pointed out that heroism in pre-CR novels is subject to command, discipline and other restrictions.<sup>46</sup>

With regard to the main heroes' ideological consciousness in the class and line struggles in the CR agricultural novels, the situation is different. The present analysis mainly concerns the hero Gao Daquan in *The Golden Road* and the heroine Shi Caihong in *The Long Rainbow*. The former is about the movement of collectivisation, and the latter about the campaign of learning from Dazhai.

*The Golden Road* is set in a village in north China. Its main story begins in the winter of 1951 when the Land Reform just ended. The higher authorities put forward the slogan 'to build up family fortunes', which is intended to encourage peasants to develop production. Responding to the call of the authority, the head of the village Zhang Jinfa starts to put the slogan into effect. But Gao Daquan, Zhang's colleague, doubts whether carrying out 'the new policy' is socialist work, and goes to consult the higher authorities. Later Wang Youqing, the secretary of the district Party committee, firmly tells him in person that 'this is socialist work',<sup>47</sup> yet he still is not convinced for the following reason:

The socialist work that he had expected should be more exciting, more forceful,... But now the pattern unfolding before him was so different from that beautiful blueprint in his mind that nothing anyone could do could make them compatible....<sup>48</sup>

Later, primarily on the basis of his own understanding of socialism, he organises local peasants to resist the policy of building up family fortunes, and then sets up a mutual aid team in the village. He clings to his course, and the confrontation between him and the higher authorities lasts two years. Finally, the policy pursued by the top authorities of the Party affirms Gao Daquan's correctness. Thus, unlike Liu Yusheng in *Great Changes in a Mountain Village* and Liang Shengbao in *The Builders* who are encouraged and guided by higher authorities to organise the local collectivisation, Gao Daquan leads the movement in his home village on his own initiative. His thinking and actions indicate his unusual ideological insight and political foresight.

The story of *The Long Rainbow* is about learning from Dazhai at a mountain village in the Cultural Revolution. The heroine Shi Caihong, the newly appointed Party secretary of the village, is dissatisfied with the past work of learning from Dazhai done under the leadership of the previous secretary, Shi Changqing. According to the heroine, 'the campaign of learning from Dazhai is concerned with the struggle of the two roads and the two lines', and the main reason for past failures is 'that some village leaders only took Dazhai as an example of production and paid all attention to production, but could not smell the scent of the gunpowder of class struggle or distinguish different lines.'<sup>49</sup>

Shi Caihong's plan and practice in leading the villagers to build a dam encounter not only sabotage by the class enemies, but also the opposition of her colleagues and superiors. The commune director Sun Qizhi, who stays in the village as a representative of the higher authorities to guide its work, backs the previous village secretary Shi Changqing, who is in charge of production and now the second most important leader in the village. They disagree with the heroine because the engineers' surveys and calculations disprove the practicability of the project plan. Then, hoodwinked by the hidden class enemy, they assert that the project will only waste energy and money, and they put pressure on the heroine. Sun Qizhi warns her, 'If you still act in disregard of others' opinions, and cause unnecessary losses for the collective and the masses, you should know the consequence for your position and Party membership!'<sup>50</sup> However, Shi Caihong, confident in her own correctness, and sure that Sun Qizhi is carrying out a revisionist line, organises the masses to criticise Sun irrespective of his higher position. Her actions at last gain the support of the higher authorities and the project is completed well ahead of schedule. At the end, even Sun Qizhi and Shi Changqing are convinced of the heroine's higher ideological qualities in pursuing Mao's line in learning from Dazhai.

It is evident that disobedience to certain higher authorities and their policies is one emphasised aspect of the characterisation of the heroes. This seems contrary to the situation criticised by Joe C. Huang and T. A. Hsia on the main heroes of the pre-CR

novels. However, the disobedience is not substantially based on the heroes' individuality. Apart from the wrong line, there exists a correct line which is dominated by Mao, the supreme authority. Although the stories of the CR novels seem to centre on the heroes' actions against the wrong line, there exists a shadow central story-line in the novels, that is, the heroes are pursuing the correct line. In other words, the heroes' opposition to the wrong line is subordinate to their carrying out the correct line. (ref. II.6) Nevertheless, in order to show the heroes' extraordinary ideological qualities, the authors emphasised the heroes' thoughts and actions which indicate that they are able to distinguish the correct line from the wrong line, though both the correct and wrong lines are from higher authorities, and even the wrong one seems dominant for the moment.

As the correct line is Mao's line, the unusual ideological insight and political foresight of the heroes actually render their ideology as being in accordance with Mao's thought. Therefore, in the CR novels, the novelists played up the connection between the heroes and Mao. For instance, for those works set during the Cultural Revolution, some young main heroes went to Beijing and saw Mao at the beginning of the movement. Such an experience has always inspired them and reminded them of carrying out Mao's line. In *The Mountains and Rivers Roar*, the night after Liu Wangchun saw Mao at Tian'anmen Square in 1966, he wrote his pledge in a notebook: '... I vow to be a red successor to the cause of revolution. My will became still stronger when I stood in front of Tian An Men, that is, to combat and prevent revisionism resolutely.'<sup>51</sup> Six years later, when the struggle in the campaign of learning from Dazhai becomes more acute, he holds the notebook in both hands and speaks with excitement: 'Chairman Mao, Chairman Mao! As a soldier reviewed by you six years ago, when I am now thinking of you, my confidence is 100 times as much, and my courage 1,000 times as much!...' <sup>52</sup> During the night, he sees Mao in a dream and becomes even more inspired.

For those stories set before the Cultural Revolution, it became a stock episode for the heroes to write to Mao or to plan to go to Beijing to ask Mao for instructions when

the conflicts between them and the wrong line become intense. Consequently, the higher authorities' replies on Mao's behalf confirm the main heroes' correctness and help them win the struggles. Generally, however, to go to Beijing to ask Mao for instructions is to be taken only in a symbolic way. In *The Golden Road*, Gao Daquan, disappointed at the explanation on socialism made by the district leaders, and with no reply from the county Party committee, decides to visit the county leaders in person. He is sleepless the previous night because of fear that he cannot convince the leaders concerned to change the policy of 'building up family fortune'. Before dawn, 'he got up and lit a lamp. As he raised his head and saw the portrait of Mao, he was suddenly enlightened. He turned back and spoke to his wife, "If I don't return home tomorrow evening, that means I shall have left for Beijing."<sup>53</sup> This description indicates that Mao is the supreme authority in the hero's heart, and moreover, that he is confident that Mao and he are in mutual understanding. However, he need not go to Beijing because on the way he meets higher level leaders who approve his actions and guide him to study Mao's article 'Get Organised'.

Another way to link Mao's line and the main heroes' ideology is to emphasise the heroes' study of Mao's works. In *The Golden Road*, after the county Party secretary Liang Haishan gives Gao Daquan a copy of Mao's article 'Get Organised', he realises that Mao's words are 'the golden road' of socialism in the countryside. Again and again he studies the article and takes the words 'get organised' as motto. In *The Long Rainbow*, the heroine Shi Caihong often studies Mao's works late into the night. She claims that all the questions raised in her work have been answered in Mao's works.

The above analysis mainly concerns the heroes' consciousness in the line struggle. The next important aspect of the main heroes' ideological qualities is their awareness and sensitivity in the class struggle. In *The Golden Road*, the hidden class enemy Fan Keming disguises himself so well that even the leaders of the higher levels have not discovered his true colours. But it is only Gao Daquan who begins to suspect Fan's real background. This quality is actually shared by all the main heroes in the CR novels. They are good at analysing information with respect to hidden class enemies

which others cannot see through, and they are the first to keep a close watch on the disguised enemies. In *The Long Rainbow*, Shi Caihong's acute political sensitivity makes her the first to suspect the hidden class enemy Zhao Deming, vice-chairman of the village revolutionary committee. The heroine's superior, Sun Qizhi, and other cadres have been hoodwinked by the enemy for a long time. At the end of the story, Zhao Deming is arrested as a proven traitor in the War of Resistance against Japan. Sun Qizhi and other cadres are once again convinced of the heroine's ideological consciousness.

In summary, with respect to the main heroes' ideological quality in class and line struggles, although consciousness and sensitivity to class struggles were important, awareness and foresight in line struggles were given more prominence. The novelists held a dual criterion of evaluation in dealing with consciousness in the line struggles, i.e. loyalty to the correct line and opposition to the wrong line. It is mainly through distinguishing and opposing the wrong line, as pursued by the backward or negative higher authorities, that the heroes' high ideological quality is shown. So the ideological quality of the main heroes in the class and line struggles is not only higher than that of their subordinates but higher than that of their superiors. It is so high that their thought is connected to Mao.

#### II.4.2 Consciousness of altruism and collectivism

Unlike ideological consciousness in the class and line struggles, which is mainly shown in the main heroes' struggles against capitalist-roaders and class enemies, altruistic and collective consciousness is primarily manifested in the heroes' thinking and actions in service of the public or others' interests.

Throughout China between the 1950s and 1960s, altruism and collectivism were promoted by propaganda. The campaign of learning from Lei Feng in 1962 was an example of embodying the promotion. Nevertheless, the Cultural Revolution carried the promotion of altruism and collectivism to an unprecedentedly high level. Three of

Mao's articles written earlier [*lao san pian*] were acclaimed as the people's mottoes.<sup>54</sup> Zhang Side in 'Serve the People', Bai Qiu'en [Norman Bethune] in 'In Memory of Norman Bethune', and Yu Gong [the Foolish Old Man] in 'The Foolish Old Man Who Removed the Mountains' were intended as examples for the people. Mao's phrases from these articles such as *wei renmin fuwu* [serve the people]<sup>55</sup> *hao bu li ji, zhuanmen li ren* [utter devotion to others without any thought of self]<sup>56</sup> became people's pet phrases. Ideologically, the promotion of altruism and collectivism went so far that 'to fight selfishness' became parallel with one of the most prominent principles of the Cultural Revolution — 'to repudiate revisionism', which directly concerns the class and line struggles.

In the pre-CR agricultural novels, as stated before, the ideological motif of the class and line struggles is not conspicuous, but the ideological conflicts between collectivism/altruism and individualism/egoism are emphasised. According to Joe C. Huang, 'The goal of the Communist Party in the transformation of individual farming into agricultural co-operation was not only a change from private to collective ownership but also a reshaping of the peasants' attitude.'<sup>57</sup> The 'reshaping of the peasants' attitude' should indicate the cultivation of altruism and collectivism. The main role played by the heroes as described in the movement of collectivisation is to set themselves examples for the masses to take the road of collectivism and to practise altruism. So for the pre-CR novels, we may take collective and altruistic consciousness to be the most important ideological aspect of the authors' idealisation in the main heroes characterisation.

Individual interests in the novels primarily concern personal and family affairs, of which love and marriage are significant. Thus, it becomes a stock treatment in the pre-CR novels to have the heroes place the collectivisation work before their own love and marriage. In *The Builders*, Liang Shengbao, twenty five years old, puts the work of his mutual aid team first, although his family and the villagers feel very anxious about his marriage. He loves Gaixia deeply, but he tries hard to control his feelings because he fears that love and marriage would divert attention and energy from the collective work.

As Gaixia musters her courage to express her love for him, he is moved. But, 'considering his responsibility for the cause and the Party's reputation, he could not allow his personal affairs to interfere with the public cause. He thought that he had no right to be self-indulgent'.<sup>58</sup> He refuses her affection on the spot, and eventually he loses her. In *Great Changes in a Mountain Village*, Liu Yusheng's devotion to the public interests leads to his wife's dissatisfaction and becomes the reason for her leaving him. When alternative choices have to be made: being slack in the collective work or divorcing, in the end, he chooses the break-up of his marriage so that he can continue to work wholeheartedly for the common good.

However, in these stories we may see another side of the heroes. In *The Builders*, Liang Shengbao falls in love with Gaixia because he is fascinated by her physical beauty, although he also admires her ideological understanding. 'Shengbao had to confess that he liked her large expressive eyes; he liked her musical voice; he liked her charming way of walking, and he liked her graceful steps. He admitted that he liked such external beauty.'<sup>59</sup> Whether he is sleepless at the railway station in the county town, or lost in thought in the mountains, he cannot restrain himself from thinking about his mother, father, sister and Gaixia. Especially, when Liang Shengbao mistakenly thinks that Gaixia has changed her love for him, his grief further reveals his common feelings:

Misery! Misery! The change in Gaixia's attitude made him miserable and upset... Every man's spirit is sustained by a few emotional pillars — the way he feels about his parents, about his faith, about his ideals, about his intimate friends, about love. If any of these pillars snap, no matter which, his heart is bound to ache. Until such time as Shengbao could form an interest in another girl, whenever he thought of this matter, he could be unhappy.<sup>60</sup>

Furthermore, even in those idealised descriptions with regard to the choice between collective interests and love or marriage, the heroes feel certain hesitation, sentimentality and even anguish, even though their ideology of collectivism and altruism finally gains the upper hand. In *The Builders*, we can perceive the hardness

when he tries to restrict his impulse through reason from the following description about Liang Shengbao's feeling and emotion before he declines Gaixia's affection.

Liang Shengbao's heart had already been reduced to liquid by the flames of love. He was burning all over, as if something within Gaixia were being transmitted to him through her loving words, her intelligent expression, her gentle hand. Shengbao was intoxicated. He felt vitally alive... He longed to wrap this girl who loved him in his strong arms and kiss her... A communist's reason controlled his feeling... He must control his basic instinct and feeling with the noble spirit...<sup>61</sup>

In *Great Changes in a Mountain Village*, Liu Yusheng finally agrees to his wife's request for divorce, but his heart is full of reluctance and he behaves weakly and sentimentally. He sheds tears again and again, imploring his wife not to leave him. As shown in the following passage, his sorrowfulness and frailty even moves his wife temporarily.

When he was about to write the application for divorce, Liu Yusheng cried sadly. Standing outside the window, Chairman Li deliberately raised his voice as he talked with the people on the outside in order to prevent the sound of his crying from being heard by them. Seeing him crying so grievously, and the hand in which he held the pen shaking, Zhang Guizhen could not help feeling sorry.<sup>62</sup>

Such descriptions of the heroes' sentimentality, hesitation and sorrowfulness have a dual significance. On the one hand, they show the authors' realistic tone, although the heroes on the whole were products of idealisation according to the current ideological standard and artistic theories. In other words, the descriptions added truth [*zhenshi xing*] to the works by showing the heroes' normal human feelings. On the other hand, the authors played up the heroes' sentimentality, reluctance and anguish in order to intensify the difficulty of making the alternative choices. The fact that the heroes overcome these feelings indicates their high level of altruism and collectivism.

As for the CR novels, although the altruistic and collective ideology is overshadowed by the political ideology concerning the class and line struggles, the degree of idealisation of altruism and collectivism in the characterisation of the main heroes is further heightened by comparison with the pre-CR novels. Firstly, love is basically excluded from the main heroes' life. Human feelings relating to love, such as physical attraction, passion for physical contact with the opposite sex, sentimentality over absent or lost loves, are consequently not a part of the heroes' thoughts and actions.

Next, with regard to family, as analysed in II.2, many main heroes are orphans and unmarried, so the only feeling connection between them and others is a class relationship, and what they think and do is related to the public or others' interests. In other words, their origin and marital status themselves reflect an intensification of altruistic and collective ideology in the characterisation of the main heroes.

For those main heroes who are married and have families, their altruistic and collective awareness is so heightened that there appears to be no clear line in their mind of demarcation between family and the collective. Below is a dialogue taken from *The Golden Road*, showing the fused relation between family and collective in Gao Daquan's heart. Not long after the main story begins, the hero leads some villagers to some temporary work at the Beijing Railway Station. Far from their homes, some are homesick. One early morning Gao Daquan flushes with excitement. Holding the companion villager Deng Jiukuan's hands tightly, Gao is too excited to speak, with his lips trembling.

Deng Jiukuan was rather surprised and asked him immediately, 'What happened? Are you okay?'

After a long pause, Gao Daquan only said, 'Brother Jiukuan, I am homesick.'

Deng Jiukuan felt relieved and smiled, 'Oh, it would be a bit weak. Are you thinking of your wife?'

Gao Daquan shook his head.

'Are you thinking of your son?'

'No.'

'What on earth are you thinking of?'

'I'm thinking of our village Fangcaodi, and those people who shared joys and sorrows with us.'

'But exactly who is the dearest among them?'

'I'm thinking of all of them. They are all equally close to me.'

'Nonsense. I know you're in fact thinking of your wife and son. You needn't be ill at ease. You may ask for a leave and go home for some time.'

'Brother Jiukuan, what I'm saying is true, do you know? I am not only Lü Ruifen's husband and Xiao Long's father, but, more importantly, as a Party member I belong to the Party and to all the poor villagers.'

'I can't understand what you mean.'

'You should understand....'<sup>63</sup>

In *The Golden Road*, Gao Daquan's younger brother Gao Erlin's living apart is an important plot. From Gao Daquan's reaction to the unforeseen break-up of his family, we can see that in his mind family is a mere trifle when compared to his work for collectivisation. In the story, during the absence of Gao Daquan, and under the instigation of the negative characters, Gao Erlin proposes to break up the family and live apart because he cannot stand that 'his brother and sister-in-law crazily help other people from morning till night, but do not pay any attention to the family and to his marriage'.<sup>64</sup> Seeing that the two brothers have shared weal and woe for so many years, villagers are shocked by the news and grieved at the failure to stop it. In such a gloomy atmosphere, Gao Daquan returns home at last. He is speechless as Liu Xiang, a poor peasant, tells him what has happened and tearfully comforts him. But he immediately raises his head and says,

Uncle Liu Xiang,... I am not angry nor disconsolate... The root of all evil is private ownership. Before extinction of the ownership, such a thing can't be eliminated... I can stand it. To say nothing of breaking up the family and living apart, even if my family had been bombed flat with no trace left of the adults and child, I would still go ahead to make revolution as before. Please set your mind at ease.<sup>65</sup>

From what he says, the readers could even perceive that the hero's dedication to the collectivisation reaches such an extent that he is plainly cruelly indifferent to his family. Actually, his words and actions surprise all the villagers on his side and they unanimously praise the loftiness of his altruism. In brief therefore, while facing the contradiction between family and public interests, the main heroes of the CR novels privilege public interests without the sentimentality, hesitation or reluctance of the main heroes of the pre-CR novels.

There are some other characteristic points of the CR novels indicating the main heroes' ideology of altruism and collectivism which are not emphasised in the pre-CR novels. The first is their anti-departmentalism. In the heroes' mind, family interests are subordinate to the collective interests of their village, yet the public interests of the village are subordinate to the collective interests of higher administrative levels, of which the highest is the state. Evidently, the main heroes' anti-departmentalism overshadows other cadres who overemphasise the collective interests of their village. In *The Long Rainbow*, Shi Laifu is a member of the leadership of the set village in charge of sideline production. In his opinion, 'A cadre should try to make a contribution to the collective interests. This is completely reasonable. Otherwise, what's his use for the public?'<sup>66</sup> The previous night, before selling a number of pigs of the village-owned piggery to the state purchasing station, he attempts to play a little trick. From his own experience, he knows that feeding pigs with salty food is helpful in maintaining their weight during transport. He reckons that using this method can at least earn more tens of *yuan* for the village collective. Thus, without hesitation, he takes all his family's salt to the piggery. But his 'unselfish' intention and act meet with the main hero Shi Caihong's serious criticism: 'Your intention is absolutely out-and-out capitalist ideology... The relationship between the state and the collective of the village is just like that between the village and a family. The state is a big collective, and our village Shizhuang is a small collective....'<sup>67</sup>

Next, that the main heroes are willing to risk their life to save others shows their altruism. Some cases are chance encounter along the heroes' way, but more scenes are

set at a construction site of an irrigation project. A typical picture is as follows: Under the sabotage of the class enemy, an accident takes place which puts a person or a crowd in imminent danger. At the moment when common people are shocked and other supporting heroes have yet to decide how to act, the main hero rushes forth courageously. The expected consequence is that the hero's action averts the catastrophe although he might be slightly wounded.

In *The Mountains and Rivers Roar*, there are two such detailed descriptions of the main hero Liu Wangchun's deeds. The first is in the prologue, which first introduces Liu in the novel. When Liu and other passengers share a ferry boat across the Hulong River, a girl falls off the boat from fright. Liu immediately jumps into the torrent to rescue her. Another scene is near the climax of the story. At the demolition spot of the construction site, because of the villain Long Youtian's sabotage, some explosive packages fail to explode after the fuse burns and they must be quickly removed. Having refused people's dissuasion, Liu Wangchun personally leads two others to do the work. This is very dangerous because the explosive could explode at any time. However, irrespective of the personal danger this poses, Liu remains unusually calm. Actually, he is prepared to die for the sake of others' safety. Suddenly, seeing one explosive package ready to explode, without the least bit of hesitation, he covers one of his companions with his own body.

According to my investigation, over two thirds of the 24 CR novels have one or two episodes in which the main heroes save others without regard to their personal safety. It is evident that such descriptions are intended to add to the main heroes' altruistic awareness and heroic spirit. We thus have reason to take scenes such as these as stock elements in the characterisation of the main heroes.

## II.5 TEMPERAMENTAL AND BEHAVIOURAL QUALITIES

It is evident that the above-analysed ideological consciousness and qualities are the foundation of one part of the thinking and actions of the main heroes of the CR novels. It is especially true when the thinking and actions are concerned with the class and line struggles. Nevertheless, the ideological consciousness and qualities cannot explain all the feelings, manner and behaviour of these heroes. In other words, since the heroes are human beings, they must have their temperamental and behavioural qualities. It stands to reason that such personal qualities are sometimes related to the above ideological qualities and also contribute to their 'loftiness, greatness and perfection'. According to my investigation, the following factors were emphasised by the authors and are shared by all of the heroes.

1. Being kind, generous and aboveboard. At first, in respect of kindness and generosity, the above-analysed spirit of their being willing to sacrifice their own personal interests for others concurrently reflects such a temperamental and behavioural quality of the heroes.

Another noticeable manifestation of kindness and generosity in the main heroes' thinking and actions is their good intention and magnanimous manner towards those backward characters. In *The Golden Road*, when Gao Daquan is absent, under the instigation of negative characters, his brother Gao Erlin breaks up the family regardless of the dissuasion of those warm-hearted villagers. In view of the long-term kindness shown to Gao Erlin by Gao Daquan, Erlin's action is taken to be devoid of gratitude by the villagers and arouses public indignation. Gao Daquan is also shocked at the news after he comes back. But, as mentioned above, the hero's reaction to the incident is full of ideological colour, i.e. the family affair does not shake his resolution to pursue collectivisation. However, with regard to Gao Erlin, Gao Daquan's magnanimous attitude goes beyond the mere category of ideology. He does not accept the ideological advice of his colleague and close friend Zhu Tiehan, 'He is taking another road. From now on, just think that he is dead and decomposed, make a clear break, and never think

of him again.<sup>68</sup> On the contrary, Gao Daquan goes so far as to feel sorry to Gao Erlin. In front of the villagers who come to comfort him, Gao Daquan says,

I'm sorry that our family used to hold wedding ceremonies in dilapidated houses for generations. I wish I could build a tile-roofed house and let them (Gao Erlin and his fiancée) get married in the new house. But I can't afford it now. Of the present two rooms, ours is larger. So I intend to decorate this larger room carefully... and then let them hold a ceremony in this room and stay here later on. My wife, son and I will move into the smaller room....<sup>69</sup>

It is evident that Gao Daquan's speech above does not include any resounding ideological words, but his thinking and manner show the moral qualities of temperamental considerateness and generosity.

In *Evergreen*, because the main hero Jiang Chunwang refuses to carry out the policy of fixing of farm output quotas for each household, the county secretary Huang Guang, a capitalist-roader, comes down to the village in person to supervise and speed up its implementation. On the one hand, Jiang Chunwang does not make any concession in the line struggle on an ideological level. But on the other hand, thinking that to pursue the new policy is not Huang Guang's personal error but a wrong Party line, Jiang Chunwang is considerate towards Huang on the level of human feelings. Regardless of Huang's indifference and arrogance, Jiang Chunwang goes to visit Huang and attempts to dissuade him. He tells Huang that it is not only his own view but the will of all the poor and lower-middle peasants to take a collective road and to oppose the new policy of individual farming. With excitement and sincerity, and full of warm-heartedness towards Huang, he describes the future of the village.

The Party and the poor and lower-middle peasants entrusted me to develop the land well, but I feel ashamed that I have not yet fulfilled the task. Secretary Huang, please wait for our future. So long as we still rely on the collective economy, the village will change a lot. Two years hence, when you come to our village, we shall not treat you with only *Jiaozi* and pancakes as now, but we

shall present you with savoury rice. Oh, then on the both sides of Yi River, we shall smell the fragrance of rice flower.<sup>70</sup>

But Jiang Chunwang's good intentions and sincere words do not change Huang Guang's course. After he makes a decision to discharge Jiang Chunwang from his position of the head of the village and to prosecute him, Huang Guang proposes to convene a mass rally to announce carrying out the new policy. Knowing that the villagers will struggle openly against Huang face to face in the meeting of the next day, Jiang Chunwang decides to make his last effort to dissuade Huang. He thinks that at least he should try to persuade Huang into cancelling the meeting for the sake of protecting Huang from public humiliation. Once again, Huang Guang does not accept his advice but gives him a dressing-down with an even more imperious bearing. However, although Jiang Chunwang fails in his effort, his action shows the utmost forbearance and considerateness. It thus indicates that the narrator goes so far in playing up the hero's kindness and generosity as to put the hero in a temporary position of being a weak character full of innocence and magnanimity, which arouses the reader's sympathy. So it is only natural that Deng Daniu, one of Jiang Chunwang's colleagues, cannot help sighing, 'The biggest shortcoming of Chunwang is that he is too kind and generous.'<sup>71</sup> In *The Long Rainbow*, Sun Qizhi, the backward superior of Shi Caihong, has opposed the heroine's thinking and actions since the beginning until he is relieved of his post for self-examination. At the end of the story, after he heightens his ideological awareness through political study, Sun Qizhi is reassigned to supervise the work of the village. However, the villagers, who are on Shi Caihong's side, have a strong aversion to Sun Qizhi and disagree with the arrangement. Then and there, Shi Caihong dissuades the cadres and villagers from opposing him and warmly welcomes his coming back. Her generous action moves the formerly backward superior so deeply that he cannot refrain from shedding tears in front of the welcoming crowd.

Next, in CR novels, being aboveboard is another conspicuous factor in the main heroes' personality. In *The Golden Road*, Gao Daquan asserts sternly that deception and scheming have nothing to do with his character. 'All the words and expressions from my mouth are candid, like straight steel rails in the broad daylight.'<sup>72</sup> Even Zhang Jinfa, who is Gao Daquan's direct opponent in the line struggle, confirms that this is a characteristic of Gao: 'When Gao Daquan finds something done by me out of keeping with his principles, he contradicts and argues with me to my face. I have never found that he played underhand tricks.'<sup>73</sup> In *Evergreen*, when the capitalist-roader Huang Guang keeps exerting pressure on Jiang Chunwang and Jiang's colleagues to force them to pursue the policy of fixing farm output quotas for each household, Jiang's colleague Deng Dianju, the director of the village [*daduizhang*], makes a compromising proposal behind Huang Guang's back, i.e. carrying out the new policy in the open but taking the old way in secret. Deng Dianju is pleased to think that this is a measure satisfactory to both sides, neither disobeying Huang Guang's directive nor losing Jiang Chunwang's ideological principles. However, risking being discharged from his post by Huang Guang, Jiang Chunwang disagrees with such feigned compliance and criticises Deng seriously. What Jiang thinks and does indicates not only his ideological staunchness but also his quality of being open and aboveboard.

2. Being level-headed, polite and modest. There is no exception to the rule that all the main heroes in the CR novels are described as being level-headed and polite. As for level-headedness, in II.3, we have analysed Jiang Chunwang's calm and dignified style in the confrontation with the capitalist-roader Huang Guang, and Liu Wangchun's composed and awe-inspiring manner in front of mountain torrents. Those external expressions and manners also show the two heroes' quality of level-headedness. Another common manifestation of this quality is their reactions in emergencies. To rescue other people in accidents is a stock element in the CR novels. In such scenes, the authors played up the heroes' cool-headedness. Usually, where most people on the spot are shocked, the main heroes emerge with perfect ease to deal with the emergency.

Seeing someone in danger, the heroes dash to rescue him without hesitation or nervousness. These descriptions are designed to show their both bravery and level-headedness.

Next, the heroes' cool-headedness is shown in emotional situations such as being insulted by other characters. In *The Mountains and Rivers Roar*, the backward character Hou Laowu abuses the main hero Liu Wangchun in the presence of the masses for being ill-informed and inexperienced. He even attacks Liu for having been promoted on the sole ground of his political involvement in the Cultural Revolution. His abuse arouses public indignation, and he comes under attack from the crowd headed by Tai Zai. Just as both sides are engaged in the heated argument, Liu Wangchun himself appears. Tai Zai is so indignant that his eyes brim with tears. He proposes to convene a public accusation meeting to criticise Hou Laowu. However, after hearing the facts, Liu Wangchun stops the indignant crowd from attacking Hou Laowu. He says calmly to Hou Laowu, 'Go home to think it over carefully. We shall have a good talk sometime later.'<sup>74</sup> Liu Wangchun's unusual cool-headedness calms peoples' emotions, and he goes on to advise them to get at the truth concerning Hou Laowu's backstage supporters.

Another aspect of the heroes' qualities is politeness. Although the main heroes are at first described as playing a main role in ideological struggles, so rebellious that they have 'horns growing from their heads and thorns growing on their bodies' (see 3 below in this section), they never lose their politeness and urbanity. We have investigated through statistics the distribution of vulgar expressions such as taboo words and/or swearing words according to the type of speaker. The result indicates that the rate of vulgar expressions spoken by the main heroes is the lowest on the whole. The rate is also lower than that by the main heroes of the pre-CR novels. (See III.2.5).

In many descriptions, we may see a sharp contrast between the main heroes' politeness and other characters' crudeness. For example, unlike the capitalist-roads who are often arrogant and impertinent in front of the cadres at lower levels, the main heroes are never impolite or crude towards their subordinates. In struggles against

capitalist-roaders and class enemies, other positive people are often rude in their attitude and their manner. In *Evergreen*, Guiying, an active female cadre, pays a visit to the capitalist-roader Huang Guang. Her impolite manner and blunt words criticising Huang for pursuing the policy of fixing farm output quotas for each household make Huang irritated. He cannot help shouting, 'How dare you take such liberties!' But, regardless of Huang's reaction, Guiying continues her rebuke. At last, 'Guiying's dressing-down in a louder and louder voice threw Huang into a totally awkward predicament.'<sup>75</sup> Here Guiying's visit forms a contrast to the main hero Jiang Chunwang's two visits, in which Jiang always keeps his self-control and grace, although the ideological conflict is even more serious. Later, most cadres and the common villagers treat Huang Guang and other cadres of the county work team rudely. But Jiang Chunwang explains the difference between a courteous reception towards the cadres of the work team and the struggle against their ideology. Even after he is discharged from his post by the work team, he still exhorts the village cadres and the masses to be warm and sensible towards the work team.

In their struggles against the class enemies, other positive characters' attitude and actions are even ruder than against the capitalist-roaders in the line struggles. They may easily convene public accusation meetings to criticise a class enemy, abuse the class enemy with vulgar expressions, point the finger of scorn at the class enemy, and occasionally even slap the class enemy on the face. However, there is not a single instance of the main heroes inflicting such personal humiliation on a class enemy. (Even in model operas, with a military setting, the heroes may shoot the enemy but they never try to beat him up.)

Modesty is another aspect of the main heroes' character. They are always modest not only in front of positive superiors and elders but even before other characters as well. As it is known to all, intellectuals and technical specialists had a lower political status than workers, peasants and soldiers during the Cultural Revolution. In the countryside, they needed to learn from poor and lower-middle peasants to remould their ideology, which was called 'to receive reeducation' [*jieshou zai-jiaoyu*]. But before

these technical specialists, the main heroes are always modest and self-effacing. For example, in *The Long Rainbow*, the heroine Shi Caihong brings her plan to build a huge dam to the attention of the authorities in hydrology. Some engineers and other advanced specialists at the level of both county and province gather at the village to discuss the feasibility of the plan. At the meeting, the engineer Li Zhiyao is the only supporter of Shi Caihong's plan, but he is outnumbered by the opposers. He then asks Shi Caihong to explain the plan by herself at the meeting because he thinks that she is more eloquent than himself in debate. The villagers also place their hopes on her. But Shi Caihong politely declines. Finally, responding to Li Zhiyao's repeated requests, she speaks to him sincerely: 'If I were asked to talk to the villagers, I would be pleased to do so. But now all the people present are engineers or technicians. What they want to listen to is theoretical knowledge. So, it's better for you to talk. After your speech, I might make some additional remarks.'<sup>76</sup> Shi Caihong's courteous and modest behaviour impresses the audience on the spot. It is evident that the narrator is emphasising the heroine's modesty in the narrative.

3. Being rebellious. During the Cultural Revolution, rebelliousness was promoted in both rhetoric and behaviour. At the beginning of the decade, the Red Guards were encouraged to revolt against the capitalist-roaders. The saying *Shede yi shen gua, gan ba huangdi la xia ma* [He who is not afraid of death by being cut to pieces dares to unhorse the emperor], which had been quoted by Mao from *Hong Lou Meng* [*The Dream of the Red Chamber*], became a fashionable slogan.<sup>77</sup> Later, rebellious disposition was described as *tou shang zhang jiao, shen shang zhang ci* [having horns growing on their heads, and having thorns growing on their bodies].<sup>78</sup> A rebellious spirit was not only encouraged as one aspect of the Red Guards' disposition but was even regarded as one of the inherent qualities of all the proletariat. It was claimed by CR officials that in pre-CR literature and art the poor peasants are portrayed as passively accepting oppression and humiliation of the landlord class, whereas, in CR literature and art, the poor peasants are described as rising up against the landlords. In

her analysis of the revisions in the adaptation of *Bai Mao Nü* [*The White-haired Girl*] from an opera to a dance-drama, Hua-yuan Li Mowry pointed out indirectly such a change. The opera had been considered a proletarian classic since it was written in 1945. It was rearranged as a dance-drama in 1964, and became one of the eight model theatrical works in 1966. It was claimed that in the opera, Xi'er and her father Yang Bailao are passive sufferers of oppression by the landlord Huang Shiren and his followers, but in the dance-drama, they both show strong rebellious spirit. For instance, in the latter, Yang Bailao does not commit suicide but is beaten to death as he fights against his oppressors. Similarly Xi'er in the ballet is consistently rebellious in the face of the landlord's oppression.<sup>79</sup>

However, as the settings of the CR novels are generally socialist society, the manifestations of the heroes' rebellious spirit cannot only be limited to struggle against the landlord class. More commonly, the rebellious spirit of the heroes is shown in their behaviour against the capitalist-roaders. In those stories set in the Cultural Revolution, the main heroes generally start off as *geming zaofan-pai* [revolutionary rebels], and maintain their rebellious spirit after being promoted to the Party leadership. Shi Caihong in *The Long Rainbow*, Wulan Tuoya in *The Daughter of Slaves* and Liu Wangchun in *The Mountains and Rivers Roar* are all described as 'having horns growing on their heads, and having thorns growing on their bodies'. In *The Mountains and Rivers Roar*, a senior Party cadre warns Liu Wangchun, the main hero, that as a commune Party secretary instead of the head of a Red Guard group, he should not continue to be rebellious against leaders and colleagues. But Liu's answer is, 'I shall forever keep the revolutionary spirit of revolt against capitalism, revisionism and all other reactionary forces. No matter what banner they flaunt and what garb they wear, I shall rebel against them, without compromise or concession.'<sup>80</sup>

The main heroes in stories set in the pre-CR period also have a similar rebellious spirit. In *Evergreen*, the main hero is nicknamed *Jiang-bu-zhu* [cannot be controlled]. Even his exterior shows his rebellious temperament: 'His heavy eyebrows looked awe-

inspiring, and his big eyes were brightly aggressive, which clearly indicated that he was not easily dealt with.<sup>81</sup> He struggles against his superiors throughout the novel.

The rebellious spirit of main heroes is also displayed in pre-1949 revolts against landlords. *The White-haired Girl* is one such example drama. In *Swift Is the Spring Tide*, Li Ke leads a revolt against the landlord. When the landlord makes use of a local superstition to collect grain from the villagers, Li Ke finally sets fire to the landlord's house and then leaves to join the communist army.

Next, the main heroes' attitude against conventional social views could also to some extent be attributed to their rebellious spirit. One typical manifestation is that they give up chances of working in cities and insist on labouring in the countryside. Usually, as mentioned before, before the main heroes are demobilised from the army, their relatives and other villagers expect that they will be given an assignment to work in cities. But challenging conventions, the heroes come back to their native places, usually backward mountain areas. Moreover, according to conventions, unmarried adults constantly think about their marriage prospects. But the heroes ignore other people's remarks about their single status and devote themselves to collective work and ideological struggles.

Last, the main heroes' rebelliousness sometimes combines with adventurism. In those novels whose motif is learning from Dazhai, the main heroes all attempt miracles in construction projects and despise difficulties produced by natural and human conditions which are thought by others to be insurmountable barriers. For instance, in *The Long Rainbow*, Shi Caihong insists on building a huge dam in a local river. In view of a previous failure, her superior, some of her colleagues and the villagers criticise the plan for ignoring natural laws. Some experts in water conservancy flatly deny its practicability on the basis of their geological surveys and calculations. But challenging all opposition, the heroine clings obstinately to her own course and works wonders. In *The Mountains and Rivers Roar*, Liu Wangchun's adventurous spirit is even more conspicuous. He decides to complete a large irrigation project ahead of schedule. According to the original plan, the project needs three years to accomplish,

but Liu proposes to complete it within six months. He is criticised by his colleagues for ignoring practical considerations and striving for miracles, but Liu persists in his way.

The main heroes' rebelliousness is to a great extent shown in those ideological struggles and politicised agricultural campaigns. The nature of rebelliousness will be discussed further with relation to submissiveness and loyalty below.

4. Being submissive and loyal. In the analysis concerning the main heroes' ideological consciousness, we noticed that the heroes' compliance with Mao's thought indicates the height of their ideological awareness. But many such descriptions show another aspect of their temperament, i.e. submissiveness and loyalty. For instance, in *The Mountains and Rivers Roar*, Liu Wangchun recalls the scene in which the Red Guards were reviewed by Mao in Tian'anmen Square. The night before the review, he and his comrades-in-arms recited Mao's quotations until dawn. He recalls,

Then and there, I swore an oath in my mind: I must become a good soldier of Chairman Mao! I should bring credit to Chairman Mao, and win honour for Chairman Mao! I should fight for Chairman Mao's revolutionary line! I should become a reliable successor to the cause of proletarian revolution.<sup>82</sup>

Even in his dreams, Liu Wangchun repeats his oath. Both his previous fanaticism in Tian'anmen Square and his later piousness in recalling the scene indicate not only his ideological loyalty but his temperamental submissiveness.

Usually, in order to persist in Mao's line, the heroes take Mao's quotations as mottoes. In III.3.5, we investigated the frequency and distribution of Mao's quotations in the CR novels. The investigation shows that about 60% of the quotations are made by the main heroes.

The heroes also claim to be loyal to the Party and the Party's causes such as socialism and communism. In *Evergreen*, Jiang Chunwang says, 'To struggle for the Party and its causes is the whole happiness of my life, and is also the only need of my life.'<sup>83</sup> In *The Golden Road*, when he takes the oath on being admitted to the Party,

Gao Daquan makes a pledge 'to hand over more than one hundred *jin* (referring to his life) to the Party' [*ba zhe yi bai duo jin jiao gei dang*], which later becomes his standard phrase.<sup>84</sup>

If the above piousness towards Mao and the Party is too abstract to show their temperamental submissiveness and loyalty, their attitude and manner in front of those superiors who represent the correct line of higher levels indicate such personality more concretely. For example, in *The Golden Road*, the first superior whom Gao Daquan admires is Luo Xuguang, who led the Land Reform at the village, recommended Gao for Party membership, and then left before the main story of collectivisation begins. Luo gave Gao Daquan a notebook as a souvenir before he left, in which he wrote a few lines of encouragement and predicted the coming socialism. From then on, Gao Daquan often takes out the notebook to review these words and to remind himself to adhere to Luo's guidance. The second superior whom Gao Daquan admires is the county secretary Liang Haishan, who is the authoritative representative of collectivisation in the county. When Gao Daquan is introduced to Liang for the first time, sweat keeps oozing from his face because of excessive reverence and nervousness. He tries to remember everything that Liang says and decides to follow Liang's guidance all his life. In short, Gao Daquan's implicit obedience to and faith in superiors such as Luo Xuguang and Liang Haishan form one important aspect of his character.

It seems paradoxical that the character of submissiveness and loyalty and the spirit of rebelliousness analysed above are integrated into the temperamental and behavioural qualities of the main heroes of the CR novels. However, between the two qualities, submissiveness and loyalty take a leading position. In other words, a rebellious spirit is subordinate to submissive character. That is, their rebellious behaviour is based on their loyalty to Mao and the Party. It is in pursuing Mao's line that the heroes rebel against the wrong line, so that when facing negative elements such as capitalist-roaders and class enemies, they manifest a rebellious spirit. But, before the superiors who represent the correct line, they behave obediently and submissively.

5. Being optimistic and indomitable. According to the method of 'combination of revolutionary realism and revolutionary romanticism', optimism is an important aspect of heroism.<sup>85</sup> In the characterisation of the main heroes of CR novels, an optimistic character and an indomitable spirit are combined. In pursuing the line set by the Party and Mao, the heroes experience a series of difficulties. Especially in their struggles against capitalist-roaders, the heroes have to endure many trials, but they remain filled with confidence. In *Evergreen*, in spite of the pressure put on him by the capitalist-roader Huang Guang, Jiang Chunwang refuses to carry out the policy of fixing farm output quotas for each household. Finally, Huang Guang removes Jiang from his position as Party secretary of the village. While the villagers felt upset, 'Jiang Chunwang appeared calm and at ease'; 'no expression of grievances, complaints, agony and discontentment could be found from his face'; 'he was all smiles'.<sup>86</sup> The following paragraph shows his thought on the night after he is removed from his post and is warned of the further disciplinary action.

Oh, the black clouds have melted, the moon comes out now, the quiet field is so clear, and the sound of flowing water seems like light laughing. Tomorrow will be a fine day, the golden sun will be shining over the ground as before, the water of Yi River will be flowing as before, and the poor and lower-middle peasants of Wannianqing Village will go forward under the banner of the people's commune as before. Huang Guang cannot withstand the historical trend. It doesn't matter for me to lose the position of secretary. I am still a Party member and I shall persist in struggling. If they expel me from the Party, I shall still be a commune member, and I shall still struggle to the end. Even if they put me into jail or put me to death, I shall not be scared and shall not yield. Without me, Wannianqing Village still has other Party members and a large number of poor and lower-middle peasants. The socialist cause will still develop triumphantly.<sup>87</sup>

Many other main heroes in CR novels have similar adverse experiences and also similar positive reactions.

Other setbacks encountered by the main heroes include natural adversities and workplace accidents. In *The Long Rainbow*, when the dam project is nearly finished and the villagers are in high spirits looking forward to the completion, a section of the dam collapses, causing a great loss of manpower and material resources. For the heroine Shi Caihong, the main leader of the project, this setback has particular significance: i.e. the accident reveals the impracticability of her project plan, as pointed out by her colleagues and superiors at the beginning. The collapse thus gives them further reason to abandon the project. At night, the villagers gather in a temple courtyard, gloomy and disheartened. After a while, Shi Caihong appears. 'She looked calm. No-one could see any sign of pessimism from her. On the contrary, her face was scarlet, as if she were excited.'<sup>88</sup> Seeing her supporters shed tears, the heroine criticises them for not smiling, and gives three reasons that they need not be pessimistic. First, the accident is negligible by comparison with the accidents experienced at Dazhai. Next, they may draw lessons from the accident which are helpful to their later work. Last, the future is bright, and the project will be completed as long as they go ahead. Shi Caihong's optimistic spirit infects her colleagues and subordinates, who then continue constructing the project.

6. Being 'artistic'. Apart from the above qualities which mainly concern behaviour, the main heroes of CR novels are described as having an 'artistic' temperament. According to 'the combination of revolutionary realism and revolutionary romanticism', proletarian heroes are revolutionary idealists and are inclined to look forward to the future.<sup>89</sup> In CR novels, the main heroes are not only inclined to look to the future but have the sensibility to form a picture of the idealised future. The 'artistic' temperament here mainly concerns the heroes' ability to connect reality and the future with poetry, paintings and music. In *The Golden Road*, after he has come back from Beijing Railway Station, where he witnessed the organised collective in action, Gao Daquan looks forward to the future of the collectivised Fangcaodi Village. He imagines 'the happy scene full of vitality', 'the great upsurge in production' and 'the marvellous

fruits of victory'.<sup>90</sup> 'Then and there, the gold-like grain and the silver-like cotton would fill all vehicles, big and small. Forming a long line and raising red flags, the villagers would move vigorously towards the state storehouse...'<sup>91</sup> Gao's poetic imagination is intensified by the poetic narration.

In *Mountains Green after Rain*, while the hero Wei Gengtian is looking at a map of the county, a picture forms in his mind: It is as if the mountains of his village appeared on the map, covered with crops and trees, as beautiful as brocade. He thinks, '... We should paint the newest and the most beautiful pictures. We paint the pictures in our mind with lofty sentiments and aspirations. We also paint the pictures on the vast land of our country with our strong hands, using perspiration as paint and using iron hammers, hoes and shoulder poles as brushes....'<sup>92</sup> In *Evergreen*, seeing people transporting manure into the field, Jiang Chunwang forms a picture in his mind: 'Heaps of manure were put in order in the vast field. It was as if waves were moving forward in a peaceful sea. The diligent commune members had painted so many beautiful pictures in the vast land with their miraculous hands.'<sup>93</sup>

In many other cases, poetry and painting or poetry and music are interwoven. The hero Liu Wangchun in *The Mountains and Rivers Roar* says, 'Our magnificent poetry is written on the mountains and rivers with iron arms, silver hoes, hammer drills and blasting powder. What we write are the newest and the most beautiful writings, and what we paint are the newest and the most beautiful paintings.'<sup>94</sup> In *Evergreen*, in Jiang Chunwang's mind, the productive activities engaged in by the poor and lower-middle peasants are beautiful pictures, and their ideological struggles are heroic poetry.<sup>95</sup> Later, after he is removed from leadership, Jiang Chunwang encourages himself with images of poetry and music:

Oh, life, how beautiful you are! But your road is tortuous. The past is gone forever, and the present will never come back. The more beautiful poetry and the greater music need more dauntless struggles to compose. Compose, and compose! ... dip every drop of blood which comes from services to the people, and dip every drop of sweat which comes from dedication to the great socialist cause, to compose more magnificent poems.<sup>96</sup>

Here, the political struggles are transformed into images of music and poetry.

In some CR novels, the main heroes are directly identified as 'poets' and shown as being able to express themselves in poetic language. In *The Long Rainbow*, the heroine Shi Caihong explains her project plan and delineates a future to Li Zhiyao, a professional hydrologist, with clear water, verdant trees, diving fish, red flowers, green rice seedlings, etc. Li Zhiyao responds, 'You are really like a poet, a romantic poet. You described your prospect so well....'<sup>97</sup>

In *The Mountains and Rivers Roar*, still more prominence is given to the hero's poetic temperament. Mai Qing, an educated young woman working in the countryside, is fond of poetry and writes poetry herself. According to her, 'In composing a poem, one must have regard for artistic conception, rhythms, syllables and rhymes...'<sup>98</sup> She later becomes well-known as an amateur poet in the commune. One day, Mai tells Liu Wangchun, the main hero, that her classmates ridicules her (thinking her *chi* [crazy] and *sha* [foolish]) because she is willing to settle down in the countryside. Liu Wangchun replies,

(To show the poetic characteristics of the language, the original is quoted.)

*Rang zichanjieji qu xiaohua women 'chi' he 'sha' ba! Women chi zai nongcun xiu diqiu, sha wei geming ba gen zha! Tamen da de shi jing bu qi fengyu de geren anlewo, women jianzao de shi shi gongshe shanhe yi xin de xingfu diba!*  
[Let the bourgeoisie ridicule us for being 'crazy' and 'foolish'. We are proud of being 'crazy' because we are embroidering the earth in the countryside; we are proud of being 'foolish' because we settle in the villages for the revolution. What they are striving for is only constructing their own cosy nests, but what we are building is a dam of good fortune, which will bring an entirely new look to the commune.]<sup>99</sup>

Liu's response is full of inflated language, symbolic imagery, and verse-like rhythms and rhymes, being in accordance with current poetic styles. Filled with admiration, Mai Qing praises Liu Wangchun for his poetic feelings and inspiration, and Liu Wangchun replies that he will write poems later when he has time. It is implied that the hero

himself is confident of his poetic ability. Then he improvises another poetic description, and concludes with a long speech about composing poems:

In order to rearrange the mountains and rivers of the commune, we struggle against the heavens, the earth and evil people. We should have a passion for composing poems... Poets in the past played with the pen and indulged in narcissism behind doors. They could only hum 'ah' 'ah' because they stood outside the thick of realistic struggles and their minds were empty. The poems and songs of the proletariat ought to be the drumbeats of the time and the clarion call for marching forward. 'I think that the problem of fundamental importance is whether the author is a revolutionary... What comes out of fountains is water, and what comes out of blood vessels is blood.'<sup>100</sup>

Mai Qing by now is absolutely convinced by Liu Wangchun's speech and full of admiration for his poetic ability.

Lu Xun's well-known saying about the source of literary talent, quoted here by Liu Wangchun, gives Liu's speech theoretical weight. The combination of such theoretical knowledge about poetic inspiration and his own spontaneous talent indicates the depth of his poetic temperament.

The artistic temperament of the main heroes in the CR novels is unusual with regard to their status of agricultural cadres. For instance, Liu Wangchun's casual verse-like remarks, and his theorised speech about poetry seem awkward in the context. This implies that the authors are determined to play up the heroes' artistic temperament, regardless of plausibility.

## II.6 THE NATURE OF TEMPERAMENTAL AND BEHAVIOURAL QUALITIES

In the preceding section, I have analysed the characterised temperamental and behavioural qualities of the main heroes in the CR novels. This raises a question: What are the internal relations of the qualities and characteristics? In other words, what is the

foundation of the values and standards shown in the characterisation of the heroes with regard to their temperament and behaviour?

One of the most fashionable slogans during the Cultural Revolution was *po jiu li xin* [to eradicate the old and to establish the new]. But, according to our investigation, there is no evidence to indicate that a complete set of new norms concerning people's behaviour, temperament and morality was invented and established during the Cultural Revolution. What the authorities in propaganda mainly did was selecting a number of Mao's quotations and promoting them as people's mottoes, some of which concern not merely purely ideological principles, but behavioural and temperamental standards as well. It might be taken that this selection and promotion, with the relevant quotations, reflected current values and standards on ideal human character. For instance, as previously noted, at the outset of the Cultural Revolution, the authorities declared that Mao's 'old three articles', i.e. 'Serve the People', 'In Memory of Norman Bethune' and 'The Foolish Old Man Who Removed the Mountains' were to be nation-wide required readings. (ref. II.4.2) At the end of 'In Memory of Norman Bethune', in addition to emphasising the spirit of absolute selflessness, Mao proposed *wu zhong ren* [five types of humans] as ideal humans: 'a man being noble-minded, a man being pure, a man of moral integrity, a man above vulgar interests, and a man of value to the people'.<sup>101</sup> The five attributes 'noble-minded', 'pure', 'being of moral integrity', 'being above vulgar interests' and 'being of value to the people' were then evidently concerned with not only ideological principles but behavioural and temperamental standards.

However, sporadic sayings such as these, which generally appeared in Mao's works written before the foundation of the People's Republic, did not form a complete set of norms and standards concerning human personal cultivation. In many cases these sayings were simply general principles requiring other sub-standards in order to ascertain their meaning. For example, the standards of the above 'five humans' could be taken as a group of promoted behavioural norms in the Cultural Revolution. But the standards are too abstract for us to ascertain their specific contents because no official

definition and demarcation of the 'five humans' can be found. With regard to literature, it stands to reason that as promoted standards of ideal human behaviour and style, the 'five humans' could influence current novelists' characterisations of the idealised heroes. But novelists also needed more concrete standards to embody these general principles. In short, other behavioural and temperamental standards and values exist behind Mao's quotations and other ideological documents concerning human behaviour, in accordance with which people could complement or interpret those current principles.

My investigation into the reality and the literature suggests that latent popular values and standards are based on traditional norms concerning personal cultivation. Historically, China had a set of established conventions and standards concerning human morality, behaviour, and temperament. They were mainly based on the doctrines of Confucius and Mencius, and they formed one part of traditional Chinese culture. According to Chinese scholars' research, this set of traditional principles mainly include *ren* [benevolence, kind-heartedness], *yi* [righteousness], *zhong* [loyalty, specifically, being loyal to emperors], *shu* [forbearance, which was also explained by Confucius as 'not doing to others what you do not want done to yourself'], *xiao* [filial piety], *ti* [fraternal duty], *zhi* [wisdom, intelligence], *yong* [bravery], *gong* [politeness], *li* [etiquette, courtesy], *kuan* [generosity, magnanimity], *xin* [honesty], *zhi* [will, personal integrity, self-respect], *hui* [favour, which means doing favours for others], *gong* [selflessness].<sup>102</sup> Throughout history, representative figures of Confucianism have given a series of accounts or explanations of these basic principles or norms. For example, with respect to *ren* [benevolence, kind-heartedness] and *li* [etiquette, courtesy], according to Confucius, 'To exercise self-restraint and to act on etiquette/courtesy are one aspect of benevolence... No watching except things according with etiquette/courtesy, no listening to except things according with etiquette/courtesy, no speaking except things according with etiquette/courtesy, and no acting on except things according with etiquette/courtesy.' [*Ke ji fu li wei ren... Fei li wu shi, fei li wu ting, fei li wu yan, fei li wu dong*]<sup>103</sup> With relation to *zhi* [will,

integrity, self-respect], Mencius defined the standards of *dazhangfu* [a true man]: 'Neither riches nor honours can corrupt him, neither poverty nor lowly condition can make him swerve from principle, neither threats nor force can bend him. These are qualities of a true man.' [*Fugui bu neng yin, pinjian bu neng yi, weiwu bu neng qu, ci zhi wei dazhangfu*]<sup>104</sup>

During the Cultural Revolution, as the name of the movement suggests, old Chinese culture had to bear the brunt. As part of traditional Chinese culture, these principles or norms concerning behavioural and temperamental conventions were attacked in propaganda. The criticism was that these traditional norms failed to emphasise class nature of humankind. As is well known, one noticeable ideological trend during the Cultural Revolution was the promotion of the theory of the class character of human nature [*ren de jieji-xing; jieji de renxing*]. According to this theory, the traditional principles concerning human behaviour and temperament were taken to represent 'supra-class feelings and temperaments' [*chao-jieji de renxing*], which were thought to be non-existent. The argument is that people of the propertied class could not practise such norms as 'benevolence', 'generosity', 'honesty' towards the proletariat, and vice versa. So the proletariat should practise 'benevolence', 'generosity', 'honesty' etc. only within the proletarian class.<sup>105</sup> However, on ideological grounds, this criticism only concerns the applicable range of norms rather than the norms themselves. In other words, the criticism does not refute the general tenets of those traditional norms. For example, critics labelled traditional principles such as 'benevolence' [*ren*], 'righteousness' [*yi*], 'generosity' [*kuan*], 'honesty' [*xin*] and 'politeness' [*li*] as feudal or bourgeois norms, but they could not affirm their opposites 'malevolence', 'non-righteousness', 'ungenerosity', 'dishonesty' and 'impoliteness' as general qualities of the proletariat. As analysed in II.5, with respect to actions of the main heroes of the CR novels, the descriptions hardly give readers the impression that the heroes are malevolent, non-righteous, ungenerous, dishonest and impolite towards negative characters. In brief, therefore, traditional norms concerning the cultivation of a personal character were not wiped out by the propaganda of the Cultural Revolution. On the

contrary, they existed in those current behavioural and temperamental values and standards.

We may compare some of Mao's fashionable quotations in the Cultural Revolution with some popular traditional norms of Confucianism. According to Mao, 'Our attitude towards ourselves should be "to be insatiable in learning" and towards others "to be tireless in teaching"'.<sup>106</sup> Here 'to be insatiable in learning' [*xue er bu yan*] and 'to be tireless in teaching' [*hui ren bu juan*] were quoted directly from Confucius. Confucius promoted *xue* [learning or studying] and *hui* [teaching] to the level of temperamental qualities, which are related to *zhi* [knowledge, intelligence], one of his fundamental principles about personal cultivation.<sup>107</sup> Then, according to Mao, 'A communist should be honest and faithful...'<sup>108</sup> As stated above, 'honesty' and 'faithfulness' are two of the basic principles of Confucianism. Below, as a further comparison, I list several of Mao's and Confucius's most popular quotations.

### Mao

It is not hard for one to do a bit of good for others. What is hard is to do good all one's life. [*Yi ge ren zuo dian haoshi bing bu nan, nan de shi yibeizi zuo haoshi.*]<sup>109</sup>

selfless; self-denial and whole-hearted devotion to the public [*da gong wu si; ke ji feng gong*]<sup>112</sup>

We should be modest and prudent and guard against arrogance and impetuosity. [*Women yinggai qianxu, jinshen, jie jiao, jie zao.*]<sup>115</sup>

### Confucius

A gentleman is always ready to perfect the good of others. [*Junzi cheng ren zhi mei.*]<sup>110</sup>

Be never tired of doing good for others. [*Le shan bu juan.*]<sup>111</sup>

self-denial and seemliness [*ke ji fu li*]<sup>113</sup>  
 People are all devoted to the public interests. [*Tianxia we gong.*]<sup>114</sup>

A gentleman is self-respected, well-behaved, modest and courteous. [*Junzi jing er wu shi, yu ren gong er you li.*]<sup>116</sup>

If a man has gifts as admirable as those of Duke Chou, yet be vain and mean, his other gifts are unworthy of notice. [*Ru*

*you Zhou Gong zhi cai zhi mei, shi  
jiao qie lin, qi yu bu zhu guan ye yi.*<sup>117</sup>

Knowledge is a matter of science, and no dishonesty or conceit whatsoever is permissible. [*Zhishi de wenti shi yi ge kexue de wenti, lai bu de ban dian xuwei he jiao ao.*]<sup>118</sup>

When you know a thing to recognise that you know it, and when you do not know that you do not know,— that is knowledge. [*zhi zhi wei zhi zhi, bu zhi wei bu zhi, shi zhi ye.*]<sup>119</sup>

It is clear that taking into consideration only the meaning of personal cultivation, Mao's and Confucius's norms quoted above share a common spirit. This fact further confirms that some of Mao's sayings, selected by the authorities to represent the then promoted behavioural values and standards, are in accordance with, or are rooted in those orthodox traditional principles. In other words, some of the idealised evaluation standards, as shown in traditional behavioural and temperamental norms, existed, and were even promoted during the Cultural Revolution.

However, traditional norms, rooted in a long standing civilisation and culture, formed a set of consistent and systematic standards for the orthodox personality. However, in principle the current behavioural and temperamental standards mainly played a complementary part in ideology. They did not form a consistent system in Mao's holistic doctrine. Although we can find sayings rooted in traditional norms, in different contexts, there are other examples in direct opposition to those traditional principles. For example, against his promoting qualities such as 'modesty', 'prudence', 'non-arrogance', 'non-impetuosity', 'respectfulness', 'politeness' and 'generosity' — all in accordance with Confucianism — on another occasion Mao openly opposed Confucius's *wen zhi binbin* [being gentle] and *wen liang gong jian rang* [being temperate, kind, courteous, restrained and magnanimous].<sup>120</sup> Nevertheless, with regard to the main heroes of the CR novels, qualities which are in accordance with the traditional standards are consistently embodied in their character.

In this presentation, it is not my intention to analyse the traditional elements of moral and behavioural principles during the years of the Cultural Revolution, or to discuss in detail the relation between Mao's and Confucius's views on human temperamental and behavioural qualities. What I intend is to set the CR fiction's idealised heroes character and personality against a more realistic background and to understand them within a unified perspective including both the promoted standards and those within traditional norms. The reason is that an analysis based solely on ideology is not enough to reasonably explain the temperamental and behavioural qualities analysed in II.5, i.e. the qualities and characteristics concerning the heroes' behaviour and temperament cannot be entirely attributed to ideological standards. As analysed in III.3.5, the heroes of CR novels often quote from Mao. But the quotations are generally related to ideological activities rather than to personal cultivation and temperamental qualities. In other words, the heroes' thoughts and actions concerning class, line, road or ideological struggles are clearly shown to be based on their conscious following ideological principles. Generally, however, few references are made to ideological documents which deal with the heroes' feelings, manner and behaviour with respect to their temperamental qualities. This fact also confirms that there is not a direct relation between ideology and the heroes' temperamental and behavioural qualities.

However, when we put the main heroes' temperamental and behavioural qualities within a unified perspective including traditional norms, the references may generally be to the satisfaction of one and all. CR novels consistently emphasise the heroes' qualities and characteristics such as kindness, righteousness, generosity, gentleness, honesty, intelligence, reasonableness, and politeness. All these qualities and characteristics have references within the traditional norms we have discussed. However, it seems that rebelliousness has no foundation in those traditional principles. Yet as analysed in II.5, the rebellious spirit is subordinate to loyalty (to Mao). 'Loyalty' (to emperors) is one of the basic principles of traditional norms. In a few cases, references within certain traditional norms could be subtle, but they existed. For example, the heroes always avoid the use of vulgar words and expressions. We may

also find grounds for this in Confucian doctrine. Confucius pointed out, 'As for language, a man of noble character pays attention to words and expressions' [*Junzi yu qi yan, wu suo gou er yi yi*], and 'A man of noble character is careful about his language' [*Junzi... shen yu yan*]. He even advocated the use of a spoken standard language [*yayan*]<sup>121</sup> Moreover, if we see the CR novels' heroes in a comprehensive perspective, we find that their experiences generally include poverty, temptation of class enemies, and threats by capitalist-roaders, yet they nevertheless stand firm. Their integrity is consistent with the spirit of Menfucius's *dazhangfu* [a true man], i.e. 'Neither riches nor honours can corrupt him, neither poverty nor lowly condition can make him swerve from principle, neither threats nor force can bend him.'

Given that traditional culture was under attack in propaganda of the Cultural Revolution, it is only natural that the support of traditional norms and standards was usually indirect or non-indicated. In some cases, reasons for the heroes' character and behaviour may be directly attributed to ideological principles, including literary policies, nonetheless we can also find references to traditional norms. For instance, the heroes' behaviour generally has nothing to do with love and sex. It is evident that this characteristic is related to then current literary policies, according to which love and sex belong to revisionism.<sup>122</sup> Yet it is indirectly supported by Confucianism. According to Confucianism, 'A desire for sex comes first on the list of evil deeds' [*Shou e wu ru se yu*], 'Man and woman should not be close to each other when giving and receiving' [*Nan nü shou shou bu qin*].<sup>123</sup> With regard to the heroes' ideological qualities, it stands to reason that we have attributed their collective and altruistic spirit to their ideological awareness. On the one hand, the authors played it up intentionally at the level of ideology, i.e. communist qualities and style. On the other hand, the heroes practise it consciously as ideological principles, that is, the way of taking the socialist road. But it is still supported by the traditional norms. Apart from those Confucian norms enumerated above concerning selflessness and devotion to the public and others' interest, there existed numerous similar sayings in the writings of other representative Confucian figures. Thus, according to modern scholars such as Guo Moruo and Chao

Yue, Confucian 'benevolence' is 'a kind of altruism, which encourages people to get rid of all selfish motives and to cultivate the spirit of devotion to the public'.<sup>124</sup> In the pre-CR novel *Great Changes in a Mountain Village*, Li Huaiqin, an old retired teacher from the old-style private school of the village, says in public, 'Mencius said, "to treat others' aged parents or grandparents like my own [*Lao wu lao, yi ji ren zhi lao*]." So even our ancestors had intended to make socialism...'<sup>125</sup> This quotation shows the subtle connection between the modern collectivism and the traditional norms. Moreover, in II.4, we have attributed the heroes' unusual ideological foresight and insight to their ideological consciousness. But, if we exclude the ideological factor and take 'foresight' and 'insight' as a kind of personal quality, they are both supported by Confucian 'intelligence' [*zhi*].

Now, therefore, we return to the question proposed at the beginning of this section: What is the foundation of the values and standards shown in the temperamental and behavioural qualities of the main heroes in the CR novels? According to the foregoing analysis, we can tentatively conclude that this foundation is a combination of the then current ideological principles and orthodox traditional moral, behavioural and temperamental norms, that is, traditional norms which offered concrete content to abstract ideological principles.

## II.7 PROMINENCE GIVEN TO THE MAIN HEROES

It is evident that the physical, ideological and behavioural qualities analysed above can each be attributed to the prominent position given to the main heroes in the CR novels. However such prominence, as discussed in this section, refers in particular to those aspects intended by the authors to set the characters off through their following the 'three prominences' and other established ways.

### II.7.1 The practice of the 'three prominences'

According to the 'three prominences' (and also 'three foilings'), all other characters are destined to serve as foils to the main heroes. (see I.3.5) The basic methods for using other characters as foils include *fanchen*, or setting off the heroes by contrast, i.e. by emphasising other characters' inferiority to the heroes, and *hongtuo* or *pudian* which sets off the heroes by heightening other characters' qualities such that the better the supporting characters, the better the heroes. This is also done by playing up other characters' appreciation, praise and love towards the heroes. Both *fanchen* and *hongtuo* may be called *peichen*. We analyse this 'prominence' along the following two dimensions.

#### II.7.1.1 Setting off the main heroes by providing positive characters as foils

Before we go into any depth in this topic, it is necessary to explain the constitution of the positive characters. Initially, there is a core of positive characters in a novel. A typical positive core consists of four people: the main hero, an old male, a middle-aged male and a young male or female. It is evident that the constitution of the core is based on the structure of the basic-level leadership of the countryside during the pre-CR and CR periods. With the exception of Gu Hua's *The Mountains and Rivers Roar*, which is set at the level of the people's commune, the remaining 23 CR agricultural novels are set in the basic administrative unit 'production brigade' or village. In a production brigade, the standing political/administrative bodies included the brigade itself as an administrative unit, the Party branch, the Youth League branch, the militia company, the shock youth brigade, the poor peasant association, the public security group, the women's association, and the sideline production group. The leadership of a production brigade was formed by the heads of each of these organisations. Among the leadership, the Party secretary was certainly paramount. Not long after the Cultural Revolution began, an additional leading body, the revolutionary committee, was set up in a brigade, but the practical administration still operated under the original pattern. In

fact, the posts of the revolutionary committee were concurrently held by former leading members, for example, the Party secretary was also concurrently the chairman of the revolutionary committee.

The relationship between the core of positive characters in a CR agricultural novel and the membership of the leadership in a production brigade is as follows: The main hero is generally the secretary of the Party branch, the old man is the head or retired chairman of the poor peasant association, the middle-aged man is the director of the brigade [*daduizhang*] (the head of the brigade as an administrative unit), and the young male or female is either the head of the militia or shock youth brigade, or the secretary of the Youth League branch. Thus the four members of the positive core represent the central political, administrative and/or military organisations in the village.

The director of the production brigade might only be regarded as a quasi-member of the positive core. He is usually the predecessor of the main hero's official position, and his current position and power take second place in the leadership of the set village. He is in charge of village production and labour, and he cares more about crop yields and the masses' income than he does about politics. In politicised agricultural campaigns, he remains cautious, playing a conservative role. In conflicts between the positive core and capitalist-roaders, he vacillates and plays the role of an intermediary. The negative characters can often take advantage of his ideological unawareness. Yet his disagreements with the main hero and other core members are not motivated by evil, but rather by his inferior ideological consciousness and political sensitivity. And he also has qualities in common with other core members, such as selflessness, devotion to the collective, and loyalty to the Party. Moreover, his disagreements are temporary, and he later allies himself with other core members against the common opponents. With regard to the classification of characters according to the 'three prominences', the old man and the young person are Heroic Characters ('secondary heroes' or 'supporting heroes'), and the middle-aged person may be categorised as a Positive Character.

In addition to the positive core, there are three other important categories of positive characters. The first is members of the main hero's family. They usually support the

hero in a particular way, i.e. managing all the housework so that the hero can devote himself/herself fully to the collective without family consideration. The second category is positive superiors. Although they are on the main hero's side, when the hero is in confrontation with negative superiors, they are generally absent from their duties because of illness or other assignments. Yet they are offered chances to express their support directly or indirectly for the hero and his followers, most especially at the end, when they appear to affirm the correctness of the hero and to help him/her win the confrontation with their opponents. The last category is the masses, i.e. positive characters as common people. Some are very active. In its broadest sense, the masses can sometimes refer to all positive villagers except the main hero. The masses are the social basis of the correct line.

Generally, with respect to the three core members, *hongtuo* is the main way to provide the old poor peasant as foil. For the young male or female, both *hongtuo* and *fanchen* are adopted. For the head in charge of production, *fanchen* is more important.

As stated in II.2, the old supporting heroes in the CR novels, such as Jiang Yutian in *Evergreen*, Zhou Zhong in *The Golden Road*, or Zhao Yiliang in *Mountains Green after Rain*, used to be the main heroes' masters of farming skills and models of morality. At present, these characters play a role of advisor to the heroes' political activities. By contrast, the old poor peasant in a CR novel has higher ideological and behavioural qualities than in a pre-CR novel.

In *Evergreen* Jiang Yutian is described as the most prestigious figure in the village before the foundation of the People's Republic. Jiang Chunwang, the main hero of the novel, usually followed Jiang Yutian in his orphan childhood. He learned a variety of farming skills from the old man. More importantly, however, the old man's morality, behaviour, and feelings influenced Jiang Chunwang's personal cultivation. In the present story, the old man raises livestock in the village. He devotes himself heart and soul to the work of the collective. In order to give livestock more space, he and his wife move out of their three main rooms and convert them into a livestock shack. The old man often uses his own grain rations to feed the livestock. These activities indicate his

heightened sense of collectivism. Moreover, as advisor to the main hero Jiang Chunwang, the old man also displays unusual political insight and sensitivity. At the beginning, after hearing of the new policy of fixing farm output quotas for each household, he judges it an evil trend which may have powerful support and urges the hero to be careful. In order to emphasise the old man's loftiness and to demonstrate the close relationship that has developed between him and the hero, the narrator intentionally plays up the similar qualities, both internal and external, between the old man and the hero. 'How alike the two were. Their labourers' weather-beaten skin colour, unyielding spirit, and even style of dress — including the simple home-made clothes and the broad cloth waistbands — were alike. The age difference was insignificant. The hearts of both were beating for the future of the people's commune.'<sup>126</sup>

In the pre-CR novels, we also find representative poor peasants who place collective interests before their personal affairs. For example, in *The Sun Shines Bright*, the old poor peasant Ma Laosi, who also raises livestock, has a story similar to that of Jiang Yutian in *Evergreen*. He too lets livestock share his rooms and feeds sick livestock with his grain ration. However, in contrast to Jiang Yutian in *Evergreen*, and though not inferior with respect to collective consciousness, Ma Laosi does not reach the same loftiness as Jiang in terms of other qualities. For instance, he is sometimes rude, especially when he uses abusive language and resorts to beating his son. But more importantly, he does not have the same ideological foresight or insight as Jiang, and he is unable to play the role of advisor to the hero Xiao Changchun's political activities. The following dialogue between him and Xiao indicates that the old man's part in the village is labour rather than ideology. He says to Xiao, 'The loads on your shoulder are heavy. It's a pity that I cannot help you.'<sup>127</sup> Xiao answers, 'That you work hard (raising livestock) every day is a help to me.'<sup>128</sup>

There is another piece of evidence which highlights the significance of the ideological level of the representative old poor peasants in the CR novels. It is the linguo-stylistic analysis in III.3.3 which indicates that the distribution of ideological

words and expressions used by the old poor peasants in the CR novels is much greater than that of the pre-CR novels.

In brief, as the main hero's master, exemplar and advisor, the old poor peasant's temperamental qualities, ideological consciousness, political sensitivity and life experience are idealised in a CR novel. The primary reason for this idealisation is to *hongtuo* the main hero, i.e. to reach the effect of *shui zhang chuan gao* [when the water rises, the boat goes up].<sup>129</sup>

The young supporting hero, another positive core member in a CR novel, such as Zhu Tiehan in *The Golden Road*, Zhao Tie in *Mountains Green after Rain* or Jing Chunhong in *Qingshi Fort*, is described as the main hero's close comrade-in-arms. As a member of the leading group of a village, he/she is always on the main hero's side. His/her character is also intentionally idealised so as to *hongtuo* the main hero. For instance, in *Mountains Green after Rain*, the head of the militia of the village, Zhao Tie, demonstrates his heroic spirit by struggling against the landlord Da Jinya and accompanying the main hero Wei Gengtian down a mountain cave to kill a large poisonous snake. More importantly, after Wei Gengtian has been called by the capitalist-roader Nong Liji to commune headquarters, it is Zhao Tie who leads the villagers in their continuing struggle against the class enemies and negative superiors. In *Qingshi Fort*, the supporting heroine Jing Chunhong heads the village shock youth brigade. She foregoes the opportunity to live and work in a large city and settles down in the countryside to do farm work. As the strongest supporter in the village of the main hero Lian Hua, she experiences a great deal of face-to-face conflict with negative characters, especially with the negative female A Gui. This demonstrates her political sensitivity, bravery and resourcefulness in the class and line struggles.

Similarly, the corresponding characters in the pre-CR novels also have heroic qualities. For example, in *Great Changes in a Mountain Village*, Chen Dachun is the secretary of the Youth League of the set village. He stands firmly with the main hero Liu Yusheng on collectivisation. When the backward character Fu Jian'geng proposes to give up the collectivisation and attacks the main hero, Chen Dachun retaliates

immediately. When tracking down the stolen ox, Chen disregards his girl friend's warning that the thief has professional combat skills and he rushes to the spot immediately. He dashes to the ox without the least hesitation when it gets angry and fiercely rushes towards the crowd. However, other descriptions of his behaviour indicate the lower level of idealisation in his characterisation. For instance, he refuses to recruit Sheng Shujun as a Youth League member because he is swayed by personal feelings. His rude manner sometimes causes him to swear at people in public. He even falls in love and has tryst with his lover. Characteristics such as these cannot be found among the young supporting heroes in the CR novels.

In spite of their idealised characterisation, these young heroes sometimes show immaturity and impetuosity in class and line struggles. They are used as foils to *fanchen* the main heroes' maturity and reasonableness. In *The Golden Road*, Zhu Tiehan is the main hero Gao Daquan's important assistant in carrying out the collectivisation. He is highly regarded in the village for his high level of ideological awareness, righteousness, honesty, bravery, etc. Yet he is not as circumspect and farsighted as Gao Daquan. In Gao's absence, and under the instigation of the negative characters, Gao's brother Gao Erlin proposes to break up the family and live apart. After his dissuasion is refused by Gao Erlin, Zhu Tiehan decides indiscreetly to call the village militia to intervene with force because he is unable to see clearly the complex inside story and to find a proper way to deal with the incident. Fortunately, his abrupt action is interrupted by Zhou Zhong, the old supporting hero. Later, Zhu Tiehan is convinced by the reasonableness of the main hero Gao Daquan's solution. With respect to the collectivisation, Zhu Tiehan is so excited to learn that the Party and Mao are calling for the campaign that he immediately draws up a plan. But his plan ignores people's actual collective awareness and does not comply with Party policy. Gao Daquan criticises him personally for his impetuosity, and his plan for its impracticality. Thus, Zhu Tiehan's naivety, indiscretion and impetuosity are accentuated to provide a contrast with Gao Daquan's political maturity and temperamental level-headedness.

Unlike the two types of core members above, the other member of the positive core, such as Li Baoan in *Mountains Green after Rain*, Deng Dianju in *Evergreen*, or Shi Changqin in *The Long Rainbow*, almost always foils the main hero through *fanchen*. The contrast is most visible in the ideological consciousness of the class and line struggles. In *Mountains Green after Rain*, Li Bao'an fails to see through Wei Junping, the class enemy in disguise. Even after the main hero Wei Gengtian calls his attention to Wei Junping, he continues to think highly of the enemy's 'collective spirit' until his full self-exposure toward the end. Whereas Wei Gengtian is suspicious of the enemy even at the beginning of the story. In the campaign of learning from Dazhai, as his call name implies, Li Bao'an is conservative and content with the existing state.<sup>130</sup> He is dissatisfied with Wei Gengtian's plan to launch a large scale water conservancy project, but favours going all out for production and output. So within the village leadership, there exists an internal contradiction between himself and Wei Gengtian concerning the campaign of learning from Dazhai. Later, he only takes a passive resistance against the capitalist-roader Nong Liji's interference even though he agrees with Wei's plan. After the uncompleted project fails to prevent the flood from inundating the village's corn fields, he becomes more hesitant. When Nong Liji flies into a rage and criticises both him and Wei Gengtian severely, Li Bao'an, in contrast to Wei Gengtian's composure, is at a loss and is so nervous that he is sweating. The author played up his political insensitivity and temperamental conservatism and hesitation so as to set off Wei Gengtian's political insight, venturesome spirit, awe-inspiring dignity and dauntless heroism.

In the *peichen* of the positive core members, their activities with the heroes are important. For the characters of the other three categories, i.e. the main heroes' family members, the positive superiors and the masses, their feelings towards the main heroes are played up in their *peichen* to the heroes. Nevertheless, the 'activities' and 'feelings' are not irrelevant. For instance, for the three types of core members noted above, their activities contain their feelings towards the main heroes. Moreover, there are many direct descriptions of feelings such as admiration and concern.

With regard to members of the main heroes' families, *Hongtuo* is the main way to set off the heroes. That is, family members are idealised to reach the effect of *shui zhang chuan gao*. This characterisation is especially revealed in the family members' understanding and support of the heroes' devotion to public interests and their involvement in political struggles. With the exception of Gao Erlin in *The Golden Road* in an episode in which he complains about his elder brother Gao Daquan's altruism, no other member of the main heroes' families in the 24 CR agricultural novels exhibits a negative attitude towards the heroes' work. Moreover, even in the case of the only exception Gao Erlin, his negative attitude towards his brother's actions does not all originate with him, but rather derives from the negative characters' deceptions.

In *The Golden Road*, Gao Daquan's wife Lü Ruifen 'firmly believed in the importance and nobility of her husband's actions, i.e. what he did was for the sake of poor people's happiness... She was determined to work in concert with him, not letting family affairs vex him in the slightest, so that he could do his important things with all his energy'.<sup>131</sup> After failing to dissuade her brother-in-law Gao Erlin from living separately, she reprimands him indignantly and expresses her love and loyalty to Gao Daquan:

... Right, you don't like the Communist Party member Gao Daquan, but I like him! You want to leave Gao Daquan, who takes socialist road, but I shall accompany him as long as I live. Even if he goes to climb a mountain of swords, or plunges into a sea of flames or a cauldron of boiling oil, I shall accompany him!<sup>132</sup>

This resolute pledge indicates not only her personal feelings towards her husband but also her faith in her husband's socialist cause. More importantly, however, her unswerving support and loyalty to Gao Daquan add to the 'greatness' of the hero's personality and the nobleness of his cause.

In *Mountains Green after Rain*, Wei Gengtian's mother also holds a positive attitude towards her son's devotion to the collective. She says to her son, 'The things you are

doing are revolutionary work for the public interests. You must do them hard and well. You just go ahead with all your might; don't care about family affairs.'<sup>133</sup> The story of Wei Gengtian's wife Huang Xiuzhen, who supports Wei's work, is even more impressive. 'In the recent campaign of learning from Dazhai, Wei Gengtian rarely came home. She did not have any complaints at all. What she expected of her husband was that he wholeheartedly led the villagers forward. Three months earlier, the Project of Jinfeng Mountain had started. She could have avoided the heavy labour because she was pregnant. But thinking that as wife of a cadre she should set an example for the masses, she offered, on her own initiative, to go to work on the construction site. Staying and working there she did not return home until the cadres and the masses repeatedly urged her to leave since she was close to delivery'.<sup>134</sup>

Then, in the scene of Wei Gengtian's departure for the commune government office, Huang Xiuzhen's action in supporting her husband seems to overshadow his own heroic behaviour. As the conflict between Wei and his superior Nong Liji approaches a climax, under the instigation of the class enemies Nong angers and orders Wei to the commune office to justify his action. The villagers, including Wei's wife, are afraid that Nong will put greater pressure on Wei. Before leaving Wei comes home to say good-bye to his wife. At first he finds his wife looking a little flurried, but he does not pay much attention to that. Then he enters the kitchen to have a meal, and she goes into their bedroom. After the meal, he is about to collect a change of clothes in the bedroom, but she comes out in a hurry and lightly closes the door behind her. While handing him a small parcel with his clothes inside, she urges him to leave right away. Now Wei begins to suspect his wife's behaviour, guessing that something unusual has happened in the bedroom. Then a cry of their three-year-old child comes out from the bedroom. She dissuades him from entering to see the child with the excuse that he is late and must leave. He becomes even more suspicious of the situation. Catching her unawares, he pushes open the door. He is surprised to see that their son's face is scarlet because he is running a high fever. The truth is that the child has been ill since the previous day, but she tries to cover this up in order not to vex him.

Among the main heroes' family members, even the naive children know to support their parents to help others. In *The Golden Road*, when Gao Daquan knows that the poor peasant Liu Xiang's family is going hungry, he returns with a heavy heart. His family's food is also limited, but he nevertheless decides to send a bag of corn to Liu. As his brother Gao Erlin, the exception mentioned above who does not fully understand the main heroes' actions, offers to weigh it in the balance for later return, Gao Daquan is irritated because he does not expect to return later. He says nothing but stands there as if in a trance. His wife Lü Ruifen understands that her husband is taking it as an insult and comforts him by suggesting that they also give Liu some cabbages. But he is still despondent and remains silent until his three-year-old son Xiaolong's action heartens him.

Xiaolong was quicker than his father. He was holding a Chinese cabbage in his arms and walking out of an inside room with faltering steps. He shouted repeatedly, 'I want to go, I want to go. No, let me hold it. I can do it!'

A smile, like sunlight coming through the clouds, appeared on Gao Daquan's stern face. He held his son's round chin tenderly with his strong fingers and said, 'You are really my good son!' After speaking this sentence, he felt that comfort prevailed over the earlier gloom like a gentle breeze.<sup>135</sup>

Then all three go together to send the things to Liu Xiang's house. So the family is in harmony in their practice of collective altruism.

If we compare the pre-CR novels, we see the different descriptions of the main heroes' family members, indicating different ways of setting off the heroes. Usually, in the pre-CR novels, some members of the main heroes' families, such as parents or spouses, are in a backward state of collective ideology. In *The Builders*, Liang Shengbao's stepfather Liang San is very disappointed at Liang Shengbao's devotion to public interests. In addition to repeatedly complaining of Shengbao's 'foolishness', he sometimes causes trouble in the family in order to show his annoyance. In *Great Changes in a Mountain Village*, Zhang Guizhen cannot understand her husband Liu Yusheng's thoughts and actions on the village collectivisation. Her complaints often

cause Liu Yusheng to be downhearted. She finally goes so far as to insist on divorce despite Liu's reluctance to leave her. Therefore, in the pre-CR novels, the authors emphasised the egoistic thinking and behaviour of some members of the main heroes' families to use them as foils and set the heroes off by *fanchen*. By contrast, in the CR novels the authors heightened or idealised the altruistic spirit and collective consciousness of the members of main heroes' families to create the effect of 'setting of the higher with the high'.

The appreciation, admiration and praise of positive superiors are important to set off the main heroes. In *Mountains Green after Rain*, the deputy commune Party secretary often admits to Wei Gengtian's face that his ideological awareness is not as high as Wei's and he claims to learn from Wei's example. In *The Golden Road*, one of the most impressive descriptions about the positive superiors' praise is in a private talk between the secretary of the county Party committee Liang Haishan and his wife. Late at night, his face glowing with excitement, Liang Haishan comes home after a conference and speaks highly of Gao Daquan to his wife. Unusually, the author did not emphasise Liang's language but highlighted Liang's wife's thinking and reaction.

As a senior cadre, Liang Haishan did not casually belittle or praise a cadre on the basis of a brief impression. Although he was inclined to encourage his subordinates by affirming their work instead of criticising them too much, his affirmation was always within proper limits. So, if Gao Daquan was not much above average, Liang certainly did not speak as highly of him as he did today with such excitement... She was fascinated by her husband's account. She stopped sewing and stared closely at his face, anxious not to miss a single word... Finally, she could not help agreeing, 'Well, he is really a hero!'<sup>136</sup>

This description shows Liang Haishan's deep appreciation of the hero, thereby allowing Liang, the top positive superior in the novel's character setting, to contribute to setting off the hero.

Next, the feelings of the masses or common positive characters towards the main heroes are initially shown in their eagerness to learn the heroes' examples. In struggles

against negative characters, even if the main heroes are absent, the common positive characters often think of the heroes' deeds and follow their examples by actively participating in the struggles. In one important episode in the second volume of *The Golden Road* there is a conflict between several positive young people and the bosses of a temporary shoe plant in Tianmen Town. After they discover that the bosses are doing shoddy work and using inferior materials on government contracts, the young workers from the main hero Gao Daquan's village launch a campaign against the bosses. They encourage one another by invoking Gao's spirit of struggling against evildoers and evil deeds. Inspired by what Gao Daquan did before for the collectivisation of the village, Zhou Liping, the leader of the young group, decides to take a tactic similar to the hero's. At last they win the struggle. This description emphasises the main hero's lofty status in the positive characters' minds and indirectly indicates the hero's leading role in winning the struggle, all of which relates to giving prominence to the hero.

The numerous favourable comments made by the masses about the main heroes constitutes another aspect of their feelings towards the heroes. Usually, such comments are full of inflated words and expressions. In *The Long Rainbow*, for instance, before the heroine Shi Caihong appears, Shi Fengyang, the well-known storyteller in the village, praises her in public by comparing her to a famous legendary heroine Mu Guiying: 'Hi, it is well said that Mu Guiying who broke up the enemy's *tianmen* battle formation was a great heroine. In my opinion, however, if she were alive, Mu Guiying would be far behind Caihong. She would not even be qualified enough to lead a horse for Caihong!'<sup>137</sup>

In fact, apart from the common positive characters, the supporting heroes are also inclined to express their praise directly to the main heroes. In *The Golden Road*, in front of Gao Daquan, who is cutting a stump with a broad axe, Zhu Tiehan, the young member of the positive core, praises Gao's might, '... Brother Daquan, you are still harder and sharper than the broad axe. You can't be turned nor broken forever. Anything negative, no matter what it is, or how hard it is, or how strong it is, or how

stubborn it is, will be cut into pieces and become dust in cooking stoves as the stump will do, whenever it touches you!'<sup>138</sup>

Another aspect of the masses' feelings used to set off the main heroes is their concern for the heroes' health and safety, indicating the central position the heroes occupy in their minds. In *The Golden Road*, Deng Jiukuan has no ox to plough. Yet he and his wife Zheng Suzhi do not have the heart to turn to the hero Gao Daquan for help because they think Gao is too busy in managing the work of the whole village and they worry about his health. Then, unexpectedly, Gao Daquan comes to their house in person to discuss their difficulties because he knew something of it from his own observations. Knowing their problem, Gao promises to try his best to resolve it. Later, there is a dialogue between the couple.

After Gao Daquan left, Zheng Suzhi sighed, 'We intended not to tell him our troubles. Whoever had a loose tongue and told him about that?'

Deng Jiukuan said, 'You didn't want him to know, but you couldn't lock our land up in a cabinet.'

Zheng Suzhi said, 'We must care for him. On no account must we add to his worries. Have you seen how thin he has become now? A man's energy is limited. Although he is vigorous, how can he stand so many problems?'...<sup>139</sup>

In *Mountains Green after Rain*, after he knows that Wei Gengtian has been notified by the negative superior Nong Liji that he must go to the commune office to justify his actions, Huang Runsheng, an old poor peasant, is worried. The next morning before daybreak, the old man comes to the hero's house to give him a bottle of tiger-bone liquor, which was bought for him from the county city by Tang Qun, a positive superior, and which the old man has cherished for a long time. Seeing that Wei Gengtian has not yet gotten up, the old man squats down outside the door and sighs to himself, 'You have worked for all of us day and night. Some people put pressure on you from above, and some play tricks in the village.... You are too tired. Hopefully, you can sleep well and longer.'<sup>140</sup> In order not to awaken the hero, the old man keeps quiet in the bitter cold of the early winter morning, and even tries not to cough.

With respect to personal security, the masses and cadres often put the main heroes before themselves. In *The Long Rainbow*, after they find a clue indicating that the villain Zhao Deming attempted to murder the heroine Shi Caihong, the masses and cadres feel worried. Although the heroine herself thinks that people have overestimated the potential danger, the people insist on taking measures to protect her. The one in charge of the task, Shi Huiying, makes a solemn vow on behalf of the militia in a meeting: 'We are ready to die in defence of Sister Caihong. So, even though the class enemy bombs all the militia to death, we mustn't let him injure her in the slightest!'<sup>141</sup> In *Mountains Green after Rain*, before descending into the mountain cave to kill the large poisonous snake, a 'debate' takes place between the hero Wei Gengtian and the old poor peasant Zhao Yiliang. According to Wei, as the head of the village he has an obligation to forge ahead in the face of danger. Zhao refutes Wei, 'There must be a chief-commander in a powerful army, and a main pillar in a high building. You are the chief-commander or main pillar in our Longrong. Who can be in charge of the village if anything should happen to you?'<sup>142</sup> Therefore, the sincere concern of these positive characters adds to the prominence of the hero in the characters' minds.

Moreover, the masses and cadres spontaneously vindicate the main heroes' reputation at all times. In *The Mountains and Rivers Roar*, Hou Laowu, a backward middle peasant, makes some unfavourable comments about Liu Wangchun. According to Hou, Liu is inferior to those veteran cadres and his rise to the commune secretary is largely the result of his taking advantage of the revolt in the Cultural Revolution. Consequently, Hou Laowu's remark arouses public indignation on the spot. Some people are so angry that they beat him, while others propose to convene a public accusation meeting. Later, after an accident has occurred on the construction site, Hou Laowu and other backward people seize the opportunity to bring Liu to account face to face. As the news spreads over the construction site, another great disturbance occurs:

At that time, crowds of people streamed towards the headquarters... On the way, running down to the foot of the mountain, the cadres and poor and lower-middle peasants shouted curses successively:

... 'Whoever dare touch our young militant [*xiaojiang*] with a finger, we shall surely break his leg!'

Tai Zai and Xiong Xiaomang from Hongsonggu brigade took the lead running down like two young tigers. They encouraged each other by shouting: 'Quick! Quick! We can't allow the bastards to attack our young militant even if we die.'

Old Zhao, the secretary of Sanwanquan brigade, and a woman from Chunlingjiang brigade, who were not able to keep pace with the two young men, simply shouted behind, 'You must protect Secretary Liu!'

The streams of people, like tides from different directions, were surging towards the headquarters and their *xiaojiang* secretary.<sup>143</sup>

The masses' intense emotion and feeling were intentionally emphasised by the narrator to enhance the hero's image.

Finally, there is a strong faith in the heroes' correctness and competence on the part of the masses. In *The Golden Road*, Liu Wan, a middle peasant, does not join Gao Daquan's mutual aid team at the negative characters' instigation. In the busy farming season his wife has a baby. Seeing that her husband cannot manage the work in the fields alone, the wife is unwilling to rest in the house after giving birth and tries to work outside. She finally breaks down from overwork. Her illness is too serious to be cured. On her death bed she asks to see the hero Gao Daquan. Following his wife's wish, Liu Wan invites the main hero to come to her in person. Many villagers crowd around her with anxiety. As the patient regains unconsciousness, she looks at Gao Daquan weakly and says in an imploring voice, 'Secretary, please let my two children and their father join you. Promise....'<sup>144</sup> After the hero promises, 'a trace of smile of satisfaction appears on the patient's face, then, she closes her eyes slowly...'<sup>145</sup>

In many positive characters' minds, the main heroes are versed in everything. They not only trust the heroes' ideological qualities, but also have confidence in their ability to handle personal affairs. In *The Long Rainbow*, Wang Xiaomei, a twenty-two-year-old girl, who is the barefoot doctor of the village, meets 'a hard nut to crack'. Two years ago, under the management, she was engaged to Guo Quanshan in the neighbouring village. In spite of their engagement, the couple rarely have a chance to

talk to each other in private. But now Wang Xiaomei intends to postpone their wedding day. She has received a letter from Guo Quanshan in which he asks to visit her to talk. The letter places her in a predicament because she is so shy that she feels embarrassed reading his letter, let alone talking face to face with the young man. 'In short, in the shy barefoot doctor's mind, nothing in the world is more difficult than being in love.'<sup>146</sup> So she needs somebody to give her advice on how to be in love. After excluding other possible candidates, she finally decides to ask the heroine Shi Caihong for advice. In her opinion, 'Caihong has a high level of ideological consciousness and working ability. She is surely capable of dealing with this affair'.<sup>147</sup> Actually, even though Shi Caihong is three years older than Wang Xiaomei, she has never experienced being in love. Yet the heroine nevertheless answers all her questions, including the most naive one: 'In front of him, I feel so shy that I blush with nervousness and my heart beats much faster. I am too nervous to speak. What should I do?'<sup>148</sup> The girl at last finds the courage to meet her fiancé. Therefore, the emphasised deep personal trust these other characters have for the heroes shows the special position the latter have in their hearts.

#### II.7.1.2 Setting off the main heroes by providing negative characters as foils

Of all the negative characters in a CR novel, three types play active roles in the plots. The first is negative superiors, i.e. capitalist-roaders. Among them, one tends to be the most important, such as Huang Guang in *Evergreen*, Nong Liji in *Mountains Green after Rain* and Gu Xinmin in *The Golden Road*. Sometimes the capitalist-roaders are villains which here refer to class enemies, such as Jia Weimin in *The Roaring Songhua River*, and Long Youtian in *The Mountains and Rivers Roar*. But in most cases, the capitalist-roaders differ from villains. The former pursue the wrong line not out of their evil motivation towards the government and the Party, but because of a lower level of ideological awareness. Yet the latter support the wrong line because of an ulterior motive — to sabotage the Party and its causes. The negative superiors also differ from the 'quasi-member' of the positive core. Whereas the latter changes his course halfway

in support of the wrong line, the former usually persist in pursuing the wrong line through the end.

The second category of negative characters is villains, i.e. class enemies. Typically, the main villain in a CR novel has a dual identity, namely, as member of the leadership of the set village and as hidden enemy. As member of the leadership, he is usually in charge of sideline production, and as enemy, he could be a landlord who escaped being classified as such, a historical traitor, or even a hidden enemy agent. Overt class enemies are relatively unimportant. The reason is that their activities are limited because they are under public surveillance. It is evident that the CR novels' authors generally tried to connect overt class enemies with the main villain and the negative superiors, and sometimes they even caused the chief overt class enemy to manipulate the villain from behind the scenes, although the connection was merely superficial and symbolic.

The last category is the backward middle peasants. They are designed to be the primary social basis of the wrong line. They claim to represent 'the masses' in supporting the negative superiors in pursuit of the wrong line. However, their activities are usually manipulated by the main villain. *Fanchen* is the only way of setting off the main heroes in providing the three categories of negative characters as foils.

The capitalist-roaders represent the wrong line. Normally, they pursue the wrong line because their ideological qualities are not sufficiently sharp as to enable them to distinguish the right from the wrong line. This is in contrast to the main heroes who have extraordinary political foresight and ideological insight allowing them to see through the nature of the wrong line. The narrators emphasise this difference between the capitalist-roaders and the main heroes so as to give more prominence to the heroes.

As analysed in II.4, from the beginning of the main story when he is not the village Party secretary, the hero Gao Daquan in *The Golden Road* has pursued collectivisation, which represents the correct line. But his superiors, from village to the county levels, Zhang Jinfa, Wang Youqing and Gu Xinmin, attempt to carry out the policy of 'building up family fortunes', which represents the wrong line. The confrontation between Gao Daquan and the higher authorities continues for two years before

instructions from the highest authorities confirm the correctness of the hero's position. This causes the senior leader Gu Xinmin, who has been advocating the slogan of 'building up family fortune', to become confused, and to feel inferior. According to Gu, the slogan which was propagated in newspapers and magazines originally came from his higher authorities. How could he on his own be discerning enough to discover the error of the slogan? In all events, it is difficult for him to understand how Gao Daquan could sense, even from the beginning, that it was a wrong slogan. He is so ashamed that he is unwilling to indicate his status in front of the hero. The following quotation indicates both his perplexity and his envy.

Why could a common Party member in a village become aware of its error, but he, an old revolutionary and a county-grade cadre with theoretical expertise, failed to discern its error... Whatever Gao Daquan did was correct. How could he make such miracles happen?... Did he do it blindly and by chance, or did he really have such a high level of political awareness?<sup>149</sup>

It is evident that the emphasis on Gu Xinmin's inferiority contributes to setting off the main hero by comparison.

In addition to emphasising of their ideological inferiority, another point is to accentuate the capitalist-roaders' inner weakness during the confrontation between them and the main heroes. On the one hand, the capitalist-roaders are the main heroes' superiors and they have the power to discipline the heroes. So they may act with outward blustering in front of the heroes. On the other hand, they represent the wrong line and as such they are foils to heroes, thereby destined to be in a weaker state. In the analysis of Jiang Chunwang's inspiring-awe in II.3, we have seen the capitalist-roader Huang Guang's inner feebleness.

In *Mountains Green after Rain*, after the flood, the commune Party secretary Nong Liji comes down to criticise the hero Wei Gengtian for the impracticality of his irrigation project. Although several times during a face to face confrontation, he threatens to give Wei Gengtian disciplinary punishment, Nong Liji is still in the weaker

position. The hero criticises the superior's finding fault with the campaign of learning from Dazhai by stressing the temporary difficulties of his project. 'After hearing a series of questions raised by Wei Gengtian, like a deflated rubber ball, Nong Liji sits and gasps for breath... He finds himself devoid of all argument... "You... you... needn't teach me like this. If... if you cling to your course, you will... have to be held responsible for the consequences." Owing to inner feebleness, he could not help stammering.'<sup>150</sup> On his hurried return, he bumps into Li Baoan, the head in charge of production. He is so upset that he forgets to untie the halter of his horse from a tree before he mounts and whips it. So he nearly falls off the horse. Obviously, in a comparative sense, the capitalist's embarrassment and inner weakness contribute to setting off the hero's righteousness and heroic spirit.

The inferiority of class enemies, or the second category of negative characters, is different from the capitalist-rovers described above. For the latter, inferiority concerns political foresight and ideological insight. But for the former, inferiority is shown in the descriptions in which their attempted sabotage is under the main heroes' control. As stated above, the active class enemies or the main villains in the CR novels are hidden enemies with dual identity. Usually, with respect to the class struggle motif, they are the main heroes' most important opponents and as such they plot and sabotage. However, in spite of the complex and mysterious nature of their plots, the main heroes are always able to see through their schemes and intrigues. (ref. II.4) Actually, in many cases the main heroes have seen through the class enemies and their plots for a long time, but deliberately adopt a temporary laissez-faire attitude in order to allow the enemies to fully expose themselves and thereby teach others a lesson.

In *The Long Rainbow* the hidden enemy Zhao Deming has played tricks for a long time and has gained the confidence of the villagers. As deputy director of the village revolutionary committee, he takes advantage of his position and conducts a series of plots and intrigues in the campaign of learning from Dazhai. He fails to deceive the heroine Shi Caihong however, who begins to notice him not long after the campaign starts. In mid-story, Zhao Deming murders Wang Huaishan to prevent him from

divulging his secrets. He creates an elaborate, false suicide scene and then pretends to be active in the case investigation. He congratulates himself on his scheme and on the fact people trust him. But he does not recognise Shi Caihong's suspicion. In the following dialogue, the heroine intentionally encourages the enemy to do his best, designed ultimately to cause him to fully expose himself.

Caihong said with a smile, '... Old Zhao, you are wise and full of stratagems. Go ahead by all means.'

Waving his head, Zhao Deming looked modest and said, 'I am not a capable person. But under your leadership, I feel more confident and I shall do my best.'

'I believe that you will do your best.' Caihong's words are full of overtones. She continued without betraying her feelings, 'As you know, at present, an engagement of life-and-death has begun; how can you not do your best?'<sup>151</sup>

The fact is that the heroine has the enemy's motives at her fingertips, although the enemy is kept in the dark. In sum, on the one hand the hidden enemies' craftiness is accentuated in the CR novels to indicate the complexity of class struggles. On the other hand, their craftiness and their schemes are described as self-exposing acts under the complete control of the main heroes. In the end, the enemies are destined to suffer a crashing defeat. Thus their craftiness and tricks pale into insignificance next to the heroes' keen insight and extraordinary manoeuvre. In other words, their craftiness, their tricks and their inevitable failure are designed as foils to set off the main heroes' resourcefulness and ultimate triumph.

Another important aspect concerning the class enemies' foiling characterisation is that which accentuates their weakness in front of the main heroes. In *The Mountains and Rivers Roar*, Long Youtian is both a class enemy and a capitalist-roader. Before the main hero Liu Wangchun, 'he feels as if he were stripped naked in sunlight'.<sup>152</sup> As we analysed in II.3, Long Youtian is especially frightened by the hero's flashing eyes. 'As if Liu Wangchun's eyes were like two sharp swords, which were about to prick

through his internal vital organs.<sup>153</sup> The following passage contains Long Youtian's feelings and response as Liu Wangchun points out his mistakes.

As for Long Youtian, the *xiaojiang* [young militant] secretary's words were like thunder and lightning, which made him feel dizzy, break out into a cold sweat and become totally dispirited. Under the great power contained in Liu Wangchun's language, Long Youtian could not but nod, 'yes, yes', looking completely convinced.<sup>154</sup>

This exaggerated description of Long Youtian's undignified weakness is clearly intended to set off the hero's awe-inspiring power.

The weakness of the backward middle peasants, or the third category of negative characters, is also accentuated to *fanchen* the power of the main heroes. Unlike the class enemies who mainly conduct sabotage covertly, the backward middle peasants take liberties in support of the wrong line of developing capitalism because they can rely on their advantage of not being classified as class enemies. However, although the backward middle peasants are usually swollen with arrogance in front of other cadres and villagers, they are diffident before the main heroes. Among the backward middle peasants of the CR novels, Li Fugui in *The Roaring Songhua River* is one of the most overbearing. He even thinks nothing of Chen Qingshan, who is nicknamed *tie hanzi* [an iron man] because of his powerful physique and strict discipline, concurrently deputy Party secretary and general commander of the project of transforming wasteland. But the middle peasant stands in awe of the main hero Zhao Guang'en, so much so that he is alarmed and nervous even at the mention of the old man's name. Once, while inciting Liang Mantun, the deputy head in charge of production, to oppose Chen Qingshan's arrangement to transform the wasteland, Mantun's wife enters and says, 'Mantun, Uncle Guang'en is coming.' "'My God! Why is he coming?!" Li Fugui slid down from the *kang* [a kind of heatable brick installation] hurriedly, as if he were sprung out by a spring... "Don't let him see me. I am going..." He slunk off.<sup>155</sup>

In *Evergreen*, as analysed in II.3, there is an episode highlighting the main hero Jiang Chunwang's awe-inspiring power, i.e. 'one shout from Chunwang can turn over three wheelbarrows'. It is clear that the three backward middle peasants' weakness was provided as a foil to set off the hero. Later in the main story, the head of the three middle peasants, Jiang Hongyun, actively supports the capitalist Huang Guang in carrying out the policy of fixing farm output quotas for each household. Near the end of the story, Jiang Yulin, the local agent of the capitalist-roader Huang Guang, secretly promises to let Jiang Hongyun contract ten *mu*. That day when the poor and lower-middle peasants are sowing in the field, Jiang Hongyun rushes to the spot and declares with bluster that he has contracted the ten *mu*. As he stands in front of the Youth League secretary Jin Zhu who is ploughing, the story continues as follows:

Jin Zhu was so angry that he clenched his teeth and urged the horse to go on straight towards Jiang Hongyun.

Jiang Hongyu was ready to die. With hands grasping the harness on the horse, he stood on tiptoe and caught hold of the harness of the horse desperately. He did not move at all.

'Get out of the way!' Suddenly, Jiang Chunwang shouted.

The voice was even more powerful than that 'which had turned over three wheelbarrows'. Jiang Hongyun trembled with fear at once....<sup>156</sup>

Then, both Jiang Hongyun and Huang Guang's agent Jiang Yulin shrank back helplessly.

#### II.7.2 Setting off the main heroes by providing scenic surroundings as foils

In the CR novels, there are a number of descriptions of natural scenery which are related to the portrayal of the main heroes. That is, the scenic surroundings are intended to serve as foils to set off the heroes. The above-analysed forms of giving prominence to the main heroes are based on the relationship between the heroes and other characters, which embodied the formula 'three prominences'. The foiling scenic

descriptions under discussion, by contrast, concern the relationship between the heroes' image and nature, which only reflected the general spirit of giving prominence to the heroes. Two kinds of such scenic descriptions are important. One is that the authors intentionally played up the beauty and prosperity of the scenic surroundings at certain places where the heroes appear. They selected a series of scenic objects which have symbolic meanings, such as bright sunlight, blue sky, green trees, green grass, fresh air, peaceful water, and beautiful flowers. In *The Golden Road*, one early morning, after saying good-bye to the positive superiors who have given him instructions about the collectivisation in Xiongji Village, Gao Daquan starts to walk towards his home village. On the way the surrounding is a beautiful and lively scene:

In the bright sunlight, walking the emerald green grasses, and breathing the fresh air which seemed infused with sweet honey and mellow wine, he was striding south.

The towering mountains, the dense fruit trees, the lively springs, the soaring goshawks, the slopes with varieties of flowers, the fields with green crop seedlings, the vast Jidong Plane... All these attracted him, inspired him, and encouraged him.<sup>157</sup>

The scenery is full of life, which impressively sets off the hero's happiness and rosy prospects.

In many cases the beautiful flowers/blossoms are emphasised, giving rise to an impression of 'presenting fresh flowers to heroes'. For instance, in *Mountains Green after Rain*, while on the way to the commune office, Wei Gengtian seems to walk in a world of blossoms.

... There was a chill in the air in spring, but the cold could not keep off the flourishing prosperity of nature... In the front and back of the small wooden dwellings, and on both sides of the mountain roads, the white plum blossoms and pink peach blossoms seemed to be smiling in the breeze. The tung trees also came into bloom with a shining white colour. And the kapok trees all over the mountains were in blossom. The petals on the strong branches were red as fire. Hi, emblazoned with crimson, the mountain village became even more

buoyant... Looking at the flourishing kapok blossoms, Wei Gengtian was in high spirits....<sup>158</sup>

This type of scenic description highlights the main heroes' high spirits and bright future by emphasising the beauty and prosperity of the scenery. Another kind of scenic description highlights the heroes' powerful and unyielding qualities by playing up the harshness and relentlessness of the natural surroundings. In this case, the symbolic objects include high mountains, strong winds, heavy rain, surging waters, hardy pines, lightning, thunder, etc. In *Mountains Emblazoned with Crimson*, there is a paragraph describing the scene of Huayang Mountain in which the main hero Gao Lisong is walking in vigorous strides. The scenery on the way is evidently provided as a foil to set off the hero's power.

... Thousands of mountains were like surging billows. Huayang Mountain stood there with its head held up, and on which the wind in the pines was soughing. The young communist Gao Lisong walked the mountain road with head and chest held high. His mind was in a tumult. His every strong step was like thunder booming....<sup>159</sup>

Usually, the second type of foiling description appears in the scenes of fighting natural calamities. The following quotation from *The Mountains and Rivers Roar* is typical.

... In Hulong Valley, the dense clouds covered the ground, the wind blew hard and the rain came down in sheets. The towering cliff stood firm despite the attack of the violent storm. The tall pines powerfully waved their branches and crowns, as if making fun of the rain and thunder. The mountains and rivers were roaring violently... Liu Wangchun stood under a hardy old pine... Staring at the surging and roaring mountain torrents, his big eyes, set under heavy eyebrows, glistened with unyielding brightness; in the furious storm, his face showed an amazing and solemn kind of composure. Watching the mountain torrents, he seemed a general staring at a battle map and held spellbound on the eve of a fierce battle... Suddenly, a great boom and a powerful flash of light

appeared on the top of the pine under which he stood. The shining light illuminated the unyielding iron man under the tree, who looked like a straight stone statue.<sup>160</sup>

It is evident that the narrator mixes the image of the hero and the scenic objects together. The harsh natural surroundings represented by those characteristic objects set off the hero's unyielding will and power by showing nature's might. Most especially, the towering cliff and hardy pine symbolise the hero's image and add to the effect of serving as foils.

### II.7.3 Other stock points concerning prominence of the main heroes

According to the literary doctrine current during the Cultural Revolution, the novels' storyline had to centre on main heroes, that is, the heroes become involved in all main contradictions. Moreover, 'the heroes play the dominant roles in the development of contradictions, and they are the decisive factors in their resolution'.<sup>161</sup> Based on these principles, and apart from the above-noted forms about setting off the main heroes by providing other characters or scenic surroundings as foils, there are other noticeable stock elements in the CR fiction which embody the spirit of giving prominence to the main heroes.

1. More appearances made by the main heroes. As stories of CR novels are designed to centre on the main heroes, the heroes are more likely to appear in the novels. According to our quantitative investigation, in the CR novels the chapters where the main heroes appear in person on average account for over 80% of the total. This is about twice as often as in the pre-CR novels. For example, *Mountains Green after Rain* has 32 chapters in total, of which the hero Wei Gengtian appears directly in 29. The rate reaches 90.6%. In *Qingshi Fort*, the total number of chapters is 28. The hero Lian Hua appears in 25 chapters. The rate is 89.3%. However, the pre-CR novel

*The Builders* (vol. 1) includes 30 chapters, in 13 of which the hero Liang Shengbao appears in person. The rate is 43.3%. In *Great Changes in a Mountain Village* (vol. 1), the main hero Liu Yusheng appears in 9 chapters, which account for only 34.6% of the total 26. Moreover, in Chapter III of this study, our statistics show that the number of words spoken by the main hero in a CR novel is much higher than in a pre-CR novel. That is, the average rate of words spoken by the main heroes per 1,000 Chinese characters is 42.59 versus 21.54. So, in comparing the above-enumerated four novels, the numbers of words spoken by Liu Yusheng and Liang Shengbao in the two pre-CR novels are 4,205 and 5,948 respectively, accounting for 19.56 and 16.57 per 1,000 Chinese characters. But in the two CR novels, the figures for Wei Gengtian and Lian Hua are, respectively, 17,602 and 20,720, making up 49.86 and 60.06 per 1,000 characters. (see III.3.3 and Table III.20) From the analysis of language this fact indicates that the main heroes in CR fiction are more involved or play a more active part in the stories.

2. The exclusive longitudinal structure of the novels. The principle that stories are mainly centered around the main heroes is also shown in the structure of the CR novels. In the pre-CR fiction, there are different structures. For example, the pre-CR novel *Great Changes in a Mountain Village* takes parallel structure, in which each chapter roughly centres on one different character, although the main hero and other important characters play leading roles in the main story of the agricultural collectivisation. This type of structure is common in traditional Chinese fiction, such as *Outlaws of the Marsh* [*Shui hu zhuan*] for example. The structure of another pre-CR novel, *The Sun Shines Bright*, is longitudinal, but with regard to the main hero, the stories basically cover a section of his life within the time setting. However, the situation in the CR novels is different. The novels exclusively take a 'longitudinal' [*zongxiang*] structure. More importantly, although the main plots are set within certain periods of time, the stories about the main heroes generally cover their life from childhood to the end of the main stories. Therefore in many cases CR novels have a

prologue [*xiezi*] and an epilogue [*weisheng*]. Generally, the prologues centre on the childhood of the heroes, and the epilogues brief their prospects such as new promotions and new assignments, indicating that they are continuing their struggles. In short, the exclusive longitudinal structure contributes to a centring on the main heroes, and give the CR novels a fictional biographical style.

3. The heroes' presence at a critical point. In the stories, there are a number of scenes in which controversies or accidents are checked by the main heroes. The narrators focus on the heroes' presence so as to give prominence to the heroes. That is, the heroes have not appeared in the scene until the controversies or accidents reach a critical point, i.e. an unfavourable decision is being made or a great danger is impending. For instance, in *The Long Rainbow*, in discussing the practicability of the plan of an irrigation project proposed by the heroine Shi Caihong, the engineers and technicians of hydrology are arguing heatedly in a special meeting. Obviously, Li Zhiyao, who supports the plan, is overpowered by those who oppose him, and the situation would lead to the negation of the plan. At the critical moment, Shi Caihong comes to the meeting-place. After a heated dispute, the heroine and her followers win. In *The Daughter of Slaves*, also at the critical point when Dong Lingyun's life is threatened by a ferocious wolf, the heroine Wulan Tuoya rides her horse and dashes to the spot in time. She kills the wolf and Dong Lingyun is rescued from a desperate situation. It is evident that such descriptions are intended to give readers the impression that the main heroes are the decisive factors in solving problems.

4. The heroes' absence in troubled time. Unlike the above situations, a number of incidents or accidents were not checked by the heroes. These incidents or accidents are often caused by the class enemies' sabotage. When these incidents or accidents brew or occur, the heroes are absent. In *The Golden Road* the sensational incident in which Gao Erlin breaks up the family and lives apart has been manipulated by villainous characters. But it happens during the time when the hero Gao Daquan has gone to

Xiongjizhai to meet the positive superiors. In *The Long Rainbow*, the most serious accident is the collapse of the dam under construction. The direct cause of the accident is the villain Zhao Deming's sabotage, conducted during the heroine Shi Caihong's absence because of illness. Although the heroine arrives at the spot in time and directs people to deal with the immediate emergency as the accident occurs, she is nevertheless powerless to prevent it in the first instance because of her ignorance from the earlier absence. It stands to reason that this kind of absence is not coincidental but intentionally arranged. That is, the absence is intended to exclude a contradiction, i.e. the main heroes, who are described as having a keen insight into class enemies, fail to see through them and prevent their sabotage. In other words, the heroes' absence is engineered by authors to give them prominence by avoiding miscalculation and fault.

## CHAPTER III

## LEXICAL STYLE

## III.1 INTRODUCTORY

Although the Cultural Revolution did not change the existing Chinese language system during the period, it substantially affected the style of speech and writing.<sup>1</sup>

The definition of style<sup>2</sup> in the present investigation is based on the following points summarised by Geoffrey N. Leech & Michael H. Short:

- i) Style is a way in which language is used.
- ii) Style consists in choices made from the repertoire of the language.
- iii) A style is defined in terms of a domain of language use.<sup>3</sup>

Style is also applied to the linguistic habits of a particular writer ('the style of Lu Xun, of Mao Dun', etc.); at other times it refers to the characteristics language elements are selected in a particular period, genre, school of writing, or some combinations of these ('the style of the thirties of this century', 'the poetic style', 'the style of "the lotus-lake school"', 'the style of novels from 1949–1965', etc.). The present study is intended to focus on the lexical style of agricultural novels during the Cultural Revolution, i.e. the trends in vocabulary usage during the period.

Concentration on the investigation of the lexical style—rather than syntactic, phonological, contextual, or other styles—was determined by the following reasons. Theoretically, vocabulary is the most active and sensitive factor of a language to reflect the social changes. Of the many facets of style, the lexis is believed by many linguists

to be the most basic and most profitable area of study.<sup>4</sup> What readers are intuitively most aware of in the language of novels is vocabulary.<sup>5</sup>

How to assess style has been controversial. The statistical approach to style has been criticised by some linguists as claiming too much. Nevertheless many linguists agree that it remains the most important and practical way because unlike purely impressionistic statements, it has the support of objective and concrete evidence.<sup>6</sup> Therefore quantitative analysis is the basic method used in the present research.

### III.1.1 Selection of the sample

Style is a relative concept, and the study of style is essentially comparative and contrastive.<sup>7</sup> In this stylistic investigation, seven novels published during the Cultural Revolution and three before the period are selected for comparison. The sampling of the seven CR novels is supposed to take the following aspects into account in order to avoid unnecessary preference or negligence produced by some variants.

- i) Writing time. The novels must originate from the time of the Cultural Revolution in order to avoid probable inconsistency in lexical style. For instance, *Swift Is the Spring Tide*,<sup>8</sup> was not chosen because its draft was produced between 1956 and 1959, although the final version was completed in 1974.
- ii) Authorship. Considering that the diverse authorship can lead to inconsistent language use, the sample includes works by authors from different categories (see I.2.3).
- iii) Subject matter and time setting. The sampling covers four of the five categories of subject matter, which are concerned with four periods and four politicised agricultural campaigns (see I.2.2). There must appear particular fashionable politicised words and expressions in each period and campaign; they consequently exist in the corresponding novels. Furthermore, the work being set during the latter periods can embrace the time-specific words and

expressions of the earlier periods, but conversely, the novels set in earlier periods can not comprise those items appearing and in vogue during latter periods. The sample concerning different subject matter and time setting is basically in direct proportion to the novels under different categories.

- iv) Geographical setting. Chinese language is well-known for the great diversity of its dialects.<sup>9</sup> Modern Standard Chinese [*putonghua*] is based on the Northern Dialect which consists of a good few sub-dialects. The geographical settings must relate to the distribution of dialectal words and expressions if the authors intended to use some local elements in their writings. On the one hand, the sample avoids the settings with an unusually high frequency of dialect lexical items. For example, the language of *The Peacock Flies High* is 'rich in local colour',<sup>10</sup> since the story is set among the Dai ethnic minority. On the other hand, over one half of the novels are set in North China, of which the dialect is the nearest one to Modern Standard Chinese. For this reason, proper care ought to be taken to pick some works set in other dialect regions.
- v) The sample must include only novels written in Chinese in their original form. *At the Foot of Kezile Mountain*, which is translated from Uighur edition, is not on the list.

The seven sample CR novels are *The Golden Road* (vol. 1), *The Roaring Songhua River* (vol. 1), *Evergreen*, *Qingshi Fort*, *Mountains Green after Rain*, *The Long Rainbow*, and *The Mountains and Rivers Roar*.

As the agriculture novels published between 1956 and 1966 focus only on the agricultural co-operation movement, and the authorship is usually a single one, the sampling is less complicated. Three novels chosen here are Zhou Libo's *Great Changes in a Mountain Village* (vol. 1), Liu Qing's *The Builders* and Hao Ran's *The Sun Shines Bright* (vol. 1). The three are acknowledged to be the most influential then. *Great Changes in a Mountain Village* is set in South China, *The Builders* in West China and *The Sun Shines Bright* in North China.

All the ten sample novels and relevant information are tabulated into Table III.1.

### III.1.2 Units and levels of analysis

The present investigation takes account of stylistic rather than morphologic and syntactic aspects of the novels' vocabulary. In other words, the analytical unit of this study is not grammatical but stylistic one, which may exist in units on various grammatical levels, that is, a stylistic item may be in the form of a word, a phrase, a clause, or a sentence, which all depend on different vocabulary categories. Nevertheless, the range of items mainly covers words and set expressions.<sup>11</sup>

Words can be classified according to different criteria: e.g. by origin, by notion, by usage etc. Here the classification is by level of usage, according to which the words are categorised as common, bookish or literary, colloquial, dialectal, slang, technical, etc.<sup>12</sup> Since 'common words' are stylistically neutral, and hence not related to particular period, genre, school of writing, etc.<sup>13</sup> they are not included here.

The most common kinds of set expressions in Chinese are idioms, proverbs and *xiehouyu*.<sup>14</sup> Structurally, most Chinese idioms are four syllable phrase, but proverbs and *xiehouyu* take concise sentence forms.

The detailed criteria and rules by which the items are determined and counted are given in III.1.3 and under corresponding categories in the coming sections.

The next operative procedure presents another problem, i.e. the unit in the text to which the stylistic items are put in proportion so that the percentages can be achieved. The ideal unit is no doubt the word. A difficulty, however, rises from the fact that the word is not a unit in the Chinese writing system. Neither orthography nor lexicography is sufficient to establish word divisions in the absence of any well-defined phonologic criteria for distinguishing words from morphemes or phrases.<sup>15</sup>

In order to avoid unnecessary complication, I have therefore decided to take the written character as the unit under all circumstances except some analyses with regard to some item distributions according to representative people in the novels. For the latter

analyses, it sounds more reasonable and illustrative to put the stylistic items in proportion to the amount of word units (see III.3.3 and III.4.2.6). While regarding word as unit under such circumstances, I take *A Modern Chinese Dictionary* [*Xiandai Hanyu cidian*] as the main reference (see III. 1.3.1). For those exceptions beyond the criterion due to the indistinctness of Chinese word boundaries as noted before, I have to decide intuitively, which is affirmed by some scholars.<sup>16</sup>

Here some detailed explanations are given of our rules and procedures for counting Chinese characters in the investigation. Among the ten novels, there are six in which the character numbers were noted by publishers, but the other four were not. Conventionally, the calculation formula is that the total character number of one novel is the product of number of the characters per line multiplied by the number of lines per page and then multiplied by the total number of pages. However, there exist some inconsistencies in the publishers' counting and calculating the number of characters of the novels. 1. The publishers adopted different ways in approximation rounding. For instance, in *Great Changes in a Mountain Village* and *The Sun Shines Bright*, the error rate is  $\pm 500$ , but in *Evergreen*, *The Roaring Songhua River*, *Mountains Green after Rain*, and *The Long Rainbow*, it is  $\pm 5,000$ . 2. They adopted different criteria in counting punctuation marks (According to Chinese convention, punctuation marks are taken into account in counting Chinese characters). For example, in composition, a comma usually occupies half a space of a character while a period occupies a full space. We can discern by investigating that in counting *The Sun Shines Bright*, *Evergreen*, *The Roaring Songhua River* and *The Long Rainbow* the publishers took two commas for one unit, but for *Great Changes in a Mountain Village*, the publisher counted one comma as a unit. 3. Among the six novels with characters numbered by publishers, there are five whose noted numbers are the same as those that I counted in accordance with the above formula. But the calculation of the other one, *Mountains Green after Rain*, can not be reasonably understood in this manner. If the calculation is done in the way adopted in *Great Changes in a Mountain Village*, the total number should be

approximately 7,000 more than that noted; if it is done in the way adopted in the other four novels, the number should be approximately 7,000 fewer than that noted.

In view of the above, therefore, the following rules are set in our counting and calculation in order to reduce errors and produce more appropriate results:

- i) The approximate rounding is to a thousand's place, i.e. the accuracy rate is  $\pm 500$ .
- ii) The representative lines must be lines containing either all characters or characters and full stops, i.e. two commas are taken for one unit, which is the counting method adopted in *The Sun Shines Bright*, *Evergreen*, *The Roaring Songhua River*, and *The Long Rainbow*.
- iii) All characters outside the main body, such as in tables of contents, prefaces, and postscripts are excluded from the counting.

### III.1.3 Categories of stylistic items

#### III.1.3.1 The categories versus references

The categories of stylistic items are listed as follows, which are defined under the corresponding categories in the coming sections: vulgar expressions, ideological words and expressions, idioms, proverbs, *xiehouyu*, classical verse, dialectal words, 'bookish', 'colloquial', military expressions, meteorological terms in metaphorical use, and inflated expressions. Of the twelve stylistic categories, the first ten are statistically analysed. But for the last two categories, the analysis are mainly qualitative. (see III.8) Thus the present description with respect to statistics is only concerned with the first ten categories.

In order to decide under which of the ten categories should the individual items be classified, I have chosen the following dictionaries and dictionary-like books as basic references: *Xiandai Hanyu cidian* [*A Modern Chinese Dictionary*]<sup>17</sup>, *Hanyu chengyu*

*xiao cidian* [A Small Dictionary of Chinese Idioms]<sup>18</sup>, *Xiehouyu cidian* [A Xiehouyu Dictionary]<sup>19</sup>, *Hanyu yanyu cidian* [A Dictionary of Chinese Proverbs]<sup>20</sup>, *Changyong kouyu yuhui* [Colloquial Vocabulary in Common Use]<sup>21</sup>, *Hanyu fangyan cihui* [A Word List of Chinese Dialects]<sup>22</sup>, *A Dictionary of Military Terms: Chinese-English and English-Chinese*<sup>23</sup>, and *Glossary of Chinese Political Phrases*<sup>24</sup>.

In spite of their authoritativeness, however, these references are insufficient to cover all the items (no reference books in fact so far published can possibly do that) because of the peculiarity of the extensive originating sources and the peculiarity of Chinese word-formation. Sometimes thus I have to use my own intuition to decide the classification after failing to get sufficient recorded information.

### III.1.3.2 Exhaustive or sample measurement

The ideal studying way would be to make a thorough analysis of all the stylistic categories in the ten novels, but for practical reasons, only some categories are treated exhaustively, while other categories are sampled.

The categories of vulgar expressions, ideological expressions, idioms, proverbs, *xiehouyu*, classical verses, and military expressions are given full analysis. The other three categories, dialectal expressions, 'bookish', and 'colloquial', are measured by random sample. The length of sampling generally accounts for 10-15% of the complete work.

The ten stylistic categories are generally mutually exclusive, but there exists some overlapping. For example, a large number of idioms come from writings in classical Chinese; they are bookish as well as idiomatic. Some vulgar expressions have a dual identity, both vulgar and dialectal. In order to avoid missing any possible stylistic items, overlapping items will be entered in both categories.

### III.1.4 The statistical process

The next stage in the analysis is to count the items. No current software package in Chinese is available that can cope with the complexity of the semantic and stylistic analysis. The only way to reach the goal is the crude and laborious way of counting by hand. The next stage is to calculate the figures as required with the aid of computer. The whole statistical process consists of the following steps:

- i) Underlining the items in the novels.
- ii) Copying the items under corresponding categories. Each item is identified by the following points: (1) Spoken by character or narrated by narrator. (2) If by character, the character's name; in monologue<sup>25</sup> or dialogue. (3) For an abusive expression, the target's name added. (4) Page.
- iii) Making a series of tables according to respective analysis requirements and purposes of the stylistic categories; counting the items and points concerned, then calculating the percentages; filling the tables with the figures.
- vi) Calculating the means of the two groups; tabulating the results.

The final presentation of the statistical analyses covers two aspects, i.e. under one heading, there are two tables: x - 1 and x - 2. Table x - 1 presents the ten individual novels so that any one of them can be compared with any of the others. Table x - 2 is designed for presentation of the mean value of the two groups so that comparisons can be made between the three pre-CR novels and the seven CR novels.

## III.2 VULGAR EXPRESSIONS

### III.2.1 Vulgar expressions defined

Here the concept vulgar expression roughly equals to the 'swearing' plus a small part of 'slang' described by Lars-Gunnar Andersson and Peter Trudgill in their *Bad*

*Language*.<sup>26</sup> English and Chinese certainly comprise some specific sorts of vulgar expressions which exist only in one of the two languages. For instance, according to Andersson and Trudgill, 'a typical form of swearing in English and most other European languages involves *blasphemic* utterances'<sup>27</sup>, but in Chinese, few words can be found to refer to religion in a derogatory way. According to the actual situation of Chinese vocabulary, vulgar expressions in discussion cover the following sorts of items:

- i) Set swearing expressions, among which items in word level are labeled as 'swearword' in *A Modern Chinese Dictionary*.

Examples: *hundan* [bastard] (G, p. 95 — for reference codes of the novels, see Table III.1, the same below), *si biaozi* [a damned whore] (G, p. 347), *ta ma de* [Damn it] (F, p. 61).

- ii) Taboo words relating to sex, bodily organs or functions.

Examples: *diao-mao* [pubes] (C, p. 150), *jiba* [penis] (B, p. 320), *fangpi* [to fart] (G, P.181).

- iii) Offensive metaphors used to call human beings things, animals or ghosts.

Examples: *xialiu huo* [a dirty thing] (C, p. 401), *xiao tu-zaizi* [a young rabbit — a brat] (D, p. 611), *gou niang yang de* [someone who was fucked out by dog] (G, 347), *gui zisun* [descendants of tortoise] (B, p. 41).

This category excludes two varieties: 1. idiomatic phrases with morphemes referring to animals or ghost even though some are derogatory. The reason is that the literary flavour of them overshadows their vulgar colouring.

Examples: *hai qun zhi ma* [an evil member of a horse herd — one who brings disgrace on his group] (D, p. 612), *niu gui she shen* [monsters and demons — forces of evil] (H, p. 526).

2. nicknames relating to those abominable animals.

Examples: *Qingzhushu* [a kind of snake] (H, p. 40), *Chuanshanlang* [a kind of wolf] (G, p. 199).

Although their metaphoric meaning is rather offensive and vulgar, they, nevertheless, have gained the nature of proper names.

iv) Slang self-referent words/phrases referring to elder generations.

Examples: *laozi* [father] (H, p. 82), *laoniang* [old mother] (G, p. 347), *ni nainai* [your grandmother] (G, p. 398).

v) Phrases or sentences used to curse somebody to suffer great misfortune or harm.

Examples: *ni zhege ai qian dao de* [you who will be cut by a thousand knives] (G, P. 351), *lao bu dao hao si de* [you who will die a tragic death] (A, p. 178).

### III.2.2 The density of vulgar expressions

It seems to be generally acknowledged that vulgar expressions were very prevalent during the Cultural Revolution. In his famous *Language versus Social Life* [*Yuyan yu shehui shenghuo*], Chen Yuan, one of the most authoritative Chinese sociolinguists writes: 'During the Cultural Revolution, Chinese language was heavily polluted; people's writings and speakings were full of empty, big, stereotyped and vulgar expressions...' 'In the decade, too many vulgar expressions existed in the social life... it was as if the more you used vulgar expressions, the more revolutionary you were.'<sup>28</sup>

Chen Yuan's statement would be somewhat subjective. The observation undoubtedly conforms to the writing style of *dazibao* [big-character poster] or leaflets by Red Guards or other rebels [*zaofan pai*] during the early and most intense period of the movement. It also tallies with some people's speaking style during the whole decade. However, the language in formal official documents or literature during the

Cultural Revolution does not contain more vulgar expressions than previously. Furthermore, written spoken language in formal publications does not also show an increase in vulgar expressions.

Contrarily, the present statistics of the ten novels reveal that CR novels include fewer vulgar expressions than pre-CR novels. Actually, the number of vulgar expressions per 100,000 characters in the three pre-CR novels is nearly twice as much as that in the seven CR novels (33.75 vs. 16.98, see Table III.3 - 2). Individually, the rates in *The Golden Road*, *Evergreen*, *The Long Rainbow*, and *The Mountains and Rivers Roar* respectively account for only a quarter or so of the mean of the pre-CR novels.

*The Golden Road* versus *The Sun Shines Bright*, both by Hao Ran, provides good evidence of the tendency. The rate in the latter is about four times as much as that in the former. (see Table III.3 - 1).

According to Table III.3 - 1, the tendency towards fewer vulgar expressions in the seven CR novels is rather regular except for *Qingshi Fort*, which ranks the second highest among the ten novels. My investigation shows that this novel is exceptional in having high rate of vulgar expressions not only among the seven samples, but also among all other CR agriculture novels. There is insufficient material to explain the phenomenon fully. For example, we lack information about the author Zhu Jian and his personal style because there is no sign of any other publication from any period by him. However, the character setting in the novel could from one angle give reasons to the exception. In the CR novels, the relation and contacts between negative characters are generally indirect or covert. They usually act in isolation and speak cautiously. In *Qingshi Fort*, however, the negative characters group together, acting rather boldly and overtly. Their language is full of vulgar expressions, especially when they talk to one another. For instance, the percentage of vulgar expressions by 'other negative characters' in the novel is over twice as much as the mean of Group II, and nearly five times more than that of Group I (see Table III.6). Therefore, irrespective of other

factors, the special character setting in the novel is conducive to the high rate of vulgar expressions.

### III.2.3 The distribution according to functional varieties

#### III.3.1 Five functional types

I have categorised the vulgar expressions into the following five functional types.<sup>29</sup>

##### i) Abusive

Directed towards others; includes name-calling and curses.

Examples:

- (1) *Che le ni de zhi la, wangba-dan!* [You have been discharged from your post, you bastard! — 'wangba' is the popular name of tortoise; in an abusive way, it means someone whose wife has sex with other man.] (G, p. 272)
- (2) *Wenshou!* [You beast!] (H, p. 553)
- (3) *Ni xiashuo, ni fangpi!* [You are talking rubbish. Shit! — literally, 'fangpi' means to fart; abusively, it means to talk nonsense.] (G, p. 354)
- (4) *Da si ni ge gou ri de!* [I hit you beast to death! — 'gou ri de', which is a nominal phrase ('de' phrase), literally means somebody who was fucked out by dog.] (C, p. 401)
- (5) ... *zhe zao qiang beng de* ... [... he who will be shot by gun...] (E, p. 503)

##### ii) Expletive

Used to express emotions; not directed towards others, but derogatory; as an independent grammatical unit, with a pause.

Examples:

- (6) *Pi! Laozi jiu shi bu pa!* [Shit! I am just fearless!] (H, p. 182)

- (7) *Niao! Ting de jiao ren naozi teng!* [Hell! What he said made me get a headache! — 'niao' is here literally a substitute for 'diao' which means penis.] (B, p. 319)
- (8) *Ta ma de, wo suan renshi nimen le!* [Damn it, I have really seen through you at last! — 'ta ma de' literally means his mother's.] (C, p. 254)
- (9) *Mama de!* [God damn it! — it literally means mother's.] (G, p. 387)
- (10) *Nainai, ni rang laozi shang daoshan, laozi ye rang ni xia you guo!* [Damn it, you want to force me to climb a mountain with swords; I shall compel you to plunge into a cauldron of boiling oil! — literally, 'nainai' means grandmother.] (G, p. 314).

### iii) Usually uncouth

Not directly offensive; most are taboo words, literal or metaphorical; some are special slang referring to elder generations.

Examples:

- (11) *Bu ji guonian qian neng e chulai ma?* [If we don't take measures right away, can the money for the New Year Festival come out from anus? — 'e' literally means to discharge excrement or urine. This sentence means no way to get money for the New Year Festival.] (H, p. 4)
- (12) *Liu xia name piguyan yidianr ...* [Just left us so small a place as anus...] (C, p. 91)
- (13) *Ta nüren-jia dong — dong ge pi!* [She, a woman, can understand nothing! — 'pi' literally means fart, here it means nothing.] (H, p. 111)
- (14) *Pa you shi duo guan le ji zhong mao niao ...* [I guess he has drunk too much... — 'mao niao' literally means urine of cats, but it here means alcoholic drink.] (F, p. 420)
- (15) *Laozi bu gan le!* [I give up the post! — no English equivalent, 'laozi' literally means father, but as a slang self-referent, it means I or me.] (G, p.181)
- (16) *Yemen lai-tian fang ba huo ...* [We shall sometime later set fire to... — 'yemen' is similar to 'laozi' above, but it is a plural.] (J, p. 148)

### iv) Auxiliary

Swearing, as a way of speaking; has no clear syntactic or semantic relation with other elements in a sentence; usually unstressed; without pause.

Examples:

- (17) *Wo ta ma dao cun kou lan zhu xing Huang de, xian gao ta yi zhuang.*  
[I bloody shall go to the entrance of the village to meet Huang, making a complaint against him (referring to the hero). — 'tama' literally means his mother.] (E, p. 190)
- (18) *Nimen ta ma de kan dao nali qu le ...* [What a mistake you bloody made... — ref. (8) above.] (C, p. 597)
- (19) *Zhe jiao ta niang de shenme shir ya?* [What thing is this bloody called? — 'ta niang de' is synonymous with 'ta ma de' above.] (D, p. 90)

v) Humorous

Directed towards others or self but not really derogatory; is playful rather than offensive.

Examples:

- (20) *Ai dao de, zongshi mei da mei xiao.* [You, a regular mischief, always ignore the difference between the elder and the younger. — the 'de' phrase 'ai dao de' literally means somebody who will be stabbed by knife, but here it is of comedial colour, which is called by Jiao Erju towards her nephew Xiao Changchun, the hero of the novel, who is making fun of her.] (C, p. 53)
- (21) *Ni yao si le, ni zhege gui-zaizi?* [Are you going to die, you naughty boy? — 'gui-zaizi' literally means son of ghost.] (A, p. 273)
- (22) *Feng pozi! Ni ba ...* [Naughty girl! Your father... — 'feng pozi' literally means 'mad woman'.] (J, p. 185)
- (23) *Ni zhe lao dongxi, yibeizi mei xin guo gui ...* [You the old thing, has never believed in ghost... — this sentence is what Uncle En talks to himself, in which that he calls himself 'the old thing' is rather playful.] (J, p. 66)

'Humorous' often takes the form of abusive swearing but has the opposite function, which is decided not by the literal meaning of the expressions, but by the relationship between speakers and listeners, and/or by the intention of speakers. Usually, it appears in the dialogue of positive characters who intend to joke, such as examples (20), (21), or to express love for or appreciation of

children, such as (22). Sometimes it refers to mockery directed toward the speaker self, such as (23). Another kind of humorous abuse comes from the contrivances of speakers. They pretend to abuse each other for others' attention; the abusive expressions could be called performance swearing. Their humorous and playful nature could be supposed to relate to both plot setting and language use, but here the latter is emphasised. For example, in *Great Changes in a Mountain Village*, a backward couple, Wang Jusheng and his wife, play a farce of threatening the cadres with divorce if they are compelled to join the agricultural producers' cooperative. The pretence of the wife's abusing her husband conduces to the episode's comical effect.<sup>30</sup>

Although the five functional categories are conceptually clear-cut, under some circumstances, the same expression can be sorted into different categories, which is determined by actual context. For instance, the same phrase *ta ma de* in examples (8) and (18) is respectively put under Expletive and Auxiliary. The same word *pi* in (3), (6) and (13) also belongs to different corresponding categories.

As the amount of Abusive plus Usually Uncouth in each group surpasses eighty percent of its total vulgar expressions (see Table III.4), we may take them as major types, and the others secondary types. The statistics show two features about the distribution of the functional varieties of Group II in comparison with Group I: First, it has rather higher rate of Usually Uncouth, even without individual exceptions. Second, it has lower rates of the other four categories, among which Humorous is the most evident.

### III. 2.3.2 Classification of vulgar extent

From the above definition and description, we may see that the degrees of offensiveness and vulgar extent of the five categories are different. They can be roughly classified into five corresponding 'vulgar levels'. The rankings are as follows:

<u>Categories of exps.</u>	<u>Vulgar levels</u>
Abusive	Strongest
Expletive	Strong
Usually uncouth	Middle
Auxiliary	Weak
Humorous	Weakest

In addition to the above classification of vulgar level by comparison of the five functional categories, there are two obvious inner distinctions with regard to vulgar extent within the categories. (1), Within any category, the expressions which relate to sexual organs are supposed to be with stronger taboo meaning, and intuitively more vulgar. (2), Within Abusive, those expressions concerning the elder generation as the targets are taken to be still more offensive.

Some interesting findings can be gained from the distribution of the functional varieties accounted above. Firstly, for the two major types Abusive and Usually Uncouth, because Group II is with lower rate of Abusive, it would be taken for granted that vulgar expressions in CR novels decrease not only in quantity (see III.2.2), but also in semantic extent. In other words, since Abusive is at the top vulgar level as noted above, the decrease of Abusive but increase of Usually Uncouth (middle level) manifests that the vulgar expressions in CR novels are stylistically milder and more restrained. This phenomenon can also be confirmed by my further examination about the internal vulgar distinctions of the categories, i.e. either expressions relating to sexual organs or Abusive concerning the elder generation in Group II is much less than those of Group I. For these reasons, we can not find from Group II such highly vulgar expressions as the following examples which appear in Group I.

- (24) *Wo cao ni de mama*. [I fuck your mother.] (A, p. 83)
- (25) *Cao ni ge baijun qin mama!* [Fuck you White army's mother! — 'qin' or 'lao' is sometimes put previous to 'mama' or 'niang' to show stronger offensiveness.] (B, p. 453)
- (26) *Wo ri ta zuzong le!* [I fuck his ancestors.] (C, p. 617)
- (27) *Jiba mao dang tou fa!* [Taking pubes around penis as hair.] (B, p. 140)
- (28) *Ma de bi, ni shenqi shenme, zhang nage de shi zi ...* [Mother's pudendum, what makes you so cocky, and whose power do you rely on...] (A, p. 57)

Secondly, as the rate of Humorous in Group I is about three times as much as in Group II, it would be reasonable to judge that the use of vulgar expressions in CR novels is with less comical flavour and less free scope. As a matter of fact, from Group II, we have not found either performance swearing as in *Great Changes in a Mountain Village* (see III.2.3.1), or playful but abusive jokes cracked by protagonists and other positive characters as examples (20) and (21) above.

Finally, for the other two secondary types Expletive and Auxiliary, the rates in Group II are lower than those in Group I. Unfortunately, there seems no general regularity to suit all the individual novels because of exceptions. For example, *Evergreen* has no Expletive, but has the highest rate of Auxiliary; while *The Golden Road* has lower rates of Auxiliary compared to *The Sun Shines Bright*, it has over twice the number of Expletive. Moreover, within Group I, the rates of the two categories for each novel are also without regular pattern. The inconsistency could probably attributed to other factors such as personal style and local style rather than period style.

#### III.2.4 The distribution by sex

My next investigation into the style in using vulgar expressions is to analyse the distributions according to characters. The first I deal with is the distribution of the expressions in the monologues and dialogues by different sexes with Narrators forming a separate category. Here I categorise the vulgar expressions under three types of speakers: Male, Female, and Non-specific (see Table III.5). 'Non-specific' in discussion refers to those characters whose sex is not specified in the text. Usually, their expressions are collective abuse or vulgar interruptions of somebody from a crowd. For example,

(29) *You yi gu gu xiang chaoshui shide renliu, xiang zhihui-bu yong lai ... jiao ma bu jue: 'Gou ri de di fu fantian, xian za ta ge xibalan!'* [Crowds of people streamed towards the headquarters... successively shouting curses: 'Now that the bastard landlords and rich peasants attempt to wreak vengeance, we will smash them to pieces first!'] (J, p. 371-72)

(30) *Xiang li de ren men you ma Fu-laizi de, ye you guai Sheng Shujun de: ... 'Sheng jia li de na ge meizi ye bu shi hao huo...'* [Among the people in the village, some were cursing Fu-laizi, and some others were blaming Sheng Shujun: 'The girl in the Shengs is not a good thing either...'] (A, p. 84)

For Male and Female, I expected before the analysis that the rate for males in Group II would be lower than that of Group I, but the rate for females in Group II would be higher than that of Group I. The expectation is based on the following reasoning: Although, according to its policy, the Chinese government in the pre-CR period had supported the equality of the sexes, nevertheless, in the Cultural Revolution, the level of rhetorical emphasis got on a new stage because *nan zun nü bei* [male supremacy] was then taken to be a part of the traditional custom and old culture by the movement activists and the government's propaganda machine, which were one of the sweeping targets in the movement. *Shidai bu tong le, nan nü dou yi yang* [The time has changed, the male and the female are at the same status now] then became a household phrase.<sup>31</sup> Although no reliable research about the change of speaking style of different sexes in reality in the decade has been made, it seems reasonable to suppose that the female

speaking style could be influenced by the Cultural Revolution and that the stylistic differences between the different sexes could be lessened. Consequently, the change could be reflected directly or indirectly in the speaking of the characters of CR novels.

Actually, the statistical result (see Table III.5) shows that the rate of Male in Group II is really lower than that of Group I (63.8% vs. 69.4%), but the difference is not so noticeable as to need further attention, and the individual patterns are not also regular enough to prove the existence of a trend. As for Female, more unexpectedly, the rate in group II, instead of increasing, lowers compared to that in Group I, despite the slightness of the scale (27.0% vs. 27.8%). Therefore, on the basis of the statistics, I have to conclude that by comparison with pre-CR novels, no substantial change happens relating to the distribution of vulgar expressions about the proportion of Male to Female in CR novels, no matter what happened in reality.

After the above analysis, I investigated some further distribution within the category of Female. Firstly, I examined Female distribution according to age: young, middle, and old. The result disappointedly shows no obvious change. The basic pattern of both groups is as follows: The rate for the middle is the highest, the old the second, and the young the last. The slight difference of actual rates between the two groups can be reasonably ignored because no regular pattern can be generalised from the individual novels.

Secondly, I examined the distribution by class status within the Female category. There is also no statistically regular change found by comparison of the two groups.

Thirdly, by combining the above two aspects, I examined the distribution of functional varieties within Female; two interesting points emerge.

- i) Very few old female poor peasants have been found in Group II to speak vulgar expressions except for Humorous, but, contrarily, almost all old female speakers in Group I are poor peasants. So I can not find an old female poor peasant from CR novels either like Aunt five [Wu shen] in *The Sun Shines Bright* who abuses a backward element (Ma Lianfu) roundly<sup>32</sup>, or like Chen

Dachun's mother in *Great Changes in a Mountain Village* who abuses her Children constantly<sup>33</sup>.

- ii) Although a reduction in the level of vulgarity is a general tendency in CR novels (see III.2.3.2), there was an actual increase in the level of vulgar expressions by young girls in CR novels. The readers of pre-CR novels thus could not possibly meet such highly vulgar abusive expressions spoken by young girls as in CR novels:

(31) *Zhe ji tian, Wang Huaishan he Bai Erxian zhe yi dui gui-sunzi, ti ti zhao zhao you shen chu lai le...* [These days, Wang Huaishan and Bai Erxian, the couple sons of bitches, have been getting ready to start something again... — '*gui-sunzi*' literally means grandson of tortoise, of which popular name is '*wangba*'; this item is a very vulgar expression to call somebody. ref. example (1) above.] (I, p. 78)

(32) *Zhe liang ge gou dongxi lai suanji wo le. Hao ba! Ni gunainai bu gao ni ge bi-ta-zui-wai, jiu bu pei zuo Qingshibao de xin dang-jia...* [The two bastards have schemed against me. Well! If I can't have your faces bashed in, I shall not be qualified to be a new leader in Qingshi Fort... — the two items, the former used to call others animals, and the latter used to call speaker herself others' grandaunt, are so offensive and vulgar that according to general literary conventions, if they were spoken out by a negative shrew rather than by a young educated heroine, they would be more suitable.] (G, p. 332)

Another feature concerning the change is the manner of speaking. Most vulgar expressions by young girls in pre-CR novels are spoken in monologue or behind people's backs, but those in CR novels are generally spoken in public or to people's faces. We may compare the following two examples:

(33) '*Mei lian!*' *Gaixia zai xin li ma, 'Ni jian tian dao Huangbao wenhua zhan qu tigao, zhao bu xia duixiang, gan zhaoji!' Dan ta zui li yi sheng bu keng...* ['What a nerve! (or Shameless!) You go to the culture station of Huangbao for improvement every day, but you still can't find a girlfriend,

and you have to be anxious to no avail.' Gaixia was abusing him in her mind, but outwardly she did not utter a sound.] (B, p. 220)

- (34) *Chunhong da he yi sheng*: 'Zhu kou! Ni zhe tiao lanpigou!'<sup>34</sup> [Chunhong shouted loudly, 'Stop! You loathsome creature!' — '*laipigou*' literally means mangy dog.] (G, p. 336)

Actually, while analysing the above changes concerning use of vulgar expressions by female characters, we can not separate them from the change of characterisation. A reasonable explanation for the fact not to let the old female poor peasants use abusive expressions is that the authors deliberately try to present the sensible and rational side of their disposition. On the other hand, to let young women use those more abusive expressions with opener and bolder manner is one aspect of the measure taken by the authors to reflect the characters' anti-traditional and rebellious temperament.

Finally, I examined Female distribution concerning the targets towards whom the abusive expressions are directed. The result shows that the proportions relating to both family and non-family members in the both groups are similar. However, within the distribution of family members, there is a noticeable change, i.e. almost all abusive expressions concerning family members by female characters in Group I are directed towards children, whereas most of such expressions in Group II are directed towards husbands. This characteristic will be discussed further in III.2.6.2.

Next, the category of Non-specific is small in both groups. Either the small numbers of actual expressions or the slight differences between the percentages of the two groups can be reasonably ignored in the present investigation.

Then, for the category of Narrator, the distinctly contrastive distributions in the two groups is worth taking into further consideration. Functionally, vulgar expressions by narrators generally belong to Abusive only with a few exceptions which can be classified into Usually Uncouth. Most of the vulgar expressions by narrators are offensive metaphors used to call human beings animals or other things, and the others are taboo words relating to bodily organs or functions. For example,

- (35) *Zhe ge gua zhe Gongchandangyuan zhaopai de chailang, ren mian shou xin de chusheng...* [He, a wolf under the signboard of a member of the Communist Party, and a beast in human shape...] (G, p. 209)
- (36) *Yong Ma-Liezhuyi, Mao Zedong Sixiang zhe mian zhaoyaojing qu zhao, jiu neng zhao de wugui-wangba xian yuanxing!* [When we try to spot them with the monster-revealing mirror, we can make the bastards show their true colours. ref. example (1) above.] (H, p. 347)
- (37) *Yi ge shuo qu fangpi de meipo ye lai quan ta...* [A woman matchmaker, who always talked nonsense, also came to persuade her... ref. example (3) above.] (G, p. 209)

From the examples, we can see that the vulgar expressions are all used to express the narrators' highly partial attitude towards the characters, in this context to denigrate negative characters. The targets of the vulgar expressions by narrators are exclusively negative characters, and under most conditions are main villains.

The statistical analysis (Table III.5 - 2) shows that the rate of vulgar expressions by narrators in Group II is about five times higher than that of Group I (6.5% vs. 1.4%). The situation could from one angle show that the narration and description by narrators in CR novels are more partial by comparison with pre-CR novels.

### III.2.5 The distribution according to type of speaker

The characters of the novels are here classified into five types according to ideology: Main Hero, Other Positive Characters, Backward Elements, Other Negative Characters, and Main Villain. This classification is based on the conventional bifurcation (positive and negative) and the CR novel character set-up noted in II.7.

From Table III.6 - 2, we may see the following two characteristics by comparing the two groups:

- i) The distribution ranking of the five types of speakers is the same. From the highest to the lowest, they are: 1, Other Positive Characters, 2, Backward Elements, 3, Other Negative Characters, 4, Main Villain, 5, Main Hero.
- ii) The distribution rate under each type of speakers in Group II is different, i.e. the rates under Main Hero, Other Positive Characters, and Backward Elements decreased, but the rates under Main Villain and Other Negative Characters increased.

As for the highest and lowest ranking of distribution, at first, it is expected that Main Hero ranks last, because, as a way of characterisation, vulgar expressions generally reflect speakers' irrationality or crudeness, which are naturally at odds with heroes' cool-headed and rational temperament. Secondly, why Other Positive Characters rank first seems hard to understand. It is in fact attributed to two main factors. One is that the total amount of speaking by Other Positive Characters accounts for an overwhelming majority of dialogue and monologue in the novels, which may proportionally comprise most vulgar expressions. Another is that nearly all Humorous vulgar expressions come from this type.

The consistency of the distribution ranking in both groups is noticeable, which indicates that before and during the Cultural Revolution, the authors keep the same general pattern while considering the distribution ranking of vulgar expressions according to the five types of speakers.

The different pattern of the rates of vulgar expressions under the five types of characters in Group II (reducing the rates of vulgar expressions spoken by positive characters, but increasing the rates by negative characters) is interesting. The phenomenon shows that as a measure of characterisation the use of vulgar expressions in these novels is more closely related to characters' ideological identities.

How far does it go that the distributions of vulgar expressions in CR novels are more closely related to ideological identities of characters? From Table III.6 - 1, we found out that the rates in individual CR works fluctuate within a wide range. For

example, under Main Hero, the rates range from zero to 7.9; under Main Villain, from zero to 20.8; under Other Negative Characters, from zero to 30.3. The irregular rates reflect that ideological identities are not the only criterion by which the authors distribute the vulgar expressions. In other words, the authors of the CR novels did not ignore other aspects of characterisation in using vulgar expressions, while they in general put more stress on ideological identities of characters. The rates under Main Villain can be taken to illustrate the situation.

For Main Villain, *The Roaring Songhua River* and *The Mountains and Rivers Roar* are contrary to the whole tendency of increasing the rates of vulgar expressions spoken by negative characters. In the two novels, the main villains have double ideological identities. Their public status is Party cadre, but in fact, they are villains. The authors' distribution of vulgar expressions seems according to several factors rather than only the villain classification. The rate of vulgar expressions spoken by Long Youtian in *The Mountains and Rivers Roar* is very low, who gets certain old education about traditional ceremony doctrine in the early years (see J, pp. 161-62), and later becomes the vice-director of the revolutionary committee of the commune, and the deputy commander-in-chief in charge of the irrigation project in construction. That he seldom speaks vulgar expressions is more in keeping with standard literary conventions about his educational background and official status. Jia Weimin in *The Roaring Songhua River* is the deputy Party secretary of the county. As a well-educated intellectual, he is interested in classical Chinese literature and Western classical music. He does not use vulgar expressions in conversation. Thus no vulgar expressions spoken by him are found in the novel.

### III.2.6 The distribution according to targets of abuse

The vulgar expressions in discussion in this section mainly refer to Abusive. The investigation is about the differences of distribution of targets of abuse between the two groups.

### III.2.6.1 Types of characters as targets of abuse

Related to the classification of the types of characters made in III.2.5, 'Others' here refer to those whose ideological identities can not be reasonably determined. They are mainly young children behaving neither well nor badly, disregarding what types their elder generation belongs to. For example, Meng Qishan in *The Golden Road*, a pre-school boy, being abused much by some middle characters, is out of the five types, although his father is a big landlord.

In Table III.7.1 - 2, obvious differences between the two groups can be seen. Except Backward Elements, under which the rates of both groups rank highest, the rates under all the other four types rank differently between the two groups. For example, the second highest rate in Group I is under Other Positive Characters, but in Group II is under Other Negative Characters. The lowest rate in Group II is under Main Hero, but in Group I is under Main Villain.

Generally speaking, with each group considered, within Group I, positive characters as targets of abuse are more than negative characters as targets of abuse, i.e. 38.3 (10.8 + 27.5) vs. 13.6 (4.9 + 8.8). Within Group II, however, a contrary pattern appears: positive characters account for 18.8 (3.3 + 15.5), but negative characters 43.7 (13.1 + 29.6). In comparing the two groups, the rate of positive characters in Group I is nearly twice that in Group II (38.3 vs. 18.8), but the rate concerning negative characters in Group I is only less than one third of that of Group II (13.6 vs. 43.7).

On the basis of above comparison, horizontal and vertical, we may reasonably assume that ideological criterion was not adopted or emphasised in pre-CR novels when the target of abuse is taken into consideration. However, the rate pattern in CR novels indicates that the authors deliberately followed a principle which is based on ideological partiality: letting abusive expressions be mainly directed towards negative and middle characters. The practice of the principle can be evidenced further by the distribution of the individual novels, of which the rates are rather regularly in accordance with the whole mode (see Table III.7.1 - 1).

The change of the offensive extent according to types of character also proves the prominence of the ideological criteria in the novels of Group II. In Group I, we have not perceived the obvious differences between the offensive extents relating to positive and negative characters as targets of abuse. We can thus find some highly offensive expressions of abuse directed towards Main Heroes. For example,

(38) *Liang-laosan de xiao duzi* ... [Liang-laosan's bastardy son... — 'xiao duzi' literally means small son of ox.] (B, p. 275)

(39) *Gou ri de, hao hui shi shouwan ya* ... [How skilfully he bastard plays tricks...] (C, p. 181)

However, in Group II, similarly offensive expressions of abuse can only be found being directed towards middle and negative characters, which are spoken by both the opposite-side and the same-side characters, but can hardly be found towards Other Positive Characters, and absolutely not found towards Main Heroes.

The subtle change in which even Main Villain and Other Negative Characters do not abuse positive characters severely is worthy of notice. It indicates that, with the two opposite sides taken into consideration, in the pre-CR novels, the highly offensive expressions of abuse are mutual between positive and negative characters, but in CR novels, they are only directed from positive characters towards negative characters.

In the end, therefore, with regard to vulgar expressions versus the types of characters, if we do not have enough confirmation the authors of CR novels paid enough attention to ideological criteria in the distribution of speakers, we may reasonably conclude that they consciously arranged the distribution of targets of abuse according to ideological principles.

### III.2.6.2 Family members as targets

From Table III 7.2 - 1.2, we may see the similarity between the two groups with regard to the distribution rates of family members and non-family members as targets of abuse: for Family Members, 26.5 in Group I vs. 25.4 in Group II, and for Non-family Members, 73.5 vs. 74.2. For both groups, over seventy percent of targets of abuse are non-family members. That would reveal that the confrontation which is reflected by using abusive expressions dominantly exists among non-family members. Because the internal differences concerning non-family members between the two groups are mainly reflected in the distribution over the ideological types of characters as discussed in III.2.6.1, the present analysis is concentrated on family members.

First, comparing the families of the two groups in which some members are abused by others, I have found out that such families in Group I can be classified into three types according to constituents of ideological identities (small children beyond ideological classification are not included): (1) Family with only positive characters, such as Chen Xianjin's family in *Great Changes in a Mountain Village*, Liang Shengbao's family in *The Builders*, and Xiao Changchun's family in *The Sun Shines Bright*. (2) Family with positive and backward characters, such as Wang Shuanshuan's family in *The Builders* and Ma Laosi's family in *The Sun Shines Bright*. (3) Family with backward or/and negative characters, such as Ma Zhiyue's family and Ma Liben's family in *The Sun Shines Bright*. In the first type of family, only children are the targets of abuse, but in the second and third types of family, the targets may be husbands, wives, or children.

In Group II, however, the families with targets abused by family members absolutely exclude type (1). They are normally types (2) and (3). Another occasional type is family with positive and negative characters, such as the main villain Shi Jigen's family in *Qingshi Fort*, in which Shi's wife Qingyun, who married him under threat, is a positive character. In all these families, the targets of abuse may be husbands, wives, or children.

The next is within the families, i.e. the differences between the two groups about the internal distribution over family members as targets of abuse. According to Table

III.7.2 - 2.2, the sharpest contrast is the rates under Husbands: 7.4 in Group I and 50.9 in Group II. Actually, in Group II, husbands as targets of abuse rank first among the three types of family members, but in Group I, husbands rank last. With wives taken into account, the number of them in Group I, is over three times more than that of husbands, but in Group II, is only under one third of the number of husbands. The rate under Wives in fact ranks last in Group II.

The phenomenon that husbands as targets of abuse account for so much but wives so little in Group II is no doubt a noticeable stylistic characteristic in the use of vulgar expression. It is characteristic that in the dialogues by husbands and wives in Group II, while the wives frequently abuse their husbands face to face, the husbands seldom make counterattacks with abusive expressions. The situation is consistent no matter what the ideological identities of the abusing wives or the abused husbands are. For instance, in *Qingshi Fort*, the backward element Geng Jiaquan and the main villain Shi Jigen habitually use abusive expressions towards non-family members in dialogue and monologue. However, Shi, being frequently abused by his wife Qingyun, a positive character, rarely abuses her; Geng never abuses his wife Agui, a negative character, who abuses her husband severely and constantly. In *Mountains Green after Rain*, the positive character Li Yinlan uses a lot of abusive and vulgar expressions towards her husband Wei Chaoben, a middle character, usually in public, but the latter also does nothing but swallow them, not using abusive expressions in retort.

On the level of ideological identities, as targets of abuse by spouse, both husbands and wives in the two groups belong to middle or negative characters; as abusers towards spouse, husbands in both groups and wives in Group I are also middle or negative characters, but wives in Group II may be positive, middle or negative characters, among which the positive accounts for most.

The above features concerning husbands and wives as abusers or targets of abuse can be summarised as follows: 1. By comparison of the two groups, husbands in Group II are much more passive than husbands in Group I in being abused by wives, but wives in Group II are much more active than wives in Group I in abusing

husbands. On the other hand, wives as abusers in Group II have more extensive ideological identities. 2. In the comparison between husbands and wives within Group II, wives are more active in using abusive expressions towards husbands, and among the wives there are more types of ideological identities. On the other hand, husbands are more passive as targets of abuse by wives.

Finally, according to the ranking pattern in Group I, it seems plausible to suppose that pre-CR novels are more tinged with patriarchal tradition in arrangement of targets of abuse. In the light of the tradition, wives are subordinate to husbands, and children are subordinate to parents. Among family members, children are naturally the most common targets of abuse because they may be abused by both father and mother. For this reason, although Chen Xianjin's wife in *Great Changes in a Mountain Village* abuses her son and daughter constantly, she never makes a single abusive expression towards her husband.

However, as noted in III.2.4, in the Cultural Revolution, the rhetorical support of the equality of the sexes reached a new level, which influenced women's status, psychology and behaviour. The relation of family members, as depicted in fiction, inevitably reflected the change. Another fact found from my examination, nevertheless, is conducive to knowing the differences between the old and young generations. In Group II, there are a few abusive expressions towards wives, but all the expressions are used by old men, such as Yu Laonian in *The Roaring Songhua River*, and Yu Si in *Qingshi Fort*. No abusive expressions directed towards wives appear in the dialogues of middle-aged or young couples, but all abuses against husbands exist in such couples. In other words, for old couples, it is husbands that abuse wives; but for middle-aged or young couples, it is wives that abuse husbands.

### III. 3 IDEOLOGICAL EXPRESSIONS

#### III.3.1 Ideological expressions explained

Compared to the other categories of stylistic items, the ideological expressions are very difficult to count because of the following two factors:

Firstly, on a semantic level, some political and ideological expressions are well-established, but some are not. There are three semantic categories of the expressions:

i) Specific. This covers the words and expressions whose political and ideological meaning are literally determined and distinct, including the following categories:

1. ideological terminology.

Examples: *zhengzhi* [politics], *geming* [revolution], *yishixingtai* [ideology], *shehuizhuyi* [socialism], *wuchanjieji* [the proletariat], *Mao Zedong Sixiang* [Mao Zedong Thought].

2. names of political organisations and political figures plus their associated epithets.

Examples: *gongqingtuan* [the Youth League], *gongchandang* [the Communist Party], *Hongweibing* [the Red Guards], *Mao Zedong Sixiang xuanchuandui* [Mao Zedong Thought Propaganda team], *weida lingxiu Mao Zhuxi* [Great Leader Chairman Mao].

3. names of political campaigns.

Examples: *Tugai* [the Land Reform], *hezuohua* [cooperative transformation], *Fanyou* [the Anti-Rightist Struggle], *Siqing* [the 'Four Clean-ups' Movement], *Shehuizhuyi Jiaoyu Yundong* [the Socialist Education Movement], *nongye xue Dazhai* [in agriculture, learn from Dazhai], *Wuchanjieji Wenhua Da Geming* [the Great Proletarian Cultural Revolution].

## 4. terms denoting class status.

Examples: *pinnong* [poor peasant], *pin-xiazhongnong* [poor and lower-middle peasants], *zhongnong* [middle peasant], *funong* [rich peasant], *dizhu* [landlord].

## 5. political slogans.

Examples: *Zaofan you li!* [It is right to rebel!] (H, p. 532)

*Jianjue ba Wuchanjieji Wenhua Da Geming jinxing daodi!* [Resolutely carry the Cultural Revolution through to the end!] (H, p. 587)

## 6. quotations from Marx, Lenin, Stalin and Mao.

Examples: *qiong ze si bian* [poverty gives rise to a desire for change] (H, p. 95)

*Qianwan bu yao wangji jiejidouzheng.* [We must never forget class struggle.] (J, p. 428)

## 7. titles of political documents.

Examples: «*Shiliu tiao*» [The Sixteen Articles] (H, p. 485), «*Qian shi tiao*» [The Previous Ten Articles] (G, p. 383), «*Ba Jie Shi Zhong Quanhui gongbao*» [Communique of the Tenth Plenary Session of the Eighth Central Committee] (G, p. 330)

ii) Quasi-specific. The literal sense of some words and idiomatic phrases does not concern politics and ideology, but they have the established metaphoric meaning or colouring relating to politics and ideology.

Examples: *daolu* [road], *sixiang* [thought], *xuexi* [study], *juewu* [awareness], *pipan* [criticise], *douzheng* [struggle], *guojia* [country], *zi li geng sheng* [self-reliance], *jianku fendou* [work hard].<sup>35</sup>

- iii) Non-specific. Some word groups or sentences contain no specific or quasi-specific political terminology but they have political and ideological meaning in the specific context.

Examples: *Tamen ren hai zai, xin bu si*. [They are still alive, and have not lost ambition. — '*Tamen*' in the context refers to class enemy. The sentence means that class enemy are ready to wreak vengeance.] (H, p. 219)

*Yi dao jinguang zhao si fang*. [A golden ray shines upon all quarters. — In the context, this is a figure of speech indicating the publication of Mao's article 'About Cooperative Transformation of Agriculture'.] (E, p. 18)

Secondly, on the morphological and syntactic level, the structures of political and ideological expressions are manifold.

- i) Words and fixed word groups.

Examples: *jieji, jiejidouzheng, gongchandang, gongchanzhuyi, Makesizhuyi* [Marxism], *Wuchan jieji Wenhua Da Geming* [the Great Proletarian Cultural Revolution], *zi li geng sheng* [self-reliance].

- ii) Non-fixed word groups and sentences.

Examples: *shehuizhuyi geming he shehuizhuyi jianshe* [socialist revolution and socialist construction] (H, p. 65)

*Wuchan jieji Wenhua Da Geming shengli wansui!* [Long live the victory of the Great Proletarian Cultural Revolution!] (J, p. 527)

For the first category, i.e. words and fixed word groups, no controversy exists in collecting and counting items because their forms are established. For the second category, i.e. non-fixed words and word groups, however, there are problems related to collecting and counting criteria:

1. A word group or a sentence can include some words which are in isolation irrelevant to politics and ideology, but they are indispensable constituents in forming the word group or sentence.

Example: *Hezuohua yundong shi yi chang yanzhong, fuza he weimiao de douzheng* [The movement to organise co-operatives is a serious, complex and subtle struggle] (A, p. 36)

2. A word group or a sentence can consist of various grouping levels and there are no established criteria of determining demarcation of levels. In other words, because the word group or sentence is as a whole an expression having meaning concerning politics and ideology, we lack grounds as to determining which level is to be selected. For example,

*pipan xiuzhengzhuyi luxian* [to criticise the revisionist line] (J, p. 27) — on the first level;

*pipan | xiuzhengzhuyi luxian* — on the second level;

*pipan | xiuzhengzhuyi || luxian* — on the third level.

On the first level, the whole group is an ideological expression which could be regarded as one stylistic item; on the second level, the two immediate constituents are two separate ideological expressions, so that two items could be counted; on the third level, the three constituents are three ideological words which could be taken as three stylistic items.

In view of the complication stated above, in addition to those general regulations described in III.1.2 — 1.4, two specific criteria were set as follows in order to avoid possible ambiguity and imprecision in collecting and counting the ideological items:

- i) Semantically, of the three categories above, only the first two (Specific and Quasi-specific) were collected and counted.

- ii) Form-structurally, of the above two categories, only the first one (Words and Fixed Word Groups) was used as a basis for counting units.

According to these criteria, therefore, the stylistic items from the following expressions, which were given above, can be determined as indicated:

*Jianjue ba Wuchanjieji Wenhua Da Geming jinxing daodi!* [Resolutely carry the Cultural Revolution through to the end!] (see above) — One item.

*Hezuohua yundong shi yi chang yanzhong, fuzha he weimiao de douzheng* (see above) — Three items.

Here are some comparative pairs or groups:

(a-1) ... *Zhao Guangming xi guo lian, dai shang saozhi zuor wanshang wei ziji fengbu hao de maozi,...* [...after washing his face, Zhao Guangming put on the cap which was mended by his sister-in-law last night,...] (F, p. 42) — Here 'maozi' is not an ideological item.

(a-2) ... *gei ta ba maozi dai shang guanzhi qilai.* [... declare him officially a landlord and put him under surveillance.] (E, p. 345) — As a kind of political label of class status, here 'maozi' is an ideological item.

(b-1) *huzhuzu shi shehuizhuyi de mengya* [mutual-aid-team is the seed of socialism] (B, p. 424) — 'Huzhuzu' is an elementary form of organisation in China's agricultural co-operation. Setting up the organisation was a campaign launched by the government during the early years of the 1950s. When the word is used as a general term, it is an ideological item, such as this example.

(b-2) *Liang Shengbao Huzhuzu* [Liang Shengbao Mutual-aid-team] (B, p. 33) — Here 'huzhuzu' is a specific term referring in particular to the team organised by Liang Shengbao, and the whole word group is like a proper noun. The word is thus not counted as an ideological item.

- (c-1) *ba gongchanzhuyi jingshen da da fayang* [carry on the communist spirit energetically] (H, p. 230) — Here '*jingshen*' is an ideological (quasi-specific) item.
- (c-2) *You zai gao jiuji jiu hefa, zhe shi Zhongyang de jingshen, shangtou xie zhe de.* [It is lawful to help the people tide over a natural disaster; this is the instruction of the Party Central Committee, which was set out in black and white] (G, p. 115) — Here '*jingshen*' is an ideological (quasi-specific) item.
- (c-3) *Lao Wei, ni jingshen bu shuang, wo huiqu la, ni hao hao xiuxi!* [Old Wei, you are low-spirited, so I am going home now; you then have a good rest!] (H, p. 354) — Here '*jingshen*' is not an ideological item.

### III.3.2 The density of ideological expressions

On the whole, the statistical results came up to my expectations, i.e. the CR novels include more ideological expressions than the pre-CR novels (7.23‰ vs. 4.27‰, see Table III.8).

When we consider the rates and their differences, we should be aware of the fact that the rates of ideological expressions presented are based on restrictively established counting criteria. Unlike other stylistic categories, which are not much relevant to context, ideological items are usually directly related to context. Compare the following examples:

- (40) *Wei Gengtian qingmie de xiao le xiao: "Kan, zhe hui shi yi tiao xian shang bang de liang zhi mazha, shui ye pao bu diao!"*  
*Li Baoan shuo: "Kanlai shi gou ji tiao qiang la!"*  
*"Dui, gou ji tiao qiang!" Gengtian dang ji li duan, "Liji fentou ba Feiba jia baowei qilai, ba ta qinna daoshou!"*

[Wei Gengtian laughed scornfully, 'Look, this time, (they) are like two locusts bound with the same string — no one can flee away!'

[Li Baoan said: 'It looks as if he wants to risk danger in desperation now'.

['Right, he wants to risk danger in desperation.' Gengtian made a prompt decision: 'Split up and encircle Feiba's house right away, and catch him!'] (H, p. 570)

- (41) *Ta fanshen zuo qilai, silu yue lai yue kaikuo: Shi a, weida lingxiu Mao Zhuxi, nin weile women nianqing yi dai de zhuozhuang chengzhang, bu zhi hua le duoshao xinxue; nin qinzi fadong, lingdao de Wuchan jieji Wenhua Da Geming, ba fanxiu fangxiu de wan li changcheng, zhu zai women yi dai ren de xin li... Liu Wangchun a, Liu Wangchun! Cong lao yi bei wuchan jieji gemingjia shen shang, yao jicheng xia de shi jieji de guang he re, yao jie guo de shi douzheng de jian he qi! Tamen kaipi le women guojia shehuizhuyi de hongse tiandi. Women zhe yi dai, jiu shi yao zai zhe hongse tiandi jian, ba wuchan jieji zhuanzheng xia de jixu geming jinxing daodi!*

[He turned over and sat up, thinking farther and farther: Right, the great leader Chairman Mao, you have made all painstaking efforts for the healthy growing of our young generation; you personally launched the Great Proletarian Cultural Revolution which constructed a great wall to prevent revisionism in the heart of our generation... Hey, Liu Wangchun, Liu Wangchun! What you must inherit from the proletarian revolutionaries of the old generation are the honour and energy (literally, light and heat) of the class, what you must take over from them is the sword and flag of struggling! They set up the socialist red world of our country. In the red world, our generation must carry through to the end the continuing revolution under the dictatorship of the proletariat.] (J. p. 378)

For (40), '*yi tiao xian shang bang de liang zhi mazha, shui ye pao bu diao*' is a *xiehouyu*, in which '*mazha*' is a dialectal word; '*gou ji tiao qiang*' and '*dang ji li duan*' are idioms. The content or semantic context of the whole quotation has no clear connection with the stylistic meaning of the items. In other words, as stylistic units, the items are relatively independent from the neighbouring words and expressions. For (41), however, the whole paragraph forms a whole ideological context, which is not made up by only the 12 underlined ideological items but by the combination of the items and the other 86 words (excluding the first sentence which leads to the protagonist's

monologue). So although they are irrelevant to politics and ideology in isolation, the other 86 words are indispensable to constitute the wholly stylistic meaning of an ideological context. Actually, according to my sampling statistics,<sup>36</sup> the total words and expressions which form the ideological contexts including the ideologically stylistic items are over seven times more than the number of the items alone. It is therefore imaginable that the quantity of ideological component elements of the novels would become much more striking if all the contextual expressions were taken into account. But the present analysis can only be based on the ideological items under discussion because of the complexity of the statistics stated in III.3.1.

With the individual works taken into consideration, below are my findings about the density of ideological expressions:

Firstly, it is completely unexpected that the statistical result (see Table III.8 - 1) shows that Liu Qing's *The Builders* and Chen Rong's *Evergreen* rank first within their respective groups. According to general comments in China, both novels are relatively less politicised compared to others. The former has been taken by many pre-and-post-CR scholars as the most important post-1949 agricultural novel.<sup>37</sup> The latter is also regarded by some post-CR critics as one of the better novels of the CR period.<sup>38</sup> Such positive literary comments are no doubt attributable to literary and stylistic aspects other than the fact of these novels' high rates of ideological items. In fact, no literary comments and linguistic analysis concerning the two novels are related to their high density of ideological items. This fact shows that ideological colour of a whole novel is not equivalent to ideological style of the work's language. The latter is mainly represented by the quantity and distribution of ideological items, but in the former case, in addition to the density and distribution of ideological expressions, some other factors, such as stories, characterisation, and other stylistic items, play important roles. Those literary or linguistic comments on the two novels would be based on perception of the holistic style of the works. However, even though the reasoning is true, the fact that they (especially *The Builders*) are taken to be less politicised than many other

current novels, but are statistically shown to have higher rates of ideological expressions than others, is nevertheless worth consideration of literary critics.

Secondly, it was expected that there would exist a certain relation between subject matter and density of ideological expressions, but the statistics show that the relation is only relatively established. For instance, the three novels, *Mountains Green after Rain*, *The Long Rainbow*, and *The Mountains and Rivers Roar*, in all of which the subject matter is 'learning from Dazhai', have similar rates of ideological expressions. On the other hand, there is a wide gap between *Evergreen* and *The Roaring Songhua River* (9.10‰ vs. 5.96‰), although they have the same subject matter of 'opposition to fixing output quotas on household basis'. Moreover, *The Roaring Songhua River* has a different subject matter from *Qingshi Fort* ('socialist education'), but they have a similar density of ideological items (5.96‰ vs. 6.82‰).

Thirdly, it was expected that time-setting would be a clue to density of ideological expressions, i.e. the density increases as time goes on. According to convention, the current political events in the different time periods, which contribute to the production of ideological items, are often described as having some relation to the previous political campaigns. So the ideological expressions being in vogue during earlier periods would appear later, but the items coming into being during the later period could not have appeared in the earlier time. For example, *Zongluxian* [the General Line], *Dayuejin* [the Great Leap Forward], and *renmin gongshe* [people's commune], which all emerged and were prevalent during the late 1950s, appeared in *Evergreen*, *The Roaring Songhua River*, *Qingshi Fort*, *Mountains Green after Rain*, *The Long Rainbow*, and *The Mountains and Rivers Roar*, in which the time-setting is after 1961, but they could not appear in *The Golden Road* which was set in the early 1950s. Generally, the CR novels followed the pattern well, except for *Evergreen*. But for the pre-CR novels, we can not find an obvious relation between time-setting and ideological expressions. For instance, the time-setting of *The Builders* is earlier than that of *Great Changes in a Mountain Village* and *The Sun Shines Bright*, but its rate of ideological items is about twice as much as that of *Great Changes in a Mountain Village*, and also much higher than that of

*The Sun Shines Bright*. Besides, although the time settings of *Great Changes in a Mountain Village* (1955, winter) and *The Sun Shines Bright* (1957, summer) are quite near, there is also a rather wide gap in the density of ideological expressions between them.

Finally, among the seven CR novels, the two with the lowest rates of ideological expressions are Hao Ran's *The Golden Road* and Lin Yu's *The Roaring Songhua River*. The fact could be to some extent attributed to authorship or authors' personal style. Hao Ran and Lin Yu are well-known professional novelists in China. Among the authors of the sample CR novels, they are the only ones who had publications before the Cultural Revolution. Hao Ran was the best-known novelist of the Cultural Revolution, and his pre-CR novel *The Sun Shines Bright* and CR novel *The Golden Road* were the best-known novels in the CR period. Both novels were criticised by some scholars after the Cultural Revolution for being excessively marked by ideological flavour.<sup>39</sup> However, the present investigation shows that from the linguostylistic point of view, the two novels have low rates of ideological expressions compared to other works. Among the seven CR novels, *The Golden Road* has the lowest density of ideological items, even lower than the pre-CR novel *The Builders*. This situation could from another angle confirm the above reasoning: the ideological style of a novel on the whole is decided not only by the distribution of ideological expressions but also by other literary and stylistic factors.

### III.3.3 The distribution of ideological items by character

In the present investigation, I selected four characters from each novel to compare the distribution of ideological expressions by them: an Old Poor Peasant, a Young Woman, the Main Hero, and the Main Villain (see Table III.9). As for the procedure and criteria of the selection, the Main Hero and the Main Villain are clear-cut in the novels. But for the other two, the following principles were set to maintain the comparability among the corresponding characters of the ten novels:

- i) Both the Old Poor Peasant and the Young Woman are generally supposed to be the most active among the characters of similar ages, for example, talking and thinking more than the others. But this principle has to be taken into consideration with the other two (see below) simultaneously. That means that the Old Poor Peasant and the Young Woman are not necessarily from the core group.<sup>40</sup>
  
- ii) For the Old Poor Peasant, preference was given to those who are uneducated, and without political status, because literacy and political position would enhance the speakers' ideological vocabulary. For this reason, from *The Mountains and Rivers Roar*, I selected Du-er Lao Xiong rather than Lu Linhan because the latter is a village Party secretary, although he has more monologue than the former. In *The Long Rainbow*, of Shi Longfu and Shi Fengyang, a couple of close friends, who are similarly active old poor peasants, the latter was selected because the former is a Party member and was once the chairman of the peasant association of the village during the Land Reform.
  
- iii) For the Young Woman, emphasis was placed on those progressive ones, who are supposed to represent the new generation with a new spirit, new views, and new behaviour. They are usually open-minded and outspoken, conducting support activities for the main heroes. For this reason, from *The Roaring Songhua River*, Liu Yingzi instead of Li Xiaojun was selected because the former, as a Party member and the head of the shock youth brigade, has the same typical characteristics in her social activities as the selected young women in the other novels, but the latter mainly conducts activities against her backward parents, although she has more talking than the former.

Before further considering the distribution under discussion, the following incidental fact observed from the statistics needs to be pointed out, although it would relate more to characterisation than to stylistics: There is no wide gap between the total quantities of words<sup>41</sup> by the Old Poor Peasant and the Young Woman between a CR novel and a pre-CR novel (see Table III.9 - 1.2). However, big differences of total numbers of words by the Main Hero and the Main Villain exist between CR novels and pre-CR novels, i.e. the numbers of words by the two characters in a CR novel are greater than in a pre-CR novel.<sup>42</sup> The phenomenon is in keeping with such characterisation characteristics of CR novels as giving special prominence to main heroes, intensifying the contradiction between main heroes and main villains, and allocating more speech by the main characters (ref. II.7).

As for the distribution of ideological items by the representative characters, according to the statistical result (see Table III.9), the rates under the Main Hero in both groups rank first. The fact reveals that the authors of both pre-CR novels and CR novels paid attention to the ideological style of the main heroes' language. The situation, however, is even more conspicuous in CR novels. As shown in Table III.9 - 2.1, the rate in Group II is nearly twice as much as that of Group I (4.30% vs. 2.29%). Meanwhile, no exception can be found from the distribution of the individual works, i.e. the lowest rate in Group II (2.93%, *The Golden Road*) is higher than the highest one in Group I (2.81%, *The Builders*).

A striking difference concerning ideological style of main heroes' language between the two groups is the way of speaking, i.e. the main heroes in CR novels often make long speeches with a high density of ideological expressions, especially in meetings which are a kind of popular form of class struggle or other political campaign. For example, in *The Mountains and Rivers Roar*, the main hero Liu Wangchun makes a long speech, which covers about seven pages, amounting to 2026 words.<sup>43</sup> The number is about a half of the total words (4205) by Liu Yusheng, the main hero in *Great Changes in a Mountain Village*, and is over one-third of the total words (5948) by the main hero Liang Shengbao in *The Builders*. In the long speech by Liu Wangchun,

there are 139 ideological items, 1.6 times as many as the total ideological items by Liu Yusheng, and 83 per cent of all ideological items by Liang Shengbao.

Under the Main Villain, the rates of ideological items of both groups are similar (Group I, 1.57%; Group II, 1.74%). However, among the four categories of selected characters, the rate of Group I under the Main Villain ranks second, but the rate of Group II ranks last. Why do the main villains in CR novels use much fewer ideological expressions than the other three types of characters? The reason could be that the authors took the use of ideological expressions as a way of characterisation, i.e. a positive aspect shown by characters, and paid attention to the ideological identities of characters in the distribution of the items.

The above analysis could be confirmed by the following two facts: 1. Within Group II, Jia Weimin in *The Roaring Songhua River*, Zhao Deming in *The Long Rainbow*, and Long Youtian in *The Mountains and Rivers Roar* use comparatively more ideological expressions. The authors certainly considered the three characters' open political identity — cadres of the Party. They thus need to use ideological expressions when they speak in public. 2. Distinct difference exists in the semantic range of the ideological items used by main villains and by positive characters. For example, the villains often use non-time specific expressions, seldom use positive political campaign slogans, and never mention Mao or quote Mao. These characteristics will be discussed further in III.3.5.

Under the Old Poor Peasant and the Young Woman, the rates of ideological items of Group II are respectively around three times as much as those of Group I (see Table III.9 - 2.2). As for the individual novels, even the highest rates under the two categories in Group I are lower than the lowest in Group II.

It is appropriate that the young women's speeches are full of ideological items in the CR novels because of higher educational standard and political positions (usually, the secretary of the Youth League, or the head of shock youth brigade etc.). It might be thought awkward, however, for an old poor peasant, illiterate and without political status, to use a large quantity of ideological expressions, even including a large number

of rather specialised political terms. For example, the following passage spoken by Duer Lao Xiong in *The Mountains and Rivers Roar* sounds more like a speech by an educated Party cadre than an illiterate poor peasant.

(42) *Da gan da bian xue Dazhai, women jiu jing xue shenme?... Dazhai de jiben jingyan shi san tiao: zhengzhi guashuai, sixiang lingxian de yuanze; jianku fendou, zi li geng sheng de jingshen; ai guojia, ai jiti de gongchanzhuyi fengge. Dazhai de tongzhi shuo de hao: Du bu zhu ziben zhuyi de lu, jiu mai bu kai shehuizhuyi de bu.... Jintian women gongdi shang, shi an Mao Zhuxi de jiaodao, an dang de jiben luxian lai zhi shan zhishui da fanshen zhang? Haishi jixu gao xiuzhengzhuyi hei xian na yi tao? Zhihuibu li dang toutou de, ke bu yao ba women sheyuan yin dao ziben zhuyi de xielu shang qu ya, yao dailing dajia ben shehuizhuyi de da mubiao!*

[We get going and go all out to learn from Dazhai, but what on earth should we learn?... The basic experience of Dazhai consists of three aspects: the principle of putting politics in command and thought in the lead, the spirit of working hard and relying on one's own efforts, and the communist style of loving the country and loving the collective. The comrades of Dazhai said rightly: If you don't block the way to capitalism, you can't move a step along the socialist road.... Today, on our construction site, should we follow Chairman Mao's teachings and the Party's basic line to transform mountains and tame rivers, or should we go on carrying out the same old black line of revisionism? The heads of the project headquarters must not lead our commune members to the evil ways of capitalism, but lead us in the direction of the great goal of socialism.] (J, pp. 266-67)

Such being the case, it is evident that the authors emphasised class identity more than other necessary conditions or potential such as educational background, related to the frequent use of ideological expressions.

#### III.3.4 The distribution of high-frequency ideological items

I have investigated 82 high-frequency ideological items in order to reveal some distributive differences of semantic characteristics between CR novels and pre-CR

novels (see Table III.10). Quantitatively, an item listed in the table must appear at least ten times in one or more novels. Four semantic features are labelled: Time Specific, Non-time Specific, Meaning Specific, and Quasi-meaning Specific, which are defined as follows:

- i) Time Specific indicates that an item came into being and was prevalent at a specific time (usually in a specific political campaign).

Examples: *Tugai* [the Land Reform], *dangan* [individual farming], *Dayuejin* [the Great Leap Forward], *Hongweibing* [the Red Guards], *zouzipai* [capitalist-roader].

- ii) Non-time Specific indicates that an item's emergence and usage were not related to a specific time or campaign.

Examples: *jieji* [class], *luxian* [line], *douzheng* [struggle], *geming* [revolution], *shehuizhuyi* [socialism].

- iii) Meaning Specific indicates that an item's literal meaning concerns politics and ideology (see also III.3.1).

Examples: *gongchandang* [the Communist Party], *Mao Zhuxi* [Chairman Mao], *gongchanzhuyi* [communism], *Wenhua Da Geming* [the Cultural Revolution].

- iv) Quasi-meaning Specific indicates that an item has a metaphoric meaning or colouring concerning politics and ideology, although it does not have a literal political or ideological meaning (see also III.3.1).

Examples: *daolu* [road], *fangxiang* [orientation], *xuexi* [study], *lichang* [stand].

Usually, Time Specific is related to Meaning Specific, and Quasi-meaning Specific is related to Non-time Specific. However, not every Meaning Specific item is Time

Specific although all Time Specific items are Meaning Specific. Similarly, all Quasi-meaning Specific items are Non-time Specific, but quite a few Non-time Specific items are Meaning Specific.

The statistics show that the rates of Group II under Time Specific and Meaning Specific are lower than those of Group I, but higher under Non-time Specific and Quasi-meaning Specific. The gap concerning 'meaning' is wider than that concerning 'time' (see Table III.10.2). According to the result, and by comparison of the two groups, we can draw the following two general semantic characteristics about the ideological expressions:

Firstly, the ideological expressions in CR novels are on the more specialised semantic level. Time Specific generally covers those items relating to current political campaigns and slogans, and Non-time Specific mainly covers those of ideological terminology and the items with ideologically metaphoric meaning or colouring (Quasi-meaning Specific). The latter, ideological terminology and the Quasi-meaning Specific items evidently have more theoretically political flavour than the former, the names of current campaigns and slogans. Therefore, the ideological expressions in the CR novels, which have higher rates under Non-time Specific and Quasi-meaning Specific, have consequently more specialised or theorised ideological colour. The following example is from a family dialogue in *The Roaring Songhua River*:

(43) (To save space, the original is omitted here).

[Zhao Yun held Chairman Mao's book, with her bright eyes glistening, and said: 'Chairman Mao says: "In the ideological field, the class struggle between proletariat and bourgeoisie is still protracted, complicated, and sometimes even acute." This means that even if the landlords and rich peasants all died, the class struggle in the ideological sphere would still exist.'

'Right!' Zhao Guangen gave a pleased look at his niece, and nodded his head: 'Even if the old landlords and rich peasants all died, a new class enemy would appear. As to the class struggle in the ideological sphere, it would be still more complicated...'

'Auntie, you may wonder why Li Fugui is always thinking of making a mercenary marriage for his daughter, and trying to marry her off in the city?'

'It's because of his notorious bourgeois ideas.'

'Right, you may also wonder why Sister Yingzi, Zhinong, and Guoyou, who studied at school, and deserve to be called intellectuals, are willing to work in the countryside for all their life?..'

'Oh, that is clear! it's because of the good ideas taught by Chairman Mao and the Party, which are our proletarian good ideas.'

'Right, the struggle between the two ideas is precisely the struggle in the sphere of ideology.'

'Hey, that means that after all the landlords die, the bad ideas will still struggle with those of our poor peasants and farm labourers for several generations... Just now, Suozhu said that Yu Bapi had tried to imbue his grandson with landlord class ideas. That is class struggle in the ideological sphere, isn't it?'

'Mum is right.' The eighteen-year-old Suozhu interrupted his mother. 'That means that struggling is necessary because the landlord class wants to remould the world according to their ideology, but we want to remould the world according to proletarian ideology. The struggle,...'

Zhao Guangen said: 'It's early days yet! In my opinion, we must struggle until the abolition of classes and the realisation of Communism.']( F, pp. 336-37).

The topic of this dialogue is the so-called 'protracted and complex nature of class struggle'. It does not include any Time Specific items but is full of ideological terminology and Quasi-meaning Specific words and expressions. The ideological style permeating this dialogue is obviously different from that reflected in those family conversations in the pre-CR novels, which usually focus on the current campaigns and include repeated Time Specific items, such as *huzhuzu* [mutual aid team], *nongyeshe* [agricultural producers' cooperative], *rushe* [join the agricultural producers' cooperative].

Secondly, the ideological expressions in CR novels cover a more extensive semantic range. Under Meaning Specific, further observation shows that although the rates concerning frequency (the frequency under Meaning Specific to the total frequency of

the 82 items) in the CR novels are lower, the rates about the items (the items under Meaning Specific to the 82 items) are much higher than those in pre-CR novels. The reason is that some items which came into being during the Cultural Revolution could not possibly appear in the pre-CR novels, but the items which emerged before the Cultural Revolution might appear in the CR novels. Thus, the semantic range covered by the ideological expressions in the CR novels is larger. For example, we can not find such a speech in pre-CR novels as follows:

(44) (To save space, the original is omitted).

[The Great Proletarian Cultural Revolution is a great revolutionary practice combating and preventing revisionism... Whenever a mighty mass movement had achieved a great victory, some people would come out to counterattack to settle old scores. There always appeared a struggle about whether to negate or to affirm the revolutionary movement, which was actually a struggle between progress and retrogression, or between restoration of the old order and opposition of the restoration. It almost became a law. Can you all remember the following things: The Great Leap Forward in 1958 was a great mass movement. But less than one year later, the capitalist-roader within the Party, Peng Dehuai, came out into the open, co-ordinating the class enemies in society, stirred up an evil trend of Right opportunism, preaching that 'people's communes were set up too early', 'the Great Leap Forward left things in a mess', and supporting a return to individual farming. At the Tenth Plenary Session of the Eighth Central Committee, Chairman Mao issued a great call 'Be sure not to forget class struggle', and dealt head-on blows to Liu Shaoqi and Peng Dehuai's Right opportunist line. The evil trend was then stopped, and the achievements of the Great Leap Forward were consolidated. Today, The Great Proletarian Cultural Revolution is going forward both inside and outside the Party. There appear various revisionist phenomena of retrogression, and an evil trend of negating the Cultural Revolution....] (J, pp. 427-28)

This paragraph includes a lot of Time Specific items concerning the past political events but few items of ideological terminology, which seems to accord with the feature of the pre-CR novels. But the items in it cover much more extensive political contents, because they relate to a series of campaigns which concerned different periods or

phases, and could not be included in pre-CR novels. The ideological style formed by these expressions and their extensive semantic range can thus not be the same as that in pre-CR novels.

Next, further investigation into the distribution of some specific high-frequency items shows some specific findings concerning semantic range:<sup>44</sup>

- i) The total frequency of the items including the morpheme *-zhuyi* [-ism] in one CR novel is 3.9 times on average as much as in a pre-CR novel (175.3 vs. 45.3 for one novel). The items include *shehuizhuyi* [socialism] (excluding *shehuizhuyi*-in *Shehuizhuyi Jiaoyu Yundong* [the Socialist Education Movement]), *zibenzhuyi* [capitalism], *gongchanzhuyi* [communism], *Makesi-Lieningzhuyi* [Marxism-Leninism], and *xiuzhengzhuyi* [revisionism]. The fact conforms with the characteristic stated above that CR novels have higher rates of specialised ideological terms.
  
- ii) The frequency of the items referring to Mao and Mao's thought in one CR novel is 6.2 times on average as much as that in a pre-CR novel (116.9 vs. 19). The items are *Mao Zhuxi* [Chairman Mao], *Mao Zedong*, *Mao Zedong Sixiang* [Mao Zedong Thought], and *(weida) lingxiu* [(great) leader]. The fact is attributed to the idolatry of Mao, which reached a new stage during the Cultural Revolution. In novels, it was not only shown in characters' psychology and action, but also reflected in characters' speeches and narrators' narration. Rhetorically, at first, various epithets were added to Mao, such as *weida lingxiu* [great leader], *ta laorenjia* [literally, he the old man], *nin laorenjia* [literally, you the old man], *jing`ai de* [beloved]. Secondly, a large number of phrasal expressions containing *Mao Zhuxi* [Chairman Mao] / *Mao Zedong* as a constituent appeared in CR novels. For example, we may find the following nominal phrases with *Mao Zhuxi* [Chairman Mao] as an attributive adjunct from *Mountains Green after Rain*:

*Mao Zhuxi de zhishi* [Chairman Mao's instructions] (p. 12), *Mao Zhuxi de shu* [Chairman Mao's books] (p. 14), *Mao Zhuxi de haozhao* [Chairman Mao's calls] (p. 94), *Mao Zhuxi de hua* [Chairman Mao's words] (p. 97), *Mao Zhuxi de jiaodao* [Chairman Mao's teaching] (p. 95), *Mao Zhuxi de luxian* [Chairman Mao's line] (p. 507), *Mao Zhuxi yulu* [quotations from Chairman Mao] (p. 448), *Mao Zhuxi de zhuzuo* [Chairman Mao's works] (p. 457).

Use of the items concerning Mao is related to the characters' ideological identities. In other words, idolatry of Mao is the privilege of positive characters. For instance, the item *Mao Zhuxi* [Chairman Mao] occurred over 700 times in the seven CR novels, but not once came out of negative characters' mouths. Even those negative characters who take open political status and administrative positions never use expressions concerning Mao.

On the other hand, idolatry of Mao relating to the ideological style of CR novels' language is also reflected by the fact that Mao's words were frequently quoted (see III.3.5).

- iii) The frequency of a group of items indicating general concepts about class struggle in one CR novel is 5.5 times on average as much as that in a pre-CR novel (284.6 vs. 51.7). The items include *jieji* [class], *wuchan jieji* [the proletariat] (excluding *wuchan jieji* in *Wuchan jieji Wenhua Da Geming* [the Great Proletarian Cultural Revolution]), *zichan jieji* [the bourgeoisie], *jieji douzheng* [class struggle], *jieji diren* [class enemy], *dou* [struggle], *douzheng* [struggle]. During the Cultural Revolution, class struggle was unprecedentedly stressed,<sup>45</sup> which was also the general motif of the CR literature. This is the reason for the high distribution of the above items in CR novels, which infiltrated more 'fighting flavour' into the ideological style of CR novels' language. The other three words which also relate somewhat to class struggle are *geming* [revolution], *qunzhong* [the masses], and *yundong* [movement].

Their total frequency in one CR novel is on average 3.2 times as much as in a pre-CR novel (346.6 vs. 109).

- iv) The frequency of items referring to the Party, the Youth League, and their member status in one CR novel is on average 0.83 times as much as in a pre-CR novel. The items include *gongchandang* [the Communist Party], *dang* [the Party], *gongchandangyuan* [member of the Communist Party], *dangyuan* [Party member], *gongqingtuan* [the Communist Youth League], *qingniantuan* [the Youth League], *tuan* [the League], *gongqingtuanyuan* [member of the Communist Youth League], *qingniantuanyuan* [member of the Youth League], and *tuanyuan* [League member]. It is surprising that such items appear less frequently in the CR novels than in the pre-CR novels. The reason for this could be explained as follows: On the one hand, the extreme idolatry of Mao overshadowed the authority of the Party; on the other hand, other organisations such as the Red Guards and the shock youth brigades make the Youth League appear less important.
- v) The frequency of items indicating class status in one CR novel is on average 0.63 times as much as in a pre-CR novel. The items include *pinnong* [poor peasant], *pingunong* [poor peasants and farm labourers], *pin-xiazhongnong* [poor and lower-middle peasants]<sup>46</sup>, *zhongnong* [middle peasant], *shangzhongnong* [upper-middle peasant], *fuyuzhongnong* [rich-middle peasant], *funong* [rich peasant], and *dizhu* [landlord]. The lower rate in CR novels seems to contradict the fact that the motif of class struggle was much more emphasised in CR novels than in pre-CR novels as stated before. An explanation could be the different forms of class struggle between the novels of the two groups. The class conflict and relations reflected in pre-CR novels exist between the various classes which were classified in the Land Reform. But in CR novels, class struggle is interweaved with line struggle, which was then

taken to be the new form of class struggle under the dictatorship of proletariat.<sup>47</sup> Although there still exist some old conflicts and relations between various classes as in pre-CR novels, a new more important 'class confrontation' runs through the stories of CR novels, i.e. the contradiction between poor peasants and the Party leaders taking the capitalist road. This could be the reason that in CR novels the items referring to class status set in the Land Reform have lower frequency.

### III.3.5 Quotations from Mao

Frequent quotation from Mao in CR novels is another relevant aspect to the ideological style of the novels' language. In the previous sections, for convenience of counting as explained in III.3.1, only the defined ideological items included in the quotations from Mao were taken into account together with other ideological items. In fact, the holistic quotations from Mao may be regarded as ideological stylistic components, because according to the CR fashion, Mao's speeches were quoted as the most authoritative ideological norm to highlight speeches and conversation.

Below is a special investigation into the quantity of the whole quotations and Chinese characters included in them. For precision in counting, only the contents with formal marks are taken into consideration, which include two situations:

- i) Direct quotations with quotation marks. In CR novels, the quotations are all printed in boldface type in addition to quotation marks. The contents include words, sentences, or paragraphs from Mao's speeches or articles (see H, p. 579, and E, p. 135), and also lines from his poetry, which only appear in the CR novels (see F, p. 378).
- ii) The titles of Mao's articles with double angle brackets (not in boldface type). For example, «*Zai Yan'an wenyi zuotanhui shang de jianghua*» [Talks at the

Yan'an Forum on Literature and Art] (D, p. 198), and «*Maodun lun*» [On Contradiction] (G, p. 371). Some book titles which were not given by Mao in person are not counted. For example, «*Mao Zedong xuanji*» [*Selected Works of Mao Zedong*] (E, p. 546), «*Mao Zedong zhuzuo xuandu (yi zhong ben)*» [*Selected Readings of Mao Zedong (the second version)*] (H, p. 13).

As shown in Table III.11 - 2, the number of quotations from Mao in each of the seven CR novels is on average over 11 times as much as that in a pre-CR novel (19.1 vs. 1.7), and the average quantity of characters of the quotations in the CR novels is more than 7 times as much as that in the pre-CR novels (650.9 vs. 90.7).

As for the individual works (see Table III.11 - 1), among the pre-CR novels, Zhou Libo's *Great Changes in a Mountain Village* ranks first in number of quotations, and Liu Qing's *The Builders* ranks first in number of Chinese characters of the quotations. But Hao Ran's *The Sun Shines Bright* has no quotations from Mao, which is of course unexpected (see III.3.2 and Note III, 39). The CR novels generally include a large number of quotations from Mao although the numbers vary greatly. Hao Ran's *The Golden Road* ranks last (see also III.3.2 and Note III, 39), but even it includes much more than any of the pre-CR novels. As to the length of texts (rather than titles), the longest quotation comprises 355 Chinese characters (see J, pp. 385 - 86), and the shortest consists of 4 (see D, p. 648).

Among all agricultural novels during the Cultural Revolution, *Battling Chronicles in Hongnan*<sup>48</sup>, which is the first novel published during the decade, ranks first. It includes 177 quotations in total (97 text quotations and 80 title quotations), totalling 6953 Chinese characters. In fact, the density of the quotations is so great that there is one quotation per 2,200 Chinese characters in the novel. So it is not strange that this novel is thought to be 'purely politicised', and its language to have 'the preaching style'.<sup>49</sup>

Next, indirect quotations (i.e. without quotation marks) from Mao in the CR novels are by no means fewer than direct quotations in number. Although the indirect quotation

forms, especially concerning the number of Chinese characters, are too indefinite to ascertain precisely, their ideological style is established. For example,

(45) *Shijie shang, renhe shiwu, renhe difang dou shi chongman zhe maodun de, youqi shi jieji maodun, geng shi cunzai yu zhengge shehui zhi zhong. Zhe zhong maodun, houjin danwei you, xianjin danwei you, guoqu you, xianzai you, jianglai hai hui you! Mao Zhuxi shuo le, maodun shi pubian de, douzheng shi juegui de.*

[In the world, everything and everywhere are full of contradictions, especially class contradiction. Such contradiction exists in both backward and advanced units, and in the past, the present and even the future. Chairman Mao said that contradictions existed ubiquitously, and struggles absolutely.] (G, p. 371)

In form, it seems that only the last sentence is an indirect quotation because it takes the introductory words 'Mao Zhuxi shuo le'. But actually, the whole paragraph might be regarded as an indirect quotation, because the whole paragraph, full of Mao's original words, is wholly an interpretation of Mao's idea, which is made by a character to analyse the class struggle in his village. The ideological meaning of both the last sentence and the whole paragraph is definite.

Moreover, in addition to Mao, Lenin is also quoted in CR novels (but never in the pre-CR novels). The direct quotations are also in boldface type (see examples in H, p. 265, and J, p. 490 and pp. 372-73).

Undoubtedly, in short, the great increase in quotations from Mao and other political figures in the CR novels to a certain extent intensifies the ideological colour of the novels' language.

Finally, a relevant investigation shows that various quotations from Mao are exclusively made by narrators and positive characters in both pre-CR and CR novels (especially the main heroes in CR novels). (ref. III.3.4) As for negative characters, we can find some quotations from Liu Shaoqi, who was referred to during the Cultural Revolution as the 'number one capitalist roader' (see example in F, pp. 353-54). However, in pre-CR novels, quotations from Liu are only made by positive characters

(see example in A, p. 117), because he was then the president of the country. The distribution pattern of quotations according to characters' ideological identity reveals from another angle the ideological nature of the quotations from Mao and other political figures in the novels, of which CR novels go even farther in degree and in kind.

To sum up, the above analysis shows that by comparison with pre-CR novels, the distribution of ideological words and expressions in CR novels rises to a substantially higher level in both quantity and quality. In other words, the ideological words and expressions are much more densely distributed, and they cover a more extensive semantic range and have more specialised and theorised colour. Moreover, in the distribution of the ideological words and expressions over characters who speak them, the characters' class or ideological identities are further emphasised in CR novels. This characteristic also to a great extent intensifies the ideological flavour concerning the use of the ideological items.

### III.4 IDIOMS, PROVERBS, *XIEHOUYU*, AND CLASSICAL VERSE

#### III.4.1 Some explanation about the four categories of items

In the present investigation, the definitions of idioms, proverbs, *xiehouyu*, and classical verses are based on the corresponding reference books indicated in III.1.3. Below are complementary counting criteria concerning each category:

- i) The forms of Chinese idioms are sometimes allowed to be modified for the sake of literary rhetoric although they are generally established.<sup>50</sup> Some modified forms have gradually become established variant forms, such as *ru ku han xin* reversed from *han xin ru ku* [endure all kinds of hardships], and *ba xian guo hai*, *ge xian qi neng* modified from *ba xian guo hai*, *ge xian shen tong* [like the Eight Immortals crossing the sea, each one showing his or her special

proverb], which are also listed into the reference books. But some other modified forms which are not contained in reference books are individual creations, or are on the transitional stage towards accepted variant forms. Considering that the modified forms generally have a similar linguistic style to the original idioms if the modification is within some restrictions, it is ruled that the modified idioms not in the reference books which comply with the following restrictions are also counted:

1. The modification must keep the same morphological structure as the original form. For example, '*ci qiong li qu*' [having nothing left with which to justify oneself] (E, p. 393) and '*gao fei yuan zou*' [go away to a distant place] (B, p. 215), which are reversed from the established forms *li qu ci qiong* and *yuan zou gao fei*, but keep the original coordinate structure, are taken as two items. But '*zan kou bu jue*' [be full of praise] (H, p. 307) and '*si ye bu ming mu*' [die without closing eyes, i.e. with regret] (H, p. 31), which come from *zan bu jue kou* and *si bu ming mu*, retain the original meaning but not the original structure, and are not counted.
2. Only one character (representing a morpheme) may be replaced within an idiom, and the substitute is usually synonymous with that being replaced. For example, '*zhan ding qie tie*' [decisively or categorically] (A, p. 39) and '*gu bu ke cui*' [indestructible] (H, p. 296), which come respectively from *zhan ding jie tie* and *jian bu ke cui*, are regarded as two items. The substitute morpheme and the whole modified form are required to have similar stylistic characteristics to the original ones, such as the above examples, otherwise, they are not included in the discussion, no matter whether the phenomenon comes from coincidence or deliberate modification. For instance, '*gu qian gu hou*' [look ahead and behind — overcautious and indecisive] (C, p. 156) which might be from *zhan qian gu hou*, is not included because the former clearly has a less bookish colour than the latter. Occasionally, the substitute

morpheme is not synonymous with the one replaced, but we also take the modified form under discussion if the linguistic style of the modified and original forms are alike. For example, '*chu jing shang qing*' [see something which arouses one's deep feelings] (B, p. 285) is the modification of *chu jing sheng qing* [the sight strikes a chord in one's heart], of which '*shang*' [sick at heart] and '*sheng*' [touch off] are not synonymous morphemes, but we take the modification into account.

- ii) Proverbs generally consist of two forms: single-part and two-part. For the two-part forms, sometimes only one part appears, but normally their proverbial meaning and style are still determined. We take all the forms into account, i.e. each form is an item irrespective of length. Here are three examples which represent respectively the forms above:

*Ruixue zhao fengnian*. [A timely snow promises a good harvest.] (G, p. 514)

*Ge ren zi sao men qian xue, bu guan ta ren wa shang shuang*. [Each one sweeps the snow from his own doorstep and doesn't bother about the frost on his neighbour's roof.] (D, p. 352)

*Youli zou bian tianxia* [With justice on your side, you can go anywhere] (H, p. 513) — The second part '*wuli cun bu nan xing*' [without justice, you can't take a step], which is antithetical to the first part, is omitted.

- iii) Every *xiehouyu* includes two parts, of which the first is descriptive, and the second carries the message. Usually, both parts are stated in writing, but occasionally, the second part is unstated. We take either form as a counting unit. For example,

*Da niao zhengce* — *zheng zhi yan, bi zhi yan*. [The policy of aiming at birds — with one eye opened, with another closed (it means turning a blind eye to something)] (H, p. 38)

*Nuo fan cuo baba* [Making cakes by kneading steamed glutinous rice] (H, p. 412) — The second part '*jiao cheng yi tuan*' [being stuck together (it means being in great confusion or disorder)] is omitted.

iv) Classical verses are quoted from three literary forms: *shi*, *ci*, and *qu*. Different counting criteria are adopted according to the sources and literary styles. For *shi*, we take the line as unit; for *ci* and *qu*, which are usually not separated into lines, we take a segment with a rhyme as a unit irrespective of length. For example,

*Yue yi hua ying dong, yi shi yu ren lai.* [While the moon moves, the shadow of flowers shifts; I suspect in illusion that it is the beautiful girl who is coming.] (C, p. 47) — These two lines of *shi* are taken as two units.

*Mo dengxian, bai le shaonian tou, kong beiqie.* [Don't fritter away your time, otherwise when you become hoary head, you will be sorrowful in vain.] (F, p. 194) — This segment of *ci* is taken as one unit.

*Hulala, si dasha qing, han linlin, hunshen fa jin.* [With a whistling sound, it is as if the mansion were collapsing; perspiring all over, she is stricken with shivering.] (G, p. 207) — These *qu* segments are taken as two units.

### III.4.2 The four categories analysed

#### III.4.2.1 Idioms

Among all Chinese set phrases, idioms are the most frequently used and the most important category.<sup>51</sup> Readers of CR novels might expect that CR novels include fewer idioms than pre-CR novels, because one aspect of the Cultural Revolution is against traditional literature, which is related to characteristics of Chinese idioms: In form,

Chinese idioms often reflect the syntactic structures of traditional literary Chinese. They have their established syllabic and rhythmic structures, i.e. they generally consist of four syllables, and their rhythm pattern is two plus two irrespective of different grammatical and semantic structures.<sup>52</sup> The regular syllables and clear rhythms are one of the most prominent stylistic features of Chinese idioms. In source and meaning, a great number of idioms come from traditional literature.<sup>53</sup> So compared to some other vernacular set expressions such as folk proverbs and *xiehouyu*, idioms have more antique and literary colour in their literal meaning.

In fact, however, a careful reading of CR novels could show the opposite situation. Such perception can be quantitatively evidenced by our statistical search. Table III.12 - 2 shows that Group II has 83.52 idioms more than Group I per 100,000 characters (223.67 vs. 140.15). As for the individual works, six of the seven CR novels have higher rates than the three pre-CR novels. Only in *The Long Rainbow* which ranks last in Group II is the rate of idioms marginally lower than that in *The Sun Shines Bright* (158.77 vs. 161.65). For some others, we may see what striking differences exist between them. The highest rate in Group II (*The Mountains and Rivers Roar*) is over twice of the highest in Group I (*The Sun Shines Bright*) — 334.95 vs. 161.65, and more than three times of the lowest in Group I (*The Builders*) — 334.95 vs. 110.03. We may also compare *The Golden Road* and *The Sun Shines Bright*, which were written by the same author Hao Ran. The rate of the former is substantially more than that of the latter (217.58 vs. 161.65). For example, in *The Sun Shines Bright*, I have not found a sentence by the narrator with less than 30 Chinese characters which includes three idioms, but sentences such as the following are not rare in *The Golden Road*.

- (46) *Ta jue zhe zhe feng xin yu wu lun ci, tong pian dou shi hu shuo ba dao, dou shi guyi daoluan, zhen shi qi you ci li.* [He felt that the letter was incoherent, totally nonsensical and trouble-making; really, it was outrageous.] (D, p. 482)

- (47) *Na xiang dao chushi bu li, yu shang le zheyang de ji feng baoyu, ba ta da le ge luohua liushui, langbei bukan.* [He did not expect that he could unfortunately encounter such a heavy storm, which left him badly battered, and in a sorry plight.] (D, p. 610)

It needs to be pointed out that, in addition to a high density of idioms, CR novels include more four-syllable phrases of other kinds than pre-CR novels, of which some are make-shift, but some more are relatively established or semi-idiomatic. They are not so bookish as the established idioms because, unlike idioms, their sources are usually not directly related to classical literature. However, since they have the same syllabic and rhythmic structures as idioms, in form they also have the style of regularity or evenness in arrangement of phrase-forming elements. See the following example (the dot-underlined are the relatively established four-syllable phrases):

- (48) *Tang Qun mian xiang qunzhong, ba zhe ge xiaoxi yi xuanbu, shunxi jian, huichang shang hongqi zhaozhan, luogu.zhen.tian, gesheng.zhenzhen, bianpao.qi.ming. Qia shi chunlei gungun, songtao.huxiao, jiao ren xinxian jidang, zhenfen.buyi.*

[As soon as Tang Qun, who was facing the masses, declared the news, at the meeting place, red flags were fluttering, the sound of gongs and drums was deafening, the singing was resounding, and firecrackers were banging. It was as if the spring thunder were pealing, and the pines were soughing, which made people greatly excited and stirred.] (H, p. 585)

Why are idioms and other four-syllable phrases more prevalent in CR novels? Firstly, the vocabulary style of CR novels cannot transcend the general language fashion during the Cultural Revolution. According to the post-CR scholars, 'kong' [empty] and 'tao' [stereotyped] are among the most prominent characteristics in the CR general stylistic fashion.<sup>54</sup> The narration and description in CR novels perceivably lack minuteness and concreteness in comparison with pre-CR novels. Such style is considerably in accord with the expressive effect of idioms and formally idiom-like phrases, i.e. 'conciseness' in meaning and 'evenness' in form, which are attributed to

the restriction of fixed syllabic structure. So just as stated by some linguists, too frequent or excessive use of four-syllable phrases must reduce the minuteness and liveliness of description.<sup>55</sup> We may compare the following examples (unfortunately, it is difficult to differentiate the language styles properly through the translations):

- (49) *Yuan shan, jin cun, conglin, tuqiu, quan dou mengmenglonglong, xiang shi zhao shang le tou sha... Yuanyuan de yuer gua zai you gao you kuo de tianshang, ba jinzi yiban de guanghui pao-sa zai shuimian shang, he shui wudong qilai, yong li ba zhe jinzi dou sui; sa shang le, dou sui, you sa shang le, you dou sui, kan qu shifen dongren.*

[The remote mountains, close villages, jungles, and hills, show a hazy view; it is as though they were covered with a gauze kerchief. The round moon is in the boundless sky, spreading golden light over the face of water; the river water is waving, breaking the gold vigorously; another sheet of gold is spread, and is again broken by the ripples; once more a new sheet of gold is spread, and is broken as before. It looks really beautiful.] (C, p. 357)

- (50) *Jin ye ya, Hulongdang shang, chunfeng qing fu, wei bo pai an, man jiang li bu jian le ban ren gao de baitou lang, zhen ge shi xi lang qian chong, liushui juanjuan, xiang zai qingsu, xiang zai yinchang... Tianshang fan xing zhayan, yueliang pu sa xia wan li qinghui, yingzhao zhe yi jiang chunshui, dou jun yan bi...*

[Tonight, on Hulongdang, there are breezes stroking faces and ripples touching the shores. The tall terrifying waves have vanished. It is really a scene of thousands of ripples, and of soft flowing water, as though they were telling and singing lightly... In the sky, stars are glittering; the moon spreads a vast light covering the spring water of the river and the precipitous cliff.] (J, p. 532)

Both paragraphs are descriptions of night views of countryside. (49) has few four-syllable phrases, and presents a minute portrayal, but (50) is full of four-syllable phrases, and the 'empty' (sweeping or general) flavour is evident compared to (49). Especially, the last sentence in both passages, which both describe the bright moonlight over the river water, gives readers a sharp contrast in language style.

Secondly, in CR novels, the conflicts between characters are often promoted to the level of politics and ideology, and dialogues are full of personal criticisms. According to the above analysis, idioms can rhetorically meet the demand. The speech which follows, with so many idioms and four-syllable phrases, and so bookish a colour towards a subordinate by a countryside cadre (commune secretary) in *Mountains Green after Rain*, cannot be found in pre-CR novels.

(51) *Ni de suo zuo suo wei, qishi zao jiu zai qunzhong dangzhong jiyuan hen shen, yijian fenfen le! Gan gongzuo hao da xi gong, bu gu keguan guiliu, duduan zhuan xing. Rujin nao qi zheng di jiufen, qunzhong sixiang bodong, jiu shi ni zi xing qi shi de eguo! Dui ganbu paichi daji, dui qunzhong mo bu guanxin, pian tan si ji... Zhexie, jiushi Longrong qunzhong gei ni de pinglun! Yi ge ren liu fan cuowu, que bu si huigai, faner qiao yan ling se, jili xishua, shenzhi dao da yi pa, zhe shi shenme taidu? Zai wo mianqian shangqie ruci, geng ke xiang zai Longrong shi hedeng feiyang bahu le!*

[The masses have had a lot of complaints about what you did for a long time! Disregarding objective laws, you have a fondness for grandiose, and like to make arbitrary decisions and take peremptory actions. Now the quarrel about land boundaries, which upsets the masses, is precisely the evil consequence of your arbitrary action! Discriminating against other cadres, you are indifferent to the masses and partial to your personal friends... All these are comments on you by the Longrong masses! You made mistakes again and again, but you have no intention of mending your ways; on the contrary, you have a glib tongue, try to gloss over your faults, and even make unfounded countercharges. What is this sort of attitude? Even to my face, you are so rude, I can thus imagine how arrogant and domineering you are in Longrong!] (H, p. 488)

This could also explain the fact that the idioms in CR novels have a higher rate of derogatory ones compared to those in pre-CR novels. According to my investigation, compared to pre-CR novels, the proportion of feeling-coloured idioms in CR novels is greater by a big margin, either commendatory or derogatory. Especially, the rate of derogatory idioms in CR novels is much higher than that in pre-CR novels.

Thirdly, during the Cultural Revolution, improvised or self-written poems and slogans were prevalent. Scenes of reciting improvised poems, singing improvised songs, staging self-written plays, and shouting or showing slogans are popular in CR novels. Such literary forms also emphasise the evenness of syllabic and rhythmic structures. Idioms and relatively established phrases are good materials for the requirements. For example,

- (52) *Feng bo lang li zhan shuang chi! Huohai daoshan wo gan chuang!* [Fly through the wind and waves! I dare to climb a mountain of swords or plunge into a sea of flames!] (G, p. 219 — from an improvised poem)
- (53) *Daoshan huohai ye gan chuang. Zhaoqi pengbo gan geming...* [Dare to climb a mountain of swords or plunge into a sea of flames. Make revolution vigorously...] (H, p. 33 — from an improvised song)
- (54) *Liu Shuji, lin wei bu ju, fen bu gu shen jiu taren!* [Facing danger fearlessly, and disregarding his own safety, Secretary Liu rescued others!] (H, p. 454 — from a self-written play)
- (55) *Zi li geng sheng, fenfa tuqiang, da gu ganjin, zhansheng chun huang...* [Rely on our own efforts, work hard for the prosperity of our country, go all out, and overcome spring famine...] (F, p. 26 — slogans)

With some relation to fashion in poetry and slogans, CR novels definitely include more even sentences. In particular, the rhetorical formula *duiou* [antithesis] is prevalent in narration, description, and even dialogue.<sup>56</sup> It is evident that idioms and relatively established four-syllable phrases are suitable elements for antithetical forms due to their evenness of syllables and rhythms.<sup>57</sup> Most examples above have also shown the evenness and parallelism of the sentence patterns. Below is another example which includes three antithetical constructions (the capitalised expressions are idioms or four syllable phrases):

- (56) *Zhexie changqing guo mu, jing dong bu diao*: MANTIAN FENG XUE, da bu diao ta de TONGTONG YU GUAN; YANSHUANG LINLIE, ta yuefa xian de CANGCUI YU DI. suoyi, rujin si shi ba jie, lai zi ge tiao zhanxian de NANNÜ GANBU, lai zi bu tong gangwei de LAO JIANG XIN BING, zou jin xianwei jiguan dayuan, dou shi man yan you lü, ganda CHUNYI ANGRAN, SHENGJI BOBO.

[These evergreen fruit trees have not withered through the winter. The strong wind and whirling snow cannot destroy their luxuriant crowns; in the piercingly cold frost, they are still fresher and greener. So, now all the year, the male and female cadres from various fronts, and the veterans and the recruits from different posts, can see the green sight full of spring air and vitality, when they enter the compound of the county committee.] (J, p. 417)

Lastly, in addition to having different distribution of idioms, CR novels also have a different density and distribution of some other stylistic categories from pre-CR novels as presented in other sections. For example, they have a lower density of vulgar expressions, folk proverbs (see III.4.2.2), colloquial items (see III.5.2), dialectal words (see III.6.2), etc. More idioms in CR novels could to some extent complement the shorter distribution of other items.

#### III.4.2.2 Proverbs

According to Table III.12 - 2, there is only slight difference about the density of proverbs between the two groups (25.24 per 100,000 characters in Group I vs. 24.14 per 100,000 characters in Group II). While considering the individual distributions, we can see two rather significant points.

Firstly, *The Builders* and *Mountains Green after Rain* have special density by comparison with other novels within respective groups. The rate in *The Builders* is so low that it is even lower than the lowest in Group II; the rate in *Mountains Green after Rain* is so high that it is even higher than the highest in Group I. The same situation

also exists in the category of *xiehouyu*, which will be taken into account later in III.4.2.3.

It could be too difficult to give a substantial argument to explain the two exceptions. The plausible explanation is that the phenomenon relates to authors' personal language style and the local vocabulary system of the place-setting. My investigation into Liu Qing's other works shows that they also have low density of proverbs and *xiehouyu*.<sup>58</sup> *Mountains Green after Rain* was written by a 'three-in-one' group of a local government in southwest China, which is also the place-setting of the novel. According to the conventions of 'three-in-one' authorship, the writers should consult the masses widely.<sup>59</sup> That means that more established expressions of the locality such as folk proverbs and *xiehouyu* could possibly be put into the manuscript by some collective 'authors' (the masses). Unfortunately, I can neither obtain materials nor reach the places to investigate the local language habits and vocabulary systems which could be adopted by authors in writing the novels.

Secondly, if we exclude the two exceptions *The Builders* and *Mountains Green after Rain*, we can see a very clear and regular pattern that any other pre-CR novel has higher density of proverbs than any other CR novel. The previous average ratio of Group I to Group II 25.24 vs. 24.14 becomes 32.61 vs. 18.43, and the original difference 1.1 (25.24 minus 24.14) becomes 14.18 (32.61 minus 18.43), which increases by 12.89 times. Therefore, according to Table III.12 - 2, the CR novels have an only slightly lower density of proverbs compared to the pre-CR novels, but the extent of their difference is greatly blurred by the two exceptions. We may compare *The Sun Shines Bright* and *The Golden Road*, which were both written by Hao Ran who, as a well-known author before and during the Cultural Revolution, might be thought to have established his own language style in writing. The rate of the former has 5.44 more than that of the latter (25 vs. 19.56).

Combining the two points above, in spite of the importance of authors' personal style and the probable local language characteristics of place-setting, which could be the explanation to the two exceptional samples, we could reasonably affirm that the period

style still plays the main role in the holistic differences concerning the density and distribution of proverbs between pre-CR novels and CR novels. In short, proverbs in CR novels are less popular than in pre-CR novels.

In addition, Chinese proverbs can be divided into three categories according to their meaning: farming, meteorology, and social life, among which 'social life' can be divided further into three categories: admonition, local custom, and common life knowledge.<sup>60</sup> My further investigation into the ten novels shows that no sharp contrast exists between the two groups with regard to the distribution of the different categories of proverbs.

On the other hand, according to sources, proverbs may be divided into literary ones and folk ones. Literary proverbs are quotations from classical writings, and folk proverbs are from the sayings of working people, especially in the countryside. Owing to the different sources, they have different stylistic characteristics. Unlike folk proverbs, which are basically formed from colloquial morphemes or words, and often have local colour, literary proverbs include quite a few literary morphemes, and have a bookish and elegant flavour. Besides those items directly quoted from classical poetry, other literary proverbs have characteristics of traditional poetic language. They have not only regular poetic grammatical and rhythmical structures (which some folk proverbs also have), but follow regular poetic tone patterns and rhyme rules, which obviously intensify the literary colour of the proverbs. Below are some examples of literary proverbs:

*Yan guo liu sheng, ren guo liu ming* [Wild geese leave a sound after passing, man leaves fame after going] (D, p. 640). This is a sentence in *wenyan* prose (classical Chinese).

*Renping fenglang qi, wen zuo diaoyu chuan* [Never mind the rising wind and waves, just sit tight in the fishing boat] (F, p. 444). This is a couplet featuring the prosodic structure of *wuyanshi* (a verse-form based on five characters per line).

*Niannian you ru lin zhen ri, xinxin chang si guo qiao shi* [Always be vigilant as if being on the eve of a battle, constantly be on the alert as if walking on a dangerous bridge] (D, p. 412). This is a couplet featuring the prosodic structure of *qiyanshi* (a verse-form based on seven characters per line).

Now my investigation shows that with the proportion of literary proverbs among the proverbs as a whole taken into account, CR novels have a bigger proportion than pre-CR novels. That means it is the folk proverbs instead of literary proverbs that lead to the higher rates of proverbs in pre-CR novels than those in CR novels. Such a situation is consistent with other stylistic characteristics of CR novels, which will be discussed as a whole in III.9.

#### III.4.2.3 *Xiehouyu*

In Table III.12 - 2, we may see that the rate of Group II is nearly twice of that of Group I (6.49 vs. 3.44). However, while considering the rates of individual works, we have no reason to conclude that the density difference is primarily attributed to the different period style because of the irregularity of individual distributions (see Table III.12 - 1).

As stated before, *The Builders* and *Mountains Green after Rain* are not only exceptions in the range of proverbs used, but also exceptions in the scope of *xiehouyu*. For the CR novels, the high rate of the whole group to a great extent results from the exception *Mountains Green after Rain*, which covers 43.98% of the total *xiehouyu* of the seven CR novels. Its rate is about ten times more than that in *The Long Rainbow* (20.68 vs. 2.23) and *The Mountains and Rivers Roar* (20.68 vs. 2.30). For the pre-CR novels, the low rate of the whole group is mainly attributed to the exception *The Builders*, which has only one *xiehouyu*, accounting for 2.78% of the total number of the three pre-CR novels. Actually, except in *The Builders*, the rates of the other two pre-CR novels are not lower but higher than some of the CR novels. For example, as works by the same author, *The Sun Shines Bright* has a higher rate than *The Golden*

*Road*, though the difference is not prominent (5.30 vs. 4.18). However, unlike proverbs, which show a regular contrast between the two groups apart from the two exceptions, the density and distribution of *xiehouyu* in the individual novels have no clear regularity after excluding the two exceptional samples.

Therefore, from the above irregularity within and outside the respective groups, a reasonable conclusion could be drawn that the density and distribution of *xiehouyu* in both pre-CR and CR novels depends mainly on the authors' personal language style in writing and local vocabulary characteristics of place-setting rather than period style.

With regard to the exceptional sample *Mountains Green after Rain*, the high density of *xiehouyu* could leave the impression that the authors introduced an excessive number of *xiehouyu* into characters' speeches, resulting in an unnatural effect.<sup>61</sup> For example,

(57) *Na Wei Chaoben ting de you ren jiao ta, da zhuan tou, bian zheng da le yanjing: 'Heyo, Zhao Tie huilai le! Wo hai yiwei ni shi duan xian zhiyuan — yuan zou gao fei le ne'*

*Zhao Tie gu bu zhao gen ta fenbian, jingzhi wen dao: 'Ni gangcai yilu hengheng xie namen mingtang?'*

*'O, ni shi banye chi huanggua, bu zhi touwei ba? Cai huilai, ye nanguai! Ting wo gen ni bai.'* ...

[Hearing someone calling him, Wei Chaoben turned round, opening wide his eyes: 'Oh, you have come back now! I thought you would be a kite with a broken string — having flown far and high.'

Zhao Tie, who had no intention of arguing with him, asked directly: 'What were you muttering just now?'

'Oh, are you like eating cucumber at midnight — unable to distinguish one end from the other? It's not surprising since you've just returned home. Let me tell you in detail.'](H, p. 164)

#### III.4.2.4 Classical verse

As in the case of idioms, my expectation before I made the investigation was that CR novels should include fewer classical verse quotations (ref. III.4.2.1). But the statistical

result shows the opposite. From Table III.12 - 2, we can see that the rate in Group II is nearly twice as much as that in Group I (1.21 vs. 0.67). Moreover, the individual rates also show a rather regular pattern that pre-CR novels quote less classical verse than CR novels (see Table III.12 - 1). For example, the rate in Hao Ran's *The Golden Road* is more than twice as much as that in his *The Sun Shines Bright* (1.10 vs. 0.42).

The classical verse quotations in CR novels come from more extensive sources and cover more formal styles (*lüshi*, *jueju*, *ci*, *qu*, etc.). Most of them come from famous poets such as Wang Zhihuan (H, p. 84), Li Bai (H, p. 196), Li Shen (D, p. 503), Luo Yin (G, p. 315), Wang Wei (D, p. 169), Bai Juyi (H, p. 200), Liu Zongyuan (F, p. 1), Li Shangyin (D, p. 228), Li He (H, p. 542), all from the Tang Dynasty; Yue Fei (H, p. 194), Zhu Xi (J, p. 530), both from the Song Dynasty; Guan Hanqing (E, p. 552), Wang Shifu (F, p. 370), both from the Yuan Dynasty; Feng Menglong (F, p. 429; I, p. 118), from the Ming Dynasty; and Cao Xueqin (E, p. 173; G, p. 207), from the Qing Dynasty. However, except one line from a *lüshi* by Zhu Qingyu (B, p. 216), from the Tang Dynasty, and two lines from a *qu* by Wang Shifu (C, p. 47), from the Yuan Dynasty, the other verse quotations in the pre-CR novels are either from anonymous folk songs (B, p. 274), or from educational poems for children (A, p. 147).

Therefore, stylistically, compared to the items in pre-CR novels, the classical verse quotations in CR novels are not only greater in quantity, but also in quality. The difference in quality can be indicated by their comparative frequency in Lü Ziyang's *Lidai shici ming ju cidian* [*A Dictionary of Well-known Lines of Classical Poetry through the Dynasties*] (1986):<sup>62</sup> Of the seven classical verse quotations in the pre-CR novels, only one (i.e. 14.29%) is included, whereas of the thirty-one classical verse quotations in the CR novels, twenty-five (i.e. 80.65%) are included.

This phenomenon can be attributed to the following three facts. Firstly, it corresponds to other characteristics of vocabulary style in CR novels, such as containing more idioms, and being more bookish, more regular, and less dialectal (ref. relevant sections). It goes without saying that the holistic or comprehensive vocabulary

style of CR novels is based on the complementarity and agreement of various stylistic features.

Secondly, the phenomenon is related to the character set-up of CR novels. As stated in II.7, the capitalist-roader is an important type of character in CR novels. It seems to become a convention that the capitalist-readers are described as well-educated cadres from an exploiting class origin, who usually began their political life as students or teachers: they are presented as being endowed with so-called bourgeois sentiment but lacking proletarian feelings. These people are inclined to quote classical verse for inspiration or to express their mood or sentiments. See the following examples,

(58) *Nong Liji you da duan le Li Baoan de hua dao: 'Jinjin jiu shi zhaxie ma? Wo kan nimen shi xiang guren xie de yi ju shi: "You bao pipa ban zhe mian"!...'*

[Nong Liji cut Li Baoan short and said: 'Is that all? In my opinion, you are just as described in a classical poem : "Still holding the *pipa* (a plucked string instrument with a fretted fingerboard) covering half her face"!...'] (H, p. 200).

(59) *Zhe shi, 'hao feng pingjie li, song wo shang qingyun', Xue Baochai de zhe liang ju shi, zai ta naozi li shan guo. Ta hen xihuan zhe liang ju shi, juede you yi zhong piaopiao yu xian de yijing, feichang de he kouwei.*

[At this time, Xue Baochai's couplet 'the favourable wind relies on outside force, it helps me have a meteoric rise' flashed through his mind. He liked the couplet very much, feeling as if he were on wings, and thinking that the couplet perfectly suited his taste.] (E, p. 173)

(60) *Jia Weimin zeze you sheng de zanshang zhe, 'A, zhe yi fu bu shi "Chang ting song bie" ma? Bi yun tian, huanghua di, xifeng jin, bei yan nan fei,...'  
*Jia Weimin zai xinli yinyong zhe «Xi xiang ji» li de quzi, yi zhong moluo jieji de shanggan qingxu youran er sheng.**

[Jia Weimin said in praise, clicking his tongue, 'Ah, this is a painting of "Farewell in the Long Pavilion", isn't it? A clear blue sky, a chrysanthemum-covered land, the westerly wind is blowing hard, and the northern wild geese are flying south,...' As Jia Weimin chanted the lines from *The Romance of the Western Chamber*, a kind of sentimental regret for a class in decline welled up in his mind.] (F, p. 370)

Lastly, the situation is related to other current writings during the period, which at times include classical verse quotations. For example, verses from *Hong lou meng* [*The Dream of the Red Chamber*] were often quoted in political articles, especially the criticising writings which were then very important and popular.<sup>63</sup> Correspondingly, of the thirty-one items in the CR novels, five are from *The Dream of the Red Chamber*. These five items were frequently quoted in current writing in newspapers and political magazines. Some lines such as '*shan yu yu lai feng man lou*' [the wind sweeping through the tower heralds a rising storm in the mountains], '*xin you ling xi yi dian tong*' [hearts which have a common beat are linked] from Tang poems were also frequently quoted in political articles, both with some change to their original meaning or colour. The former was used to symbolise the imminence of serious political struggle, while the latter was applied to mutual understanding between discredited people. Thus we cannot exclude the influence of such popularity of the two lines while considering their quotation in the CR novels (H, p. 542; D, p. 228).

#### III.4.2.5 The distribution of idioms in narration/description and dialogue/monologue

As stated before, idioms are the most important categories of established phrases in Chinese. Through the above investigation concerning the density of the three categories of established phrases (idioms, proverbs and *xiehouyu*), we have seen that the most regular and contrastive differences between pre-CR and CR novels exist in idioms.

The language in fiction can be divided into narration/description and dialogue/monologue, of which the former can be called narrators' language, and the latter characters' language. On the basis of above analysis on the trend that CR novels have higher density of idioms than pre-CR novels, I studied the distribution of idioms over narrators' and characters' language (see Table III.13).

The statistics show that there is a gap between the increase of idioms in narrators' language and the increase of idioms in characters' language in the CR novels. On the

basis of Table III.13 - 2, we may make two comparisons. Firstly, the total numbers of idioms in Group II vs. Group I are 5,717 vs. 1,466, i.e. the average increase is 3.9 times. But, the numbers of idioms by narrators in Group II vs. Group I are 3,560 vs. 1,062 (3.35 times, less than the average increase), whereas the numbers of idioms by characters in Group II vs. Group I are 2,157 vs. 404 (5.34 times, higher than the average increase). Secondly, in the narrators' language, the proportion of idioms to the total is lower in Group II than in Group I (62.27 vs. 72.44); for the proportion of idioms in characters' language to the total, Group II has higher rate than Group I (37.73 vs. 27.56). The differences are also confirmed by the individual distributions although there are some marginal exceptions which can be reasonably ignored.

In short, the above analysis reveals that in the tendency towards a higher density of idioms in CR novels, characters' language goes still farther than narrators' language. The situation concerning the distribution of idioms in characters' language will be discussed further in the next section.

#### III.4.2.6 The distribution of idioms by character

Just as done in III.3.3, we now investigate the distribution of idioms by four categories of representative characters: Main Hero, Main Villain, Old Poor Peasant, and Young Woman.

Firstly, see Tables III.14 - 2.1 and 14 - 2.2, and compare the rates horizontally, i.e. the distribution over the characters within respective groups. We find out that the rankings of distribution rates between the two groups are the same, that is, from the highest to the lowest: Main Villain, Main Hero, Old Poor Peasant and Young Woman. Interestingly, unlike the rankings of ideological items, by which the rates under Main Hero rank first in both groups, the rates of idioms by Main Villain rank first in both groups, but for the distribution of ideological expressions by Main Villain, the rate in Group I ranks second, and the rate in Group II ranks last.

The possible reason for why the rates of idioms by Main Villain rank first is educational background. As noted before, most Chinese idioms relate to literary documentation, especially to traditional literature. Normally, the main villains are from the exploiting class, which allows them to get more education than the positive characters, who are generally from poor peasant families.

Among the other three types of characters, Main Hero ranks first, Old Poor Peasant second, and Young Woman last. It could be readily understandable that the rate by Main Hero is higher than that by Old Poor Peasant, because Old Poor Peasant is generally illiterate, while Main Hero, old or young, is literate. However, it seems difficult to understand why Young Woman ranks last, because this character always has a primary or middle school education. An explanation could be that some authors intentionally try to portray a new image of young women, stressing their challenge to traditional thought and culture (ref. III 2.4). In other words, using fewer established or outmoded expressions is a way of showing an aspect of her character. This corresponds with the previous findings on Young Woman's language, such as using a greater number of vulgar expressions than Main Hero and Old Poor Peasant, and using a greater number of ideological items than Old Poor Peasant. However, individual distribution is not completely consistent or regular, i.e. in some novels, Young Woman's speeches have higher rate of idioms than Old Poor Peasant's (see samples C, D and I in Table III.14 - 1.2), and even Main Hero's (see sample D in Tables III.14 - 1.1 and 1.2).

Next is the vertical comparison of distribution rates between the pre-CR and CR novels (see Tables III.14 - 2.1 and 2.2). Under all the four characters, the rates in Group II are higher than those in Group I by a large margin. The pattern is also proved by the basically regular individual distributions. Two points might thus be drawn from the pattern: 1. The pattern confirms from another angle the tendency for CR novels to have a higher density of idioms. 2. The pattern indicates that by comparison with pre-CR novels, the language of characters in CR novels has a more literary or bookish flavour, which is consistent with other characteristics stated before, such as using fewer

vulgar expressions, fewer folk proverbs, a larger number of literary proverbs, a larger number of classical verse segments, and so forth.

### III.5 'BOOKISH' AND 'COLLOQUIAL'

#### III.5.1 'Bookish' and 'colloquial' explained

In most if not all Chinese books concerning Chinese lexicology, rhetoric, and stylistics, there appear two terms: *shumianyu* [written language] and *kouyu* [spoken language]. Some vocabulary items are said to have *shumianyu secai* [the colour of written language], being called *shumianyu ci* [bookish words], and some others to have *kouyu secai* [the colour of spoken language], being called *kouyu ci* [colloquial words].<sup>64</sup> The vocabulary of Modern Standard Chinese is also often divided into three categories according to source: *guyu ci* or *wenyan ci* [old words or classical words], *fangyan ci* [dialectal words], and *wailai ci* [foreign words].<sup>65</sup> Here, old or classical words are differentiated from bookish words although all classical words fit into the category of bookish items. In brief, 'bookish' refers to stylistic classification, but 'classical' refers to etymological classification.

It is evident that the practical classification about bookish and colloquial words is much more complex than some general theoretical description and definition. This could be the reason that no special comprehensive dictionaries of bookish or colloquial vocabulary in Modern Standard Chinese can be found.<sup>66</sup>

The compilers of *A Modern Chinese Dictionary* (see III.1.4.1), which is one of the main reference books in the present investigation, have made a tentative effort to classify bookish and colloquial items. They labelled items as *shu* [bookish] or *kou* [colloquial] in the dictionary to distinguish them from neutral items.<sup>67</sup> But, in spite of their great efforts, it is by no means the case that the classification is well established.

We may see inconsistency and confusion in the classification among linguists by comparing examples.

- i) In Huang Borong and Liao Xudong's *Modern Chinese* (vol. 1, p. 240), the following pairs of synonyms are listed as examples to illustrate stylistic classification. In each pair, the former is colloquial, and the latter is bookish:

<i>gei</i>	<i>jiyu</i>	[give]
<i>xiahu</i>	<i>konghe</i>	[frighten]
<i>naodai</i>	<i>toubu</i>	[head]
<i>lian</i>	<i>lianpang</i>	[face]
<i>xin</i>	<i>xinling</i>	[heart]
<i>gebo</i>	<i>bi</i>	[arm]

But in *A Modern Chinese Dictionary*, except for '*xiahu*', '*naodai*', and '*gebo*' which are labelled colloquial, all the others are taken to be neutral (without label).

- ii) In Zhang Zhigong's *Modern Chinese* (vol. 3, pp. 36-38), the following items are classified as bookish:

*yaoyue* [invite]; *zhanyang* [look at with reverence]; *yirong* [remains of the deceased]; *qinjing* [admire and respect]; *zhiyuan* [do sth. of one's own free will]; *rounen* [tender]; *rouhe* [soft]; *yingrao* [linger]; *dangyang* [ripple]; *mianyan* [stretch]; *xuanlan* [splendid]; *jiaojian* [vigorous]; *wucai binfen* [multicoloured]; *ru niao shou san* [flee helter-skelter]; *qiongqiong jie li, xingying xiang diao* [standing all alone, body and shadow comforting each other]

But in *A Modern Chinese Dictionary*, none of them is labelled bookish. The last three items are idioms, and it seems to be a rule that no idioms are labelled in the dictionary.

iii) In Yang Shuzhong's *Duoyici tongyici fanyici* [*Polyseme, Synonym and Antonym*] (pp. 40-41)<sup>68</sup>, the first group of the following items is labelled bookish, and the second group labelled colloquial:

Group 1: *furen* [wife], *cuoshi* [measure], *dajia* [everybody], *sanbu* [take a walk], *buxing* [go on foot], *han* [letter], *jijing* [quiet], *jincan* [have a meal]

Group 2: *qizi* [wife], *laopo* [wife], *banfa* [measure], *dahuor* [all], *liuda* [stroll], *zhuanyou* [stroll], *zou* [go on foot], *xin* [letter], *jing* [quiet], *chifan* [have a meal]

But in *A Modern Chinese Dictionary*, except '*laopo*', '*dahuor*', '*liuda*', '*zhuanyou*' which are labelled colloquial, all the others are neutral.

iv) Zhang Jihua's *Colloquial Vocabulary in Common Use* includes the following items:

*suihe* [amiable], *baoyuan* [complain], *qingjing* [quiet], *zhaoying* [take care of], *liushen* [be careful], *chuansheng tong* [sb.'s mouthpiece], *ganbaba* [dull], *lengbufang* [unawares], *liang mian san dao* [double-dealing], *zhijie-liaodang* [straightforward], *xiang'an wu shi* [live in peace with each other], *qian pa lang hou pa hu* [fear wolves ahead and tigers behind — be full of fears]

But in *A Modern Chinese Dictionary*, none of them is labelled colloquial.

The above comparison shows the confusion in the classification of vocabulary on a stylistic level. In other words, 'bookish', 'neutral', and 'colloquial' are relative stylistic concepts, and no established criteria exist for the practical classification. In general, compared to other reference books, the stylistic classification in *A Modern Chinese Dictionary* covers a much narrower range. In order to avoid unnecessary confusion and to reveal the stylistic characteristics reasonably thoroughly, the following principles are

offered to complement the explanations concerned about the main references in the present investigation (ref. III.1.2 and 1.3).

i) The classification is based on stylistic characteristics instead of the lexical source.

It admits that linguistic intuition plays a significant role in determining bookish, neutral, and colloquial categories because of the relativity of the stylistic differences.

ii) The classification emphasises the stylistic colour of an item, irrespective of its length. For instance, the following items include different syllable patterns and vocabulary units, which break with the convention in some reference books that set phrases (such as idioms) are not put under stylistic classification:

One syllable: *lǜ* [thread (bookish)] (C, p. 263); *sa* [three (colloquial)] (C, p. 263)

Two syllables: *qianxun* [modest (bookish)] (A, p. 143); *namen* [feel puzzled (colloquial)] (E, p. 560)

Three syllables: *lingyun zhi* [high aspirations (bookish)] (H, 392); *dajiahuor* [you/we all; everybody (colloquial)] (F, p. 3)

Four syllables: *jing er yuan zhi* [stay at a respectful distance from sb. (bookish)] (J, p. 207); *lalatata* [slovenly (colloquial)] (C, p. 210)

Other more syllables: *yu jia zhi zui, he huan wu ci* [if you are out to condemn sb., you can always trump up a charge (bookish)] (H, p. 497); *yi wen san bu zhi* [be entirely ignorant (colloquial)] (C, p. 66)

iii) The classification emphasises relative differences between the different categories, which is in accordance with certain principles given in the works cited above. For instance, we regard the former of each pair of the following synonyms as a bookish item, and the latter as either a neutral or a colloquial one:

*po* [very] (H, p. 203)

*hen* (H, p. 25)

*qieyi* [be pleased] (J, p. 483)

*gaoxing* (H, p. 416)

*huangkong* [terrified] (G, p. 195)

*haipa* (H, p. 537)

However, our classification is not as broad as in the four works cited above. For example, in those books, the first group of the following items is classified into bookish words, and the second classified into colloquial words, but we regard them all as neutral items:

Group 1: *buxing* [go on foot]; *dajia* [everybody]; *sanbu* [take a walk];  
*toubu* [head]

Group 2: *zou* [have a stroll], *qizi* [wife], *xin* [heart], *gei* [give], *lian* [face]

iv) The classification emphasises the nature of each individual item regardless of the characteristics of a type of items as a whole. For instance, idioms as a whole are thought to have more formal and bookish colour than other vocabulary units, but the stylistic differences among the following three groups are quite clear.

Group 1 (bookish): *bolan zhuangkuo* [on a magnificent scale] (J, p. 123);  
*gengu wei you* [unprecedented since ancient times] (C, p. 528); *ting er zou xian* [risk danger when in desperation] (G, p. 271); *zhu Zhou wei nüe* [aid King Zhou in his tyrannical rule; help evil] (G, p. 254); *kun shou you dou* [cornered beasts will still fight] (J, p. 434)

Group 2 (neutral): *da chi yi jing* [be startled] (E, p. 256); *zi yan zi yu* [talk to oneself] (F, p. 312); *xin zhong you shu* [know fairly well] (G, p. 157); *ai sheng tan qi* [heave great sighs] (F, p. 218); *mo bu zuo sheng* [keep one's mouth shut] (A, p. 266); *yu zhong bu tong* [different from the others] (J, p. 149)

Group 3 (colloquial): *san yan liang yu* [a few words spoken] (J, p. 246); *qi shou ba jiao* [great hurry and bustle] (A, p. 117); *shi you ba jiu* [most likely]; *yi qing er chu* [completely clear] (C, p. 275); *luan qi ba zao* [in a mess] (C, p. 328)

In short, consequently, according to our classification, the range of bookish items is considerably broader than that in *A Modern Chinese Dictionary*, and the range of colloquial items is slightly broader, but the range of both types of items is substantially narrower than in the above-mentioned Chinese linguistic works.

As for colloquial items, we do not include the retroflex final suffix 'er' as a mark.<sup>69</sup>

### III.5.2 'Bookish' and 'colloquial' analysed

Unlike the categories analysed above, on which exhaustive statistics have been made, bookish and colloquial words are only counted in sample passages because of practicability. We have taken two pages (2nd and 3rd) from each chapter as the sample in all the novels with these exceptions: *The Golden Road*, *Evergreen*, and *The Roaring Songhua River*. *The Golden Road* and *Evergreen* both have an exceptionally large number of chapters. In *The Golden Road*, we have sampled 1.5 pages in every chapter (2nd in each chapter, and 3rd in odd chapter), and in *Evergreen*, 1 page in each chapter. This is not only in order to reduce the labour involved but more importantly to keep the balance in sampling, i.e. the proportion of number of Chinese characters in sampled pages to total number of Chinese characters in each novel is set around 10-15%. In *The Roaring Songhua River*, which has relatively few chapters, we have sampled three pages in each chapter (2nd - 4th). All the detailed sampling processes are presented in Table III.15.

The statistical results concerning the density of the two categories are shown in Table III.16. According to Table III.16 - 2, by comparison with pre-CR novels, CR novels include a higher density of bookish words (5.01 vs. 3.94 per 1,000 characters), and a lower density of colloquial words (0.73 vs. 0.88). But from Table III.16 - 1, we find in both groups some individual exceptions to the general pattern. The most noticeable exception is *Evergreen*, which has the lowest rate of bookish words and the highest rate of colloquial words among all the ten novels; this novel is substantially out

of line with respect to the two stylistic categories. Another exception is *Great Changes in a Mountain Village*, where the density of bookish words is above the average of the CR novels.

We may analyse the above facts from two aspects. On the one hand, we can affirm the general tendency towards an increase in bookish words and a decrease in colloquial words in the CR novels by comparison with the pre-CR novels, since with only the two exceptions, the novels in both groups comply with the pattern. For instance, the contrast between *The Golden Road* and *The Sun Shines Bright* is consistent with the general pattern although the works have the same author. Moreover, this general tendency in CR novels is in accordance with other characteristics stated before, such as including more idioms, more literary proverbs and more classical verses.

On the other hand, in view of the existence of the two exceptions, *Evergreen* and *Great Changes in a Mountain Village*, we can not deny the role played in the density and distribution of the two stylistic categories by the authors' personal vocabulary style. It goes without saying that personal vocabulary style of authors always exists although it may change to some extent under the influence of period style. In the CR novels, the personal vocabulary style of authors becomes more manifest when those non-politicised lexical items such as idioms, proverbs, *xiehouyu*, bookish words, colloquial words and dialectal words are used.

### III.6 DIALECTAL EXPRESSIONS

#### III.6.1 Dialectal expressions defined

Dialectal expressions under discussion consist of two categories: one refers to those words and expressions which may still not be counted up to the vocabulary of Modern Standard Chinese<sup>70</sup>, but are rather in common use in the writings of the standard language. Such items are labelled '*fang*' [dialectal] in *A Modern Chinese Dictionary*.

For example, '*sha*' [what] (E, p. 222), '*jint*' [today] (E, p. 386), '*ganqing*' [indeed] (G, p. 61), '*gouqiang*' [terrible] (D, p. 231), '*duozan*' [when] (F, p. 245). Another category covers the items which have not been entered into *A Modern Chinese Dictionary*. They can be classified into two sub-categories: (1) The items are totally irrelevant to the elements of Modern Standard Chinese, since the characters only play a role of phonetic transcription. In many cases, they are only intelligible to the speakers of the specific dialects to which the items belong. They are sometimes given footnotes by the authors of the novels under examination. For example, '*hui*' [slogan] (A, p. 91), '*manman*' [term of endearment for uncle] (A, p. 93), '*dinggang*' [offset] (F, p. 418), '*zhagu*' [cure] (F, p. 344), '*gaoxinhe*' [go about sth. in a haphazard way] (A, p. 109). (2) The items have some relation to the elements of Modern Standard Chinese, such as sharing the same word forms, including the same morphemes, but they have the following dialectal characteristics by which they can be distinguished from the lexical items of Modern Standard Chinese:

- i) Dialectal affixation. A root and an affix may be elements of Modern Standard Chinese, but the derived form (by prefixation or suffixation) is not within the vocabulary of Modern Standard Chinese.

Examples: *lao-di* [younger brother] (A, p. 160), *lao-mei* [younger sister] (A, p. 127), *guniang-jia* [woman] (I, p. 322), *jianbang-zi* [shoulder] (C, p. 328), *Qingming-zi* ['Qingming' is here a person's given name] (A, p. 31).

- ii) Dialectal reduplication. Some morphemes and words are elements of Modern Standard Chinese, but the reduplicated forms cannot be found in the vocabulary of the standard language.

Examples: *didi* [the truth or root of a matter] (I, p. 37), *chaoshishi* [moist] (C, p. 26), *lachelache* [chat] (B, p. 168), *toutounaonao* [head or tail of sth.] (D, p. 313), *fanbaifanbaiyan* [show the whites of one's eyes] (D, p. 170).

- iii) Dialectal meaning. Some items have the same form as words of Modern Standard Chinese but have a different meaning.

Examples: *yeye* [D: father; S: grandfather — here in translation, D stands for dialect, and S the Modern Standard Chinese] (A, p. 96), *popo* [D: wife; S: grandmother] (A, p. 96), *sihai* [D: unaffected and casual; S: the whole world] (A, p. 31).

- iv) Dialectal grammatical function. Some items have the same meaning as the words of Modern Standard Chinese, but have different grammatical function in usage.

Examples: ... *Zhuang Yao guniang*,... *nayang ye bu cha nanzihan*. [... the girls of the Zhuang and Yao nationalities,... do not fall short of men at all. (D: a transitive verb; S: an intransitive verb)] (H, p. 393); ... *naxie laotouzi zhen gou yangxiang de*... [... those old men are really making an exhibition of themselves... (D: an adjective; S: a noun)] (C, p. 195).

- v) Dialectal morpheme order. Some items have the same meaning and grammatical function as the words of Modern Standard Chinese, but have different morpheme order.

Examples: *baijie* [(S: *jiebai*) spotlessly white] (A, p. 14), *tuxi* [(S: *xitu*) harbour the intention of] (F, p. 392), *shiqi* [(S: *qishi*) as a matter of fact] (A, p. 237), *tanxu* [(S: *xutan*) chat] (B, 168).

- vi) Dialectal collocation. Some items and the words of Modern Standard Chinese differ in collocation.

Examples: *yi pian laosao* [(S: *yi tong/zhen laosao*) some grievances] (A, p. 265), *gan le yi jia* [(S: *da le yi jia*) have a fight] (G, p. 272), *lao lan bu weijin* [(S: *jiu lan bu weijin*) old blue scarf], *chi de qi* [(S: *shou de qi*) be able to suffer wrong] (A, p. 143).

vii) Dialectal idiomatic phrases. In these idiomatic phrases, there may be some constituents which can be found in Modern Standard Chinese, but the phrases as a whole can not be found in the vocabulary of the standard language.

Examples: *liao xian pian* [chat] (D, p. 132), *chui feng zhuang dan* [boost sb's courage] (H, p. 228), *jiji feng yin* [very quiet] (A, p. 116), *le tou bao yan* [foam with rage] (G, p. 104), *ri biao ye zhang* [grow/develop quickly] (H, 452).

viii) Dialectal figure of speech. Some words or phrases relate to the elements of Modern Standard Chinese, but have different figurative usage.

Examples: *huang gou-zi* [yellow dog, indicating policeman under the National Republic] (E, p. 97), *maomaoyu* [drizzle, indicating suggestion or criticism in advance] (H, p. 373), *che qi chang mianxian* [pull long cotton thread, indicating to chat long and casually] (A, p. 98), *da dianhua* [make a phone call, indicating to give message in playing cards] (A, p. 31).

### III.6.2 Dialectal expressions analysed

As shown in Table III.17 - 2, the gap in the density of dialectal expressions between the two groups of novels is so wide that the density rate (number per 1,000 characters) in Group I is over twice as much as that in Group II (7.76 vs. 3.28).

The general tendency in which dialectal expressions in the CR novels are lower by a big margin is illustrated in the following table. According to Table III.17 - 1, no sampled CR novel reaches the average of the pre-CR novels. Hao Ran's *The Golden Road* registers around 30% decrease compared to his *The Sun Shines Bright*. The density rate in *Great Changes in a Mountain Village* is over ten times as much as that in *The Mountains and Rivers Roar*, though both novels are set in the mountains of Hunan and belong to the Xiang dialect area.

The campaign to popularise Modern Standard Chinese began in the fifties under the People's Republic and has been the fundamental language policy of the government ever since; that is, even the sample pre-CR novels were produced after the initiation of this campaign.<sup>71</sup> It is generally thought by post-CR scholars that the popularisation of Modern Standard Chinese was impeded during the Cultural Revolution.<sup>72</sup> We have not so far found special official CR documents in favour of the popularisation of Modern Standard Chinese, although we have not found official statements against the campaign. However, our statistics show a trend of decreasing dialectal items in the CR novels. In other words, if the popularisation of Modern Standard Chinese is reflected in the frequency of dialectal expressions in CR novels, the campaign was not 'impeded' but promoted. The reasons for the reduction of dialectal expressions in the CR novels could include the following two aspects:

- i) The ideology of seeking unity in all things or making all things uniform during the Cultural Revolution had some influence on the writers' language use. As stated by some scholars, the basic spirit of the Cultural Revolution is to unify people's ideology and behaviour, and to oppose individualism (including localism).<sup>73</sup> Seemingly, political unification has nothing to do with the popularisation of Modern Standard Chinese. But, the campaign to popularise the standardised language also embodied a kind of spirit of unification. Thus it is plausible that the authors of the CR novels were inclined to use fewer dialectal items, consciously or unconsciously.<sup>74</sup>
- ii) Another factor leading to the decrease of dialectal expressions is the complementary distribution of other stylistic items. For instance, higher density of ideological items may result in reducing dialectal words because ideological items can not be dialectal. Again, a higher frequency of bookish words may also give rise to a lower density of dialectal items because bookish words cannot be dialectal.

On the other hand, comparing individual distributions within the respective groups, we find noticeable irregularities. For example, in Group I, the highest rate (*Great Changes in a Mountain Village*) is over three times as much as the second (*The Builders*), and over five times in comparison with the lowest (*The Sun Shines Bright*). Within Group II, the lowest rate (*Qingshi Fort*) and the second lowest rate (*The Mountains and Rivers Roar*) only account for 16.24% and 25.5% of the highest (*The Roaring Songhua River*) respectively.

What are the reasons for the inner irregularities within the two groups? We can not explain the phenomenon with such factors as time-setting and place-setting. Firstly, some novels are set before the initiation of the popularisation of Modern Standard Chinese, and some others after or under the campaign, although all of them were written after the start of the campaign. It could be expected that the novels with time-setting before the initiation of the language campaign have higher density of dialectal items, but no consistency can be affirmed. For example, within Group I, *The Builders* is set before the campaign, but it has much lower rate of dialectal items than *Great Changes in a Mountain Village*. Within Group II, *The Golden Road* is the only CR novel set prior to popularising the standard language, but its rate of dialectal items is not the lowest among the seven CR novels. Moreover, *Mountains Green after Rain*, *The Long Rainbow*, and *The Mountains and Rivers Roar* are all set in the Cultural Revolution, but there is no consistency among them. The rate of *Evergreen* accounts for only 63.49% of that in *The Roaring Songhua River* although both are set in 1962.

Secondly, place-setting could be expected to be related to the density of dialectal items because the settings are related to different specific dialects. We have actually found a number of dissimilarities concerning form and meaning of the items due to different place-settings. For example, the words meaning wife in Modern Standard Chinese are commonly 'qizi', 'airen' and 'laopo', but there is a series of different words for wife in dialects. In the sampled novels, we can find such items as 'poniang' (B, p. 133), 'poyi' (I, p. 110), 'popo' (A, p. 96), 'tangke' (A, p. 74), 'laopo' (C, p.

15), 'xifu' (C, p. 299), 'niangmen' (D, p. 212), and 'shaohuopo' (H, p. 183), which reflect the differences produced by different place-settings. Nevertheless, we cannot find a clear relation between place-setting and the density of the items in the novels.

Our explanation for the irregularities within each group is that under the prerequisite of period style by which the CR novels tend to have fewer dialectal expressions, authors' personal style plays an important role in the density of dialectal items. For example, Zhou Libo, the author of *Great Changes in a Mountain Village*, is well known for his frequent use of dialectal items. It was his practice to learn local dialects for use in his writing when he went down to observe real life at the places which were claimed to be the original settings in his novels.<sup>75</sup> His well-known novel *Bao feng zhou yu* [*Hurricane*],<sup>76</sup> which is set in the Northeast, also has a high density of dialectal expressions. So the two novels *Hurricane* and *Great Changes in a Mountain Village*, which not only have different time-settings and place-settings but cover different writing periods (the former written before the campaign of popularisation of Modern Standard Chinese, the latter written after starting the campaign) have in common a frequent use of dialectal items. However, Hao Ran is known to be familiar with the countryside and his observation of the real life could not be inferior to Zhou's, but his works have a lower density of dialectal items in contrast with not only Zhou's but also the other sampled professional authors'. Nevertheless, on the other hand, his personal style in using dialectal expressions is observably consistent in his two sampled novels, i.e. the rates of both are on a low level within respective groups although the decrease in *The Golden Road* reflects the general trend of reduction of dialectal items in CR novels.

Next, there is another characteristic concerning the irregularities, which also relates more to the CR authors' personal style than to the CR period style, i.e. the young and new authors use fewer dialectal items than those elder and professional ones. A plausible explanation for the phenomenon is that the young and new writers had their school education during the fifties and the early sixties, when Modern Standard Chinese

was being popularised. The government's campaign could have more influence on their negative attitude towards the dialectal elements.

Finally, the irregularities, which indicate the relative prominence of authors' personal style in using dialectal items, confirm the former statement that authors' personal style plays a more important role in using non-politicised stylistic items.

### III.7 MILITARY WORDS AND EXPRESSIONS

#### III.7.1 Military words and expressions explained

In practical contexts, military words and expressions can be classified into two categories according to their usage: One covers the military words and expressions in literal use, i.e. they are used to refer to the organisations, people, materials, and acts in real military sense; another category includes the military words and expressions in metaphorical use, i.e. they are used to indicate the organisations, people, materials, and acts which are not related to real military affairs. Compare the following paragraphs:

1. *Ta hai xiang dao Qi Zhixiong cong chuandong sai gei ta de mianxie, Tianmen Zhen shang de qiangsheng, Ji-Yunhe bian de paohuo. Ta xiang dao zai feiji saoshe xia de yun liang che dui, zai xiaoyan zhong chongsha de qian jun wan ma.* [He also thought of the cotton-padded shoes given him by Qi Zhixiong through the window, the shots in Tianmen Town, and the artillery fire at the Ji Canal. He thought of the grain transport corps under the strafing from the aircraft, and the thousands of soldiers charging forward in the smoke of gunpowder.] (D, p. 648)
2. *'Hao, wo zhe yi qu, women jiushi zai liang tiao zhanhao, yi ge zhendi shang dazhang; shou de zhu hai bu suan, hai yao chong de shang cai suan hao zhanshi!'* [Right, after I go there, we shall be fighting in two trenches which belong to one battlefield. It is not enough to hold the position; only by charging forward can we be counted as good soldiers.] (H, p. 462)

The military items (underlined> in paragraph 1 are used in a literal sense, but those in paragraph 2 are metaphorical. In isolation, the literal meaning of paragraph 2 clearly concerns fighting, but in context the whole paragraph is related to political action rather than military affairs. Before he leaves for self-examination at the commune government office, the speaker, as the main hero, encourages other village cadres to continue opposing the secretary of the Party committee of the commune. Being full of military words and expressions, the politicised speech is full of military flavour. For purpose of stylistic analysis, it is only the military items in metaphorical use that are taken into account.

As stated before, we lack an ideal reference book in identifying the military items, although Joseph D. Lowe's *A Dictionary of Military Terms: Chinese-English and English-Chinese* is helpful to determining the meaning sphere of military affairs (see III.1.3.1 and the note concerned). However, linguistic intuition may be here placed more emphasis on because being a classification of specialised terms, military words and expressions have a rather established meaning range.

According to our investigation, the military words and expressions under discussion included in pre-CR and CR novels roughly belong to the following semantic groups:

i) Military organisations or units.

Examples: *tujidui* [shock brigade] (G, p. 26), *niangzijun* [detachment of women] (G, p. 499), *houqinbing* [rear-service units] (J, p. 123), *meng-hu pai* [fierce-tiger platoon] (J, p. 300), *canmoubu* [department of staff officers], *zhenggui budui* [regular troops] (J, p. 466).

ii) Military people.

Examples: *zhanshi* [soldiers] (H, p. 167), *jiangjun* [general] (J, p. 502), *zhanyou* [battle companion] (D, p. 507), *lao jiang xin bing* [veteran and new recruit] (J, p. 417), *nan bing nü jiang* [male and female soldiers] (J, p. 44),

*xiaojiang* [young general or militant] (J, p. 17), *siling* [commander] (J, p. 123), *qian jun wan ma* [thousands of troops] (D, p. 648).

iii) Military materials.

Examples: *zhanchang* [battlefield] (H, p. 315), *cidao* [bayonet] (G, p. 455), *wuqi* [weapon] (I, p. 80), *dapao* [artillery] (H, p. 418), *baolei* [fortress] (E, p. 106), *zhangu* [battle drum] (J, p. 299) *xiaoyan* [smoke of gunpowder] (I, p. 81), *paosheng* [boom of guns] (H, p. 392).

iv) Military acts.

Examples: *tiaozhan* [challenge to battle] (A, p. 305), *xuanzhan* [proclaim war] (J, p. 216), *guashuai* [take command] (H, p. 72), *zhandou* [fight] (F, p. 378), *jingong* [take an offensive] (H, p. 357), *fanji* [counterattack] (I, p. 92), *paohong* [bombard] (H, p. 400), *chongfeng chu zhen* [charge forward] (H, p. 511), *xiu bing ba zhan* [truce] (I, p. 30).

In counting, the following two types of military items are excluded from the investigation, although they share some characteristics of military words in metaphorical use. 1. A military item used as a person's nickname. For example, in *The Builders*, Guo Zhenshan's nickname is 'Hongzhaji' [bomber, indicating his domineering character]; in *The Sun Shines Bright*, Ma Lianli's nickname is 'Dapao' [large gun, indicating his boldly outspoken character]; in *The Mountains and Rivers Roar*, the main hero Liu Wangchun is affectionately called 'Xiaojiang' (This term on the one hand is another name for the Red Guards [*Hongweibing*'], and on the other hand means young general or militant. People call Liu 'Xiaojiang' because he used to be a Red Guard, and now he is the commander of the water conservancy works). 2. A military item used as a morpheme of a word which represents a concept out of military sense. For instance, '*Hongweibing*' [the Red Guards] is an ideological item although the morpheme '*weibing*' [guard] in it could be taken for a military word in isolation.

### III.7.2 Military words and expressions analysed

It was expected that CR novels would include more military items in metaphorical use than pre-CR novels. According to the present statistics, nevertheless, the density difference between the two groups is really striking. As shown in Table III.18 - 2, the rate (the number of military words and expressions per 100,000 characters) in Group II is more than nine times as much as that in Group I. Meanwhile, the individual rates confirm the general pattern so well that the rates in the seven CR novels are exclusively higher than those in the three pre-CR novels and their average. With the numbers taken into account, there are six novels in Group II whose numbers of the military items respectively surpass the sum of the whole Group I.

The prevalence of the military items in CR novels might be shown by the following example. In *The Mountains and Rivers Roar*, the following expressions are the common military phrases, of which each includes '*zhandou*' [battle or fighting] as a modifier.

*zhandou xili* [the baptism through battle] (J, p. 11), *zhandou de huhuan* [the call for battle] (J, p. 89) *zhandou haoling* [the verbal command for battle] (J, p. 158), *zhandou haoqing* [the lofty sentiments of battle] (ib.), *zhandou gangwei* [battle station] (J, p. 375), *zhandou xiwen* [the denunciations of the enemy in battle] (J, p. 380), *zhandou xiaozu* [fighting teams] (J, p. 387), *zhandou qixi* [the flavour of battle] (J, p. 397), *zhandou baolei* [the fighting fortress] (J, p. 421), *zhandou kouhao* [the battle slogans] (J, p. 482), *zhandou tuhua* [the picture of battle] (J, p. 486), *zhandou de yongshi* [the warrior in battle] (J, p. 508), *zhandou jiti* [the fighting collective] (J, p. 519).

T. A. Hsia has noted that military words and expressions were in vogue during the late fifties and early sixties.<sup>79</sup> His investigation seemed to be mainly focused on the

current language in news rather than language in novels. The present investigation shows that the language in the pre-CR novels does not have an impressive 'military flavour' because of the low density of military items. The plausible inference is that either the military words and expressions in metaphorical use in the pre-CR period were not popular enough to enter the novels in large numbers, or novelists consciously avoided using too many military items.

In order to identify the reason for the much denser distribution of the military expressions in metaphorical use in CR novels than in pre-CR novels, we focus the present analysis on the contexts in the CR novels where the military items appear. According to our investigation, the military items in the CR novels are mainly distributed in the following categories of contexts.

- i) Class struggle. Under the People's Republic before the post-CR period, the peasants in the countryside were classified into two large camps on the basis of the class status established during the Land Reform. The poor and lower-middle peasants were in one camp; the landlords and rich peasants in the other; the upper-middle peasants in either of the two. As H. C. Chuang pointed out, the external enemy '*di xiu fan*' [imperialism, revisionism, and reactionaries] such as the United States (imperialism), the Soviet Union (revisionism), and the Kuomintang (reactionaries), only formed an atmospheric or imaginary threat.<sup>78</sup> The real and visible enemy in the countryside was the landlords and rich peasants (including those who escaped being classified or concealed their true status) who served as a practical reminder to the positive characters in their awareness of the need for struggle. Class struggle — the confrontation between the two camps — is likened to war, and military words and expressions are used. For example,

(61) *Sheyuan men, bu neng wangji le jieji douzheng de cunzai, wang le zhandou a! yao shike jizhu, diren bing meiyou sixin, erqie bi guoqu geng*

*jiaohua le, women yao lianxu jingong, jixu chongfeng, jixu dazhang! Cai neng yongyuan zuo yi ge geming-zhe!*

[Commune members, don't forget the existence of class struggle, nor forget fighting! You must remember anytime that the enemy have not given up their hope, and they have become even more crafty. We must fight continuously, charge continuously, and make war continuously! Only by doing so, can we become revolutionaries.] (G, p. 522)

The above passage is spoken by a character from the camp of poor and lower-middle peasants to boost morale against the class enemy. On the other hand, the class enemy also use military items in confrontation and counterattack. The following passage is from the thoughts of a class enemy.

(62) *Zenme ban ne? Liu Hai zao zhunbei hao le zai hui shang da touzhen, Kousanxian ye zai er dui zheteng le bantian, san dui, si dui dou you ren zhunbei xiangying. Zhengshi liang jun duilei, yijing dao le yi chu ji fa de shihou, pianpian lai zheme ge canguan, xingshi turan bian le, yan kan dui ziji buli. Che ba, laibuji le, ye bu ganxin; shang ba, fenming di qiang wo ruo, ye bu hui you haochu.*

[What should I do? Originally, Liu Hai was ready to fight in the van, Kousanxian also spent several hours on going about for persuasion in the second production team, and some people from the third and the fourth teams were willing to respond. But just when the two armies were pitted against each other, and the battle might occur at any moment, we were called to visit such a place. The situation suddenly changed and became unfavourable to me. Now I intend to withdraw, but it is too late, and meanwhile I don't submit willingly. But if we charge forward, it can't do us good because we are outnumbered by the enemy.] (E, p. 116)

- ii) Line struggle. In line struggle, the opposing sides are the positive characters led by the main heroes versus the capitalist-roaders and their followers. By comparison, the line struggle 'war' is on a larger scale than class struggle 'war'. The capitalist-roaders seem to arouse greater public indignation than landlords and rich peasants, although the former are Party cadres and the latter the

branded enemy. The military items used in the context of line struggle greatly surpass those used in the context of class struggle, whether in quantity or in semantic degree of seriousness. The following examples are from the context of line struggle.

(63) *Gengtian Ge lin zou qian shuo de hao, zhe haobi dazhang, shou de zhu bu suan, hai yao chong de shang. Xianzai, wo xiang, jiu xiang dazhang nayang, qianmian de zhanyou yijing chong shangqu, yao zha diao diren de diaobao, na, women jiu dei gankuai yong huoli gei chong shangqu de zhanyou yanhu...*

[Brother Gengtian said before leaving, that just like fighting in a war, it was not enough for us to hold the position, but we had to charge forward. Now, I think, in the battle, the comrade-in-arms has been in the van fighting to blast away the enemy's blockhouse, we must screen his advance with firepower...] (H, p. 511)

(64) *Zhao Yiliang ting ba, daxiao qilai dao: "Name shuo zhe yi zhang da de zhen gou piaoliang! Women zai zhengmian jingong, Lao Tang nimen zai beihou lanji. Zhe hui, hai bu ba Nong Liji da de luo hua liu shui?!"*

[After hearing that, Zhao Yiliang laughed and said, "That means we have fought a fine battle. We were making a frontal attack, and Lao Tang and you were intercepting from the rear. This time of course Nong Liji has been utterly routed."] (H, p. 548)

Unlike the class struggle 'war', the 'war' of line struggle could be thought to be unilaterally declared by the positive characters, or only the positive characters promote the struggle to the level of war. This is justified by the fact that the positive characters use military words and expressions to attack the capitalist-roaders, but the opposing side rarely counterattacks with military items.

iii) Struggle against nature. To struggle against nature [*tong daziran zuo douzheng*] and to conquer nature [*zhengfu daziran*] were two pet phrases in China between the late fifties and the late seventies. Among the battles against nature, the construction of dams and other water-control projects is the most important.

Compared to the above two types of 'wars', the 'war' against nature provides a closer representation of real military affairs, especially with the extent of militarisation in organisation taken into consideration. In other words, following the example of the regular army, the 'troops' on the people side are highly organised and manoeuvred. Meanwhile, as the peasants are likened to soldiers, their labour tools correspondingly are likened to army weapons. The following example sounds more like a description about a real battlefield than a narration about a water project site.

(65) *Chu shui suidao de si lu jingbing: Sanwanquan Dadui Menghu Pai, Shijiaopen Dadui Zhengqi Lian, Hongsonggu Dadui Tie-guniang Dachui Ban, Chunlingjiang Dadui Hongse Niangzijun Lian, kai guo shishi hui hou, jiu fen lu jin bing, hui chui shangzhen, jin luo mi gu de gan shang le.*

[There were four groups of picked troops in the tunnel for leading water: the Fierce-Tiger Platoon of Sanwanquan Brigade, the Bringing-Credit Company of Shijiaopen Brigade, the Iron-Girl Sledge-Hammer Squad of Hongsonggu Brigade, and the Red Women-Soldier Company of Chunlingjiang Brigade. After the oath-taking rally, they marched separately, brandishing hammers and going into battle, which then started violently.] (J, p. 300)

On the other hand, the 'war' against nature covers a very extensive range. From the following military expressions, we may see some other 'battles' and relevant 'enemy' in 'war' against nature: '*xiang yandong xuanzhan*' [declare war to the severe winter] (J, p. 216), '*gen laotianye jue yi sizhan*' [fight the weather to the finish] (G, p. 24), '*zhan tian dou zai*' [fight the natural disaster] (G, p. 25), '*xiang yi qiong er bai liang zuo shan jingong*' [attack the two mountains of poverty and blankness] (J, p. 203), '*ge cao zhandou*' [the battle of cutting grass] (F, p. 388), '*xiang qiong shan e shui xuanzhan*' [declare war to the barren mountains and unruly rivers] (H, p. 267), '*da liangshi chedi fanshen zhang*' [work hard to bring about a great upswing in the grain production] (H, p. 287).

Obviously, the 'war' against nature is only declared by the side of positive characters, and the 'enemy' cannot make counterattacks.

- iv) Militarised activities among positive characters. In addition to direct frontal engagement with the 'enemy' in the above 'wars', there are some other militarised activities within the camp of the positive characters, forming another type of military context. Unlike the above three types of contexts, which reflect the relation between the positive characters and the 'enemy' declared in the 'wars', the new one concerns the relation between positive groups or individuals. Among these activities, mobilisation and emulation are the most important. The former concerns the relation between superiors and subordinates, and the latter the relation between parallel groups. The common specific military items include '*dongyuan*' [mobilise] (F, p. 348), '*shishi*' [take a mass pledge before going to war] (J, p. 518), '*qingzhan*' [ask for a battle assignment] (J, p. 480), '*bushu*' [deploy] (H, p. 462), '*diaodong*' [manoeuvre] (H, p. 263) '*tiaozhan*' [challenge] (J, p. 273), '*yingzhan*' [accept a challenge] (J, p. 205), '*jinjun ling*' [the order to match] (I, p. 76), '*canzhan*' [take part in a war] (H, p. 389), etc.

However, in many cases, the above four military contexts are not isolated but interrelated. For example,

(66) *Jiu zai zhe shihou, Jinfengshan shang, chuan lai le yi zhenzhen longlong de zha shi paosheng. Zhe, jinjin shi xiang daziran xuanzhan de paosheng ma? Bu, zhe ye shi zuzhi qianqianwanwan qunzhong, diaodong haohaodangdang geming dajun, xiang zhongguo de Heluxiaofu fan-geming xiuzhengzhuyi luxian, xiang na qiang he bu na qiang de jieji diren, lei xiang le da jinjun de zhentian zhangu!*

[Just at this time, from Jinfeng Mountain, come a series of booms in blasting away rocks. Is this only the 'roar of guns' of declaring war to the nature? No, this is also the sound made by thousands of the masses — the mighty revolutionary contingents who are pounding the resounding-

through-the-skies drums of war to match massively towards the anti-revolutionary revisionist line in China and the class enemy with or without guns.] (H, p. 576)

The above four types of contexts represent the most common places where the military items appear although they cannot cover all the possible contextual range. Sometimes, a concrete context might not have direct connection with the four primary categories, but there is still some indirect relation between them. For example, the following passage is intended to describe a scene where two oxen are driven by their breeder to go ploughing, and the two animals are likened to veterans going into battle.

(67) *Liang tou lao niu ye gei qian le chulai. Tamen zheng zhe tong ling ban de da yan, yi bu yi bu wenwendangdang de zou zhe, ting xiang liang yuan jiu jing zhenzhan de lao jiang, xiong you cheng zhu de zai shang zhanchang. Yutian daye musong ziji peiyang de "yongshi", xiongjiujiu de ta shang zhengtū, ye xingzhi bobo de gen qu le.*

[Two old oxen were led out of the door. With big eyes opened fully, they stepped forward steadily just like two old long-tested fighters through expeditions going to a battleground self-assuredly once again. Seeing the warriors embarking valiantly on the road of expedition, Uncle Yutian then followed them in high spirits.] (E, p. 528)

Seemingly, the specific context has nothing to do with the above four main contextual categories, but it is in fact placed in a larger ideological context — line struggle 'war', which is the main motif of the novel.

In short, among the four contextual categories, there is a general link: ideological conflict. It goes without saying that the first two types of contexts, class struggle and line struggle, are directly related to ideology. In the third type of 'war' (against nature), whether or how 'to fight or conquer nature' also embodies different ideological lines. The fourth category — militarised activities inside positive camp — is subordinate to the other three categories and concerned with ideology.

The above analysis on the military words and expressions shows the extent of military lexical style. By comparison with pre-CR novels, the distribution of military words and expressions in CR novels is substantially increased.

The increase of the military words and expressions could to a certain extent reflect the increase in militarisation in real life during the Cultural Revolution, but we have reason to believe that the intensified military lexical flavour in the novels is related to the holistic style of CR literature. It is acknowledged that literature in the Cultural Revolution reached a new level in serving the current politics.<sup>79</sup> The heightened frequency of military words and expressions is in accord with the content change of CR novels because the main contexts where the military items appear are concerned with ideological motifs in the novels.

On the other hand, as the ideological style in the language of CR fiction was greatly intensified because of the big increase in the distribution of ideological words and expressions compared to the pre-CR novels (see III.3), we might take that the intensified military flavour from one aspect adds to the intensification of ideological style in the language of CR fiction.

### III.8 METEOROLOGICAL VOCABULARY AND INFLATED EXPRESSIONS

The above ten stylistic categories of vocabulary have been analysed quantitatively and qualitatively. The other two categories of stylistic items in this study are meteorological vocabulary and inflated expressions. Owing to the lack of thorough statistics, the following analyses concerning the two categories are mainly qualitative.

#### III.8.1 Meteorological vocabulary

Similar to the military words and expressions, meteorological items are also used in literal or metaphorical sense. When used in literal sense, they refer to weather and

relative natural phenomena; when used in metaphorical sense, they indicate political and social phenomena. Compare the following examples:

1. *Zaochen qilai, tianqi haishi qinglang de, bang shangwu de shihou, turan jian nong yun mi bu, kuangfeng da zuo; jin jiezhe, dian shan lei ming, xiang yong da piao meng po meng dao de yu shui, longzhao le kuangye...*

[In the early morning, it was fine. But close to noon, suddenly, thick clouds were gathering and a fierce wind was blowing hard. After a while, with the lighting accompanied by peals of thunder, the rain was pelting down, covering the vast land...] (D, p. 605-6)

2. *Pili yi sheng kai xin yu, wan li dongfeng sao can yun.*

[A thunderclap opens a new world, the boundless east wind sweeps the remaining clouds away.] (H, p. 394)

Passage 1 is a factual description, in which the meteorological terms are in literal use. Passage 2 is a political slogan, in which the meteorological items are in metaphorical use. 'pili' refers to the Cultural Revolution, 'dongfeng' to the revolutionary force, and 'canyun' to the remaining forces or vestiges of feudalism and capitalism. For purpose of stylistic analysis, it is only the meteorological items in metaphorical use that are taken into the present accounts.

In the pre-CR novels, very few meteorological items in metaphorical use can be found. For example, in *Great Changes in a Mountain Village*, only two typical items have been found: (1) 'xiaonong jingji jing bu qi feng chui yu da' [small-scale farming by individual owners can not stand the wind and rain] (p. 77), (2) 'geming fengbao' [revolutionary storm] (p. 161). For the CR novels, however, especially for those novels set in the Cultural Revolution, readers must be impressed by the popularity of meteorological items in metaphorical use. For instance, with only *feng*'[wind] taken into account, we can find the following items in *The Mountains and Rivers Roar*: 'lengfeng' [cold wind — the way for stopping revolutionary activities] (p. 52), 'jifeng' [violent wind — mass movement] (p. 53), 'dongfeng' [east wind — revolutionary force or inspiration] (p. 53), 'yaofeng' [evil wind — evil tendency] (p. 58), 'qifeng'

[wailing wind — hard revolutionary experience] (p. 196), '*bu zheng zhi feng*' [unhealthy wind — politically unhealthy tendency] (p. 258), '*waifeng*' [evil wind — politically unhealthy views] (p. 264), '*chunfeng*' [spring wind — revolutionary spirit or inspiration] (p. 374), '*e xuanfeng*' [evil whirlwind — counterrevolutionary force] (p. 388), '*fengbao*' [windstorm — the movement of revolution] (p. 498).

In addition to typical meteorological terms such as *feng* [wind], *yu* [rain], *xue* [snow], *bing* [ice], *shuang* [frost], *yun* [cloud], *wu* [fog], *lei* [thunder], *shandian* [lightning], and etc., there are other elements (words or morphemes) whose meaning relates to meteorology in the novel language. Among them in metaphorical use, *lang* [wave] is commonly seen, which is used either in isolation such as '*shengshi haoda de qunzhong yundong, taotao da lang*' [the momentous mass movement, the surging waves] (H, p. 405), or used together with *feng* [wind]. In the latter circumstance, they either form the compound '*fenglang*' [stormy waves — struggle] (F, p. 169), or are separately put in some parallel expressions such as '*da feng da lang*' [big wind and waves — serious struggle] (J, p. 551), '*fengfenglanglang*' [wind and waves — struggles] (J, p. 421), '*ba jin chuan duo ying feng qu, bu pa si mian lang lai dian*' [sailing the boat stably in the wind, and braving the waves from all around — dare to fight the politically evil forces] (H, p. 394). In addition, *lang* is sometimes used together with its synonym *tao*, such as '*jing tao hai lang*' [terrifying waves — acute struggles or severe tests] (E, p. 559).

Except for the two compounds *dongfeng* [east wind] and *chunfeng* [spring wind] which have the established commendatory metaphorical meaning,<sup>80</sup> in isolation the meteorological elements are usually derogatory or occasionally neutral. For example,

(68) *Women gongdi de xinsheng-shiwu ye you zhe ge texing, zhe gu juejin, buguan feng chui ta, yu lin ta, shuang da ta, xue dong ta, ta que yue zhang yue wangsheng...*

[The newly emerging things at our construction site also have the unbending characteristic: although exposed to wind, rain, snow and frost, they become more and more exuberant...] (J, p. 421)

(69) *Zhe gongdi shang shi yao guafeng, qi yun le.* [There will be wind and cloud in the construction site.] (J, p. 157)

(70) *jiu jing shenghuo fenglang* [have long experienced the wind and waves of life] (J, p. 86)

In (68), the meteorological items 'feng' [wind], 'yu' [rain], 'shuang' [frost] and 'xue' [snow] are all likened to conservative and counterrevolutionary forces; in (69), 'guafeng' [to blow] and 'qi yun' [to cloud over] indicate the activities of class enemy; and in (70), 'fenglang' [wind and waves] refer to hard or unusual life experience.

However, the meteorological elements are often modified by other morphemes or words. In such cases, the meteorological items have either commendatory or more obviously derogatory meaning, as shown in the following two groups:

Group 1 *geming fengbao* [revolutionary storm] (H, p. 477), *qunzhong yundong de ji feng zhou yu* [the tempest of mass movement] (J, p. 53)

Group 2 *zhen le yao-feng, ding le e lang* [have pressed the evil wind, and have set back the wicked waves] (H, p. 226), *Jiangnan chui lai na gu-zi xie feng* [the evil wind from the south of Songhua River] (F, p. 231)

Then because their metaphorical meaning in the CR novels usually concerns class and line struggles, the meteorological items are often used together with ideological items. For example,

*guo-neiwai jieji douzheng de bao-fengyu* [the storm of class struggle at home and abroad] (F, p. 41), *geming lu shang conglai duo feng duo yu* [it is always windy and rainy on the revolutionary road] (J, p. 157), *Shehuizhuyi Jiaoyu Yundong de chunfeng* [the spring breeze of the Socialist Education Movement] (G, p. 23)

Moreover, because the political struggles are often likened to wars, the meteorological items are also used together with military items. For example,

(71) *Lao Wei, zhandou zai qian, zheng shi women jing fengyu, jian shimian de shihou. Wo shen shang ye hui zhan shang chentu, ye zheng gai dao fengyu li qu chongshuachongshua. Wo zheng pan zhe zaori chuyuan, qu xiang nimen xuexi, yu nimen gongtong zhandou!*

[Old Wei, the battle lies ahead of us, we arrive at the time of braving the storm and facing the world. My body has also been tainted with dust, and I intend to let the storm wash it away. I wish to leave the hospital soon in order to learn from you and fight together with you.] (H, p. 405)

Actually, under many circumstances the meteorological items are used together with both ideological and military items due to the interrelated metaphorical meanings. The combined use of the three categories of stylistic items enhances the seriousness of the political struggles described in the novels. For example,

(72) *Jieji douzheng de da feng da lang, dang-nei liang tiao luxian dou zheng de jing tao hai lang, zengjin le Wannianqing de gongchandangyuan, pin-xiazhongnong he guangda sheyuan zhijian de zhandou tuanjie.*

[The great storms of class struggle and the terrifying waves of inner-Party struggle promoted the militant solidarity of the Communist members, the poor and lower middle peasants, and the masses of the commune members in Wannianqing.] (E, p. 559)

Finally, in keeping with the descriptions that political struggles and evil forces are likened to meteorological phenomena, the heroes who experience the struggles and oppose the evil forces are often likened to those plants and animals which are resistant to vile weather phenomena. For example,

(73) *Ta xiang Longrong'ao kou de changqing rong, you si Jinfengshan shang de ao xue song.* [He was like an evergreen banyan at the Longrong Col, and also like a braving-snow pine on Jinfeng Mountain.] (H, p. 578)

- (74) *Baba xiang shanying...chuanyue.mi.wu.nong.yun.ku.yu.qi.feng, xiang zhe geming, xiang zhe guangming, qianjin!* [Like a mountain eagle, passing through the dense fog, thick cloud, weeping rain and wailing wind, Dad forged ahead towards revolution and brightness!] (J, p. 196)

### III.8.2 Inflated expressions

The inflated expressions here refer to those items produced by rhetorical exaggeration. As stylistic units in this study, they are only limited to the scope within vocabulary use. Below are some examples:

- (75) *lianxu san nian de ziran zaihai, yanjun de kaoyan le Taishan ya ding bu wan yao de renmin gongshe sheyuan!* [The natural calamities in the last successive three years severely tested the members of people's communes who did not bend their head even if Mountain Tai toppled on them.] (F, p. 29)

- (76) *Qunzhong shi zhenzheng de yingxiong, zhe li liang, he shan shan rang lu, ji shui shui zhi liu...* [The masses are real heroes, and their power is so great that when they shout at mountains the mountains get out of the way, and when they attack waters the waters stop flowing...] (G, p. 487)

The inflated items had commonly appeared in pre-CR poetic language, especially in the new folk songs during the Great Leap Forward, but they are scarce in pre-CR fiction language. However, the inflated words and expressions are commonly used in CR novels, forming another stylistic feature of the novel language.

As stated in III.4.2.1, CR novels include a number of improvised poems and songs. Similar to the style of folk songs during the Great Leap Forward, they include many inflated expressions. Below are two examples, of which (77) is a part of an extemporaneous folk song, and (78) is a rhyme by the crowd cheering for the main hero Liu Wangchun in *The Mountains and Rivers Roar* as he is hammering stones.

- (77) *Qie kan qingnian tuji-dui,*  
*dao shan huo hai ye gan chuang.*  
*zhaoqi pengbo gan geming,*  
*gan jiao Longrong huan xin zhuang.*

[We may look at the shock youth brigade; its members dare to climb a mountain of swords or plunge into a sea of flames. Making revolution vigorously; they dare order Longrong to change its appearance.] (H, p. 33)

- (78) *Liu Dachui, you shen wei! Da de zhun, chui de mei! Meng shijin, bantian lei! Shuijingong, yao zhen sui! Longwang Ye, mang xiagui...*

[Big Hammer Liu has the power of the God! He is hammering precisely and beautifully! He does it hard, and his hammering is as powerful as thunderbolts! The Crystal Palace is about to be shaken to pieces! The Dragon King kneels down in a hurry...] (J, p. 28)

However, apart from such improvised poems and songs, the prose language of CR novels also includes a large number of inflated expressions with which we are more concerned in the present investigation.

As stated before, the main stories in CR novels are about struggles concerning politics and struggles with nature. Contextually, the inflated items are often related to struggles with nature, such as in the above examples. Nevertheless, the struggles with nature are always interwoven with political struggles which are the real motif of the works. Thus, although they appear in the context of struggles with nature, the inflated items often concern ideology indirectly. On the one hand, they are often used to express the positive characters' revolutionary will and heroic spirit. On the other hand, it is under inspiration and encouragement of the Party's and Mao's ideology or through the test of the political struggles that the positive characters become so powerful and all-conquering. For example,

- (79) *Women shi nan bu zhu de! gongshe sheyuan de tie jian tou, yong zi li geng sheng de tie biandan, yiding neng dan qi gongshe de heshan!*  
 [Anyway, no difficulties can scare us! With our iron shoulders, our commune members can surely carry the mountains and rivers of the commune with the iron poles of relying on ourselves!] (J, p. 147)

- (80) *Ting Mao Zhuxi de hua, zou shehuizhuyi daolu de ren, yi gege dou shi tui bu dao, za bu bian, chui bu lan, qiao bu sui de xiangdangdang de tie da han.*  
 [Those who do as Chairman Mao said, and take the socialist road, are all absolutely the men of iron who can't be pushed over, pressed flat, hammered into mash, nor stricken to pieces.] (H, p. 504)
- (81) ... *zai jieji douzheng, luxian douzheng de feng-huo zhong peiyang, zaojiu chulai de zhe yi dai nianqing ren, xin hong gutou ying, zhen shi shang tian neng zhai xing, ru di neng qin long!* [This generation of young people, who were tempered in the fire of class and line struggles, has red heart and hard bones; they really can go up to the sky to pluck stars, and go down into the earth to catch dragons!] (J, p. 229)

Usually, the exaggeration in rhetoric reflected in the inflated items consists of both magnification and minimisation, i.e., it either magnifies the confidence and power of human beings and minimises the might of nature, or it magnifies the spirit and power of heroes whilst minimising the strength of enemies.

In many cases, such as examples (79)-(80) above, the inflated items are used to represent collective resolution. While used to describe individual characters' will and strength, the inflated expressions are often used to depict the main heroes. The descriptions of collective characters with inflated items mainly appear in the contexts of struggles with nature, but the descriptions of individual heroes with inflated expressions are more often related to the contexts about political struggles. For example,

- (82) *Tamen kan zhe Gao Daquan shou li de banfu, ju shang tian, luo xia di, yi dao dian shan, yi gu feng xiao, shenshen de sha chuan jin shu gen li...*  
 [They saw that the axe in Gao Daquan's hands, raised up to the sky then fallen down to the ground, with a lightning flashing and a gust of wind whistling, cut deeply into the tree root.] (D, p. 379)
- (83) *'Fang le haizi, you shi zhao wo!' Da Lao Jiang sheng ru zhong, zhan ru song, tingli zai guizi mianqian, xiang yi zuo bu dao de gao shan.* ['Set free

the child, I shall be responsible for everything!' With his sound like bell and his posture like a pine, Old Jiang stood straight in front of the Japanese soldiers, as a stable and towering mountain.] (E, p. 11)

(84) *Qingke zhi zhong, ta sixu fanteng... Yu mantian fengyu, tian ta di lie, shan beng shi qing, ziji neng zuo gang liang tie zhu, lei da bu fei, dian hong bu san, ji gen bu dong?* [At the moment, thoughts thronged his mind... In the boundless wind and rain, with the sky falling down, the earth subsiding, the mountains collapsing, and the rocks cracking, could I become so stable that I wouldn't move under the attack of lightning and thunderbolt, just like a steel roof beam or an iron pillar?] (J, p. 53)

(85) *Liu Wangchun de liang zhi yanjing, jiu xiang liang ba li jian, na muguang zhen yao ba Li Mianfu de wuzang liufu she chuan.* [Liu Wangchun's two eyes were like two sharp swords, which could seemingly stab through Li Mianfu's vital internal organs.] (J, p. 277)

All the above inflated items are contextual makeshift creations. Moreover, there are a number of idiomatic phrases and expressions in Chinese vocabulary which have the inflated meaning. Our investigation shows that such established inflated items also account for much in CR novels. For example,

(86) *Yanqian zhe ge nianqing ren yijing neng ding tian li di...* [The young man in front of him has become indomitable (literally, 'towering from earth to sky')...] (J, p. 229)

(87) *Women bai zhe bu nao, kui ran ru shan!* [We never yield in spite of hundreds of setbacks, but stand majestically like mountains!] (J, p. 388)

(88) *Zhe yi sheng, ru qingtian pili, zhe liang zhang, shi wan jun leiting, ba Shi Jigen da yun le.* [The shout as a bolt from the blue, and the two slaps as thunderbolts, made Shi Jigen faint.] (G, p. 528)

### III.9 THE VOCABULARY STYLE IN GENERAL PERSPECTIVE

### III.9.1 The general style of CR novel vocabulary

Above we have analysed twelve vocabulary categories of the CR novels through which stylistic characteristics under each category have been presented. Now we place the results concerning the density of the categories into a general perspective. (see Table III.19).

For the sake of generalisation, the twelve categories may be stylistically grouped into A and B below:

- A: idioms, proverbs, *xiehouyu*, classical verses, bookish items, colloquial items, and dialectal items.
- B: vulgar items, ideological items, military items, meteorological items, and inflated items.

Group A (the first stylistic classification) could be taken for a lexicological classification which is based mainly on the form (including lexical source) of the items, and Group B (the second stylistic classification) a semantic classification which is based mainly on the meaning (including metaphorical meaning) of the items. In comparison with the pre-CR novels, the density and distribution of the twelve vocabulary categories represent the lexical style of CR novels.

As shown in Table III.19, the comprehensive distribution pattern is that the CR novels have higher density of ideological items, idioms, *xiehouyu*, classical verses, bookish items, military items, meteorological items, and inflated items, and the pre-CR novels have higher density of vulgar items, proverbs, colloquial items, and dialectal items. It needs to be noted that for proverbs, the CR novels have a higher density of literary proverbs although they have a lower density of folk proverbs, which makes a lower density of the whole category. Next, for *xiehouyu*, because the quantitative

distinction between the pre-CR novels and CR novels is blurred by some exceptional samples, the present statistical result can not be taken as a generalised stylistic feature.

According to the above comprehensive pattern of distribution density, it could be reasonably concluded that in comparison with the pre-CR novels, the holistic vocabulary style of the CR novels is more bookish in form and more politicised in meaning.

First, within the first stylistic classification, in addition to a higher rate of specific items under 'bookish', the CR novels have higher density of idioms, literary proverbs and classical verses, which also share the stylistic characteristic of bookishness. On the one hand, the bookish style of literary proverbs and classical verses are naturally definite because they are quotations from the classics. As to idioms, they are generally taken to be bookish because most of them also come from classical literature. On the other hand, in addition to a lower density of specific items under 'colloquial', the CR novels have a lower rate of folk proverbs and dialectal items. The folk proverbs are established oral sayings and have evident colloquial style. The colloquial style of dialectal items is also distinctive because they are usually from local spoken language, some of which even lack suitable Chinese character transcripts. Therefore with regard to CR novel vocabulary, the higher density of specific bookish items, idioms, literary proverbs, and classic verses is one side of the holistic bookish style, and the lower density of specific colloquial items, folk proverbs and dialectal items is the complementary side of the bookishness.

Next, within the second stylistic classification, except for vulgar expressions all the other four categories are much more densely distributed in the CR novels. For the four categories, in addition to the items under 'ideological', the items of the other three categories still have politicised style in meaning because the metaphorical meaning of the three categories are related to political struggles and they are usually used in contexts concerning ideology. As for the vulgar expressions which have lower density in CR novels, their reductive distribution, as stated before, is related to an ideological principle in dealing with characters' language, i.e., only the vulgar expressions spoken by

positive characters have been reduced. Therefore, the distribution of all the categories in the second stylistic classification indicates the more politicised style of the CR novel vocabulary in comparison with that of the pre-CR novels.

From another angle, in addition to the politicised characteristic stated above, the distributive pattern of the categories in the second stylistic classification (higher density of ideological, military, meteorological and inflated items, and lower density of vulgar expressions) shows another feature which is consistent with the bookish style shown by the distribution of the categories in the first stylistic classification. Firstly, for the four categories with high density, the ideological items as a whole are bookish rather than colloquial because they are mainly from political documentation such as newspapers, political magazines and politicians' works. The military and meteorological items under discussion are figures of speech which are usually related to ideology. Compared to their literal usage, these items' metaphorical usage is more bookish in rhetoric. The inflated items also have a certain rhetoric bookish flavour. Secondly, the vulgar expressions which have low rate in CR novels are definitely colloquial. To sum up, the politicisation in meaning and the bookishness in form are the unified general style of the CR novel vocabulary.

### III.9.2 The period style and the authors' personal style

The above generalised vocabulary style, based on the comprehensive distributions of the two stylistic classifications, i.e., bookish in form and politicised in meaning, may be regarded as the period style of the CR novels' vocabulary which the novelists during the Cultural Revolution followed intentionally or/and unintentionally. But the period style could not be shown uniformly in all CR novels because of different authors' personal styles.

According to the present investigation, in comparison with the pre-CR novels, we found that more and larger distributive irregularities exist in individual pre-CR novels

than in CR novels. The consequent conclusion could be that the authors' personal language styles in CR novels are not as conspicuously shown as in pre-CR novels. In other words, the period style predominates over the novelists' personal styles to a greater extent in CR novels.

Next, within the CR novels the dissimilarities of the individual distributions in the first stylistic classification are larger than that in the second one. According to the definition above, the first stylistic classification is based on the 'form' features and no direct relationship exists between its categories and ideology. But the second stylistic classification is based on the 'meaning' characteristics and its categories are generally related to ideology. Thus the fact that the first stylistic classification has larger dissimilarities of the individual distributions shows that the authors' personal language styles become more prominent in the distribution of those non-ideological items.

## CHAPTER IV

### CONCLUSION

#### IV.1 THE PRESENT STUDY IN PERSPECTIVE

The publication of one hundred and twenty-six novels in a ten-year period is a rather small number in a country as large as China. However, taking into account the political circumstances during the years of the Cultural Revolution, this figure is actually high because the average annual quantity was at a similar level to that of the pre-CR period. This study has concentrated on 24 CR agricultural novels, which occupy a prominent place among all CR novels.

##### IV.1.1 Literary characteristics

The first part of this study is literary analysis concentrating on the characterisation of the novels' main heroes. It has analysed six aspects. The first is personal background, which covers the main heroes' age, sex, marital state, class origin, family background, education and military experience. In analysing these personal factors, this study has emphasised their significance in the whole characterisation of the heroes.

The second aspect is physical qualities. By listing a number of stereotyped words and expressions with respect to the heroes' constitution, air, features, expression, manner, bearing, voice, etc., the analysis has stressed two points: One is how the authors described the heroes' physical appearance, which from one angle shows the heroes' 'loftiness, greatness and perfection', and another is which characteristics the

heroes' exterior shows, thereby indicating current aesthetic views on the physical portrait of idealised heroes.

The third aspect is ideological qualities, which are divided into the qualities of class and line struggles and the qualities of altruism and collectivism. In the case of the former, the analysis primarily concerns the heroes' political foresight and insight into the politicised campaigns in the countryside; in the case of the latter, the analysis has emphasised the heroes' thoughts and actions in serving the public or others' interests. In recognising that ideological qualities are also important in the characterisation of the main heroes of pre-CR novels, the analysis has accordingly emphasised the differences between the heroes in CR and pre-CR novels.

The fourth aspect of the characterisation of heroes involves temperamental and behavioural qualities. The analysis mainly concerns the heroes' feelings, manners and conduct — all based on their temperamental and behavioural qualities rather than on pure ideological consciousness. Qualities such as generosity, honesty, modesty, level-headedness, reasonableness, politeness, and submissiveness, all commonly shared by the heroes, have been emphasised in this analysis.

The fifth aspect is the nature of temperamental and behavioural qualities. This has involved an analysis of the foundation of the values and standards shown in the characterisation of the heroes with respect to temperament and behaviour. The part played by traditional Chinese conventions and norms in forming the foundation has been discussed.

The sixth and final aspect is prominence given to the heroes, which concerns the factors intended by the authors to set off the heroes by following the 'three prominences' and other stock ways. In particular, the relationship between the heroes and other characters, as well as that between the heroes and natural surroundings, has been explored.

Some findings with respect to the literary characteristics of CR novels, for instance, the fact that the main heroes' ideological qualities are emphasised in the characterisation, are to be expected because they conform to generally recognised

literary trends. As to the expected characteristics, this analysis has stressed the ways in which the novels show the characteristics, and the extent that the characteristics reach. This principle has also been pursued in the investigation into the linguistic characteristics of the CR novels. Other findings, however, are not obviously expected and some are even opposite to the generally believed trends or facts. The following is a summary of some less predictable yet significant points.

1. It was expected that CR literature would have little relation to pre-CR literature, since the latter was attacked during the Cultural Revolution. However, this study indicates that CR literature followed the same direction as pre-CR literature and carried through the pre-CR radical line. The theories attacked during the Cultural Revolution had been criticised in the pre-CR period, and many principles promoted in the CR period had been previously set forth in the pre-CR period.

2. Similarity was expected to exist in certain aspects of the main heroes. For instance, the heroes share similar ideological qualities because of the official unification of ideology, and the relationship between the heroes and other characters is patternised because it is based on the formulaic 'three prominences'. However, it was not expected that this similarity would also cover aspects such as the heroes' personal backgrounds, temperamental qualities, and physical qualities, given that there were no established or formulaic theories which would provide for such similarity. For example, portraits of physical qualities follow certain set characteristics and include a number of stereotyped laudatory words and expressions, which make the main heroes share a general resemblance.

3. During the Cultural Revolution, the overwhelming value in human beings was spiritual beauty, and the preference for physical beauty was attacked as the bourgeois or petty bourgeois sentiment. However, this study shows that the CR novelists set out to create a 'unity' of spiritual and physical beauty. So the main heroes of CR novels are generally portrayed as having physical or outward beauty.

4. It is widely known that traditional Chinese culture, especially that based on Confucianism, was attacked in the propaganda of the Cultural Revolution. However,

the temperamental and behavioural qualities, such as kindness, righteousness, generosity, gentleness, honesty, loyalty, intelligence, reasonableness and politeness, consistently emphasised in the heroes' character, each find reference in Confucian doctrines. This study has reached a tentative conclusion that the foundation of the heroes' temperamental and behavioural qualities is a combination of the current ideological principles and Confucian orthodox traditional moral, behavioural and temperamental norms. Of the two aspects, traditional standards and norms hold a more significant position in concrete descriptions of the heroes.

5. For the CR agricultural novels, in view of the heroes' status as peasants, their low level of education, and their roles in class and line struggles, it was not expected that the CR novels would attach much importance to the heroes' 'artistic' qualities. Nevertheless, it is shown, for example, that the heroes tend to admire scenery, and such things as bright moonlight, beautiful flowers, and flowing water inspire them to poetry, music or/and painting. These descriptions reveal the extent to which authors imbue their heroes with idealistic natures.

#### IV.1.2 Linguistic characteristics

The second part of this study is linguistic analysis focusing on lexical style. Statistical and comparative approaches to style have been employed for they have the support of objective and contrastive evidence. The analysis is based on ten sample novels (three pre-CR novels and seven CR novels). Twelve stylistic categories have been established for the analysis. They are vulgar expressions, ideological words and expressions, idioms, proverbs, *xiehouyu*, classical verse segments, 'bookish', 'colloquial', dialectal words, military items in metaphorical use, meteorological items in metaphorical use, and inflated items. Apart from the meteorological items and inflated items which are primarily analysed qualitatively, the other ten categories have been analysed quantitatively. In aiming for a high degree of precision, most of these categories have been counted exhaustively. In all cases of quantitative analysis, the investigation has

presented the density and distribution of stylistic items, which are concerned with the commonly shared characteristics of vocabulary use, the relation between the common characteristics and the authors' individual characteristics of vocabulary use, and the similarities and differences of vocabulary use between the pre-CR novels and CR novels. In some cases, the analysis has presented the density and distribution of stylistic items according to narrators and different types of characters, demonstrating more significance of linguistic style in the literary characteristics. After the twelve categories of stylistic items were investigated each separately, a comprehensive analysis placing all the categories into a general framework was made so as to reach the general or holistic lexical style of CR novels.

For expected stylistic characteristics, the analysis, based on statistics, has emphasised the extent that the characteristics reach. For example, it is generally thought that the language of CR novels is strongly political in style. This judgement has been confirmed in this investigation by a high density of relevant stylistic items such as ideological words and expressions, military items in metaphorical use, meteorological items in metaphorical use, and inflated items. On the other hand, this study has presented a number of unexpected results. Some of these results concern the style of individual novelists and individual works. For instance, Hao Ran's CR novel *The Golden Road* is often criticised by Chinese and Western scholars for being excessively marked by ideological flavour. However, this study shows that from the linguostylistic point of view, this novel has the lowest density of ideological words and expressions of the CR novels sampled. The density along this dimension is even lower than that of Liu Qing's well-known pre-CR novel *The Builders*. Other unexpected results concern the general linguistic style of CR novels. Below is a summary of some significant unexpected stylistic characteristics commonly shared by CR novels.

1. It was expected that the further promoted direction of serving workers, peasants, and soldiers could intensify CR novels' colloquial style. But quite the contrary occurred. The language of CR novels has a lower rate of colloquial stylistic items, such as specific 'colloquial' and folk proverbs, in comparison to the pre-CR novels.

Moreover, since traditional Chinese literature was under attack during the Cultural Revolution, it was expected that bookish stylistic items derived from traditional literature, such as specific 'bookish', idioms, literary proverbs and classical verses, would be less densely distributed in CR novels than in pre-CR novels. Yet according to this study, CR novels have a higher density of these bookish stylistic items than pre-CR novels. These distribution patterns indicate that CR novels generally have a stronger bookish language style than pre-CR novels.

2. In view of the fact that abusive words and other vulgar expressions were prevalently used in denouncing opposed people or things during the Cultural Revolution, and in view of the fact that the major motifs of CR novels are class and line struggles, it was expected that CR novels would have a denser distribution of vulgar words and expressions. However, this study indicates that the rate of vulgar expressions in CR novels account for only about fifty percent of those in pre-CR novels. Therefore, the language style of those unofficial writings such as big-character posters and leaflets or oral slogans, which were replete with vulgar words and expressions, cannot represent the linguistic style of official CR publications. Thus some generalisations that CR writings and speeches were full of vulgar expressions do not properly reflect this fact.

3. The campaign to popularise Modern Standard Chinese has been the government's fundamental language policy since 1956. It is generally thought by post-CR scholars in mainland China that the popularisation of Modern Standard Chinese was impeded during the Cultural Revolution. However, this investigation has shown a trend towards decreasing dialectal items in CR novels. That means that if the frequency of dialectal items in CR novels can reflect the popularisation of Modern Standard Chinese, the campaign was not 'impeded', but rather promoted in the decade.

Moreover, on the holistic level, although the relation between general linguistic style and the authors' individual language style is less predictable, it is nevertheless important. In comparing CR with pre-CR novels, the general language style in the CR novels predominates over the novelists' personal language style to a greater extent. On

the other hand, within the CR novels, the authors' individual language style is more prominent in the distribution of the stylistic items as classified according to 'form' or lexicalological features.

## IV.2 CR NOVELS AND CONTEMPORARY CHINESE LITERATURE

### IV.2.1 The creation of CR novels

In contemporary Chinese literature, one important role played by CR novels is that they tested the newly established literary theories and principles from the angle of fictional creation.

At the beginning of the Cultural Revolution, the authorities led by Jiang Qing made efforts to cultivate their ideal literature and art while criticising pre-CR literature and the arts. They claimed that what they were creating was 'the most brilliant new literature and art opening up a new era in human history', and it was 'the unity of revolutionary political content and the best possible artistic form'.<sup>1</sup> The model theatrical works represented the highest achievements of their effort. Based on these theatrical works, a set of new principles and regulations regarding literary and artistic creation, such as the perfection of main heroes and the 'three prominences', were established. Until the end of the Cultural Revolution, these principles and regulations were promoted in the literary and art world and to a great extent they shaped the current aesthetic views on literature and art..

Fictional creation was one of the most important fields to carry out the newly established principles and regulations because of the genre's suitability. Moreover, the authors of CR novels, both professional novelists and novices, were highly conscious in their attitude towards the new literary and artistic theories and principles. Thus from the literary point of view, CR novels and their creation represent a particular trend of literary thought in contemporary Chinese literature.

Realism was crucial in the history of communist Chinese literature between the thirties and the seventies. In emphasising specific political purposes or tasks at different stages, all important literary slogans were based on realism or included realism: 'national revolutionary realism', 'democratic realism', 'realism of the Three People's Principles', 'revolutionary realism', 'socialist realism'.<sup>2</sup> The slogan of 2RR (2RR-2), which was exclusively promoted during the Cultural Revolution, also included realism. Actually, in the CR period, discussions about literary theories and criticism were generally still within the past theoretical frame of Socialist Realism, i.e. 'the theory of reflection, theory of typicality, the theory of truth and the theory of the relationship between world outlook and creative method'.<sup>3</sup> Moreover, with the factors regarding technique of expression, such as structure, narration, characterisation and language, taken into account, CR novels shared the basic style of previous novels which were accepted as works of realism.

Nevertheless, the realism represented in CR novels is different from the conventional understanding. According to the conventional understanding in China, the substantive point of realism is its artistic authenticity, i.e. the authenticity of representation in works. However, authenticity in this sense was criticised in China in the years between 1950s and 1970s. A set of symbolic formulations became popular in defining authenticity, including 'historical authenticity', 'developing authenticity', and 'essential authenticity'. These formulations stemmed from the tenets of Socialist Realism which emphasised the development of revolution and the education of working people in a socialist spirit.<sup>4</sup> Based on these formulations, the connotation of artistic authenticity tended towards increasing idealisation. After revolutionary romanticism was officially juxtaposed with revolutionary realism, idealisation was further justified and emphasised and reached its peak in the Cultural Revolution.

This study shows the idealisation of life as described in CR novels. With respect to the characterisation of the main heroes, the standards of 'loftiness, greatness, perfection and brilliance' epitomise this idealisation. The heroes' heroic and revolutionary personal or family background, their handsome or beautiful appearance, their

extraordinary political foresight and insight, their complete altruism, their well cultivated manner and behaviour, their relationship with other characters, etc., all embody this principle. The values reflected in the idealisation are ideology and traditional Chinese morality.

Apart from the principle of idealisation, another general principle governing CR novels can be drawn from this study, namely, 'standardisation', which includes purification and unification with regard to both literary and linguistic aspects. With respect to the literary aspect, standardisation is first of all reflected in the purification and unification of literary policies and theories. Radical theories and principles were promoted, but all challenging propositions were denounced. The revolutionary model theatrical works were set as examples, and the experiences in their creation were established as formulaic principles, which were in turn imposed upon the fictional creation. Secondly, fictional factors regarding content, such as time settings, motif types, subject matter categories, and character varieties, are all highly unified, i.e. they are generally related to modern workers, peasants and soldiers. Thirdly, factors concerning technique of expression including narration, structure and characterisation follow the promoted formulaic patterns or principles. In characterisation, for instance, the main heroes' personal background, ideological awareness, and behavioural qualities are all portrayed according to a set of established ideological and traditional didactic criteria. Even portraits of physical appearance follow certain set features and include a number of stereotyped words of praise, making the heroes share a handsome/beautiful resemblance. Moreover, the relationship between heroes and other characters was formularised into the fixed 'three prominences' and 'three foilings'.

As to the linguistic aspect, a variety of lexical distributive features in CR novels' language shows the standardisation. For example, the language of CR novels has a low rate of dialectal words and expressions, which indicates that it follows the direction of the popularisation of Modern Standard Chinese, which is primarily concerned with overcoming dialectal elements. Next, CR novels' language includes low rates of vulgar and colloquial elements but high rates of bookish and idiomatic elements. This suggests

that CR novels tend towards purifying their language, i.e. decreasing casual and informal elements. Moreover, in contrast to pre-CR novels, the differences between authors' individual language styles are fewer among CR novels. This suggests a tendency towards unification of language style.

On the one hand, the above idealisation and standardisation reflected the authorities' efforts to create their claimed not only ideologically correct, but also artistically advanced literature. On the other hand, they reflected the strict control of the authorities over literature during the Cultural Revolution. Furthermore, the idealisation and standardisation reflected the current aesthetic views on literature, which were in accordance with the fashion of the period of learning from examples. During the Cultural Revolution, apart from collective models like Daqing in industry, Dazhai in agriculture, and the PLA in the country as a whole, numbers of individual examples were set in different professions and at different stages. Setting examples was intended to propagate their didactic effect. With respect to literature, its social didactic effect had consistently been promoted since the Yan'an period and had become an important part of literary aesthetic standards. During the Cultural Revolution, literature's didactic effect was further emphasised. The heroes and their lives as described in literary works were taken to be models of the people, and even negative characters were taken to be 'teachers by negative examples' [*fanmian jiaoyuan*]. It is evident that idealisation and standardisation in literary creation intensified the didactic effect, i.e. by offering the idealised and standardised models to readers.

However, CR novels were attacked after the Cultural Revolution, and the theories and slogans upon which the novels were based were also accordingly repudiated. This fact evidences the failure of CR fictional creation, which represented a particular literary trend or an attempt to open up a new way to the ideal literature of the authorities. Because the governing principles of CR fictional creation are idealisation and standardisation, the failure of CR fictional creation suggests that idealisation and standardisation are misleading principles for literature. It thus could be concluded that

literary creation in the immediate post-CR period would take an inverse direction, i.e. supporting authenticity, individuality and originality.

#### IV.2.2 CR novels and pre-CR fiction

It is known that radical literary policies and theories held the dominant position in pre-CR literature. We may draw the relationship between CR novels and pre-CR fiction from several angles. First, CR novels carried on the radical elements of pre-CR fiction. In accordance with changing political situations, and out of artistic awareness, literary intellectuals often challenged the radical tendency of the pre-CR period. The eight negative expressions listed in Jiang Qing's 'Forum Summary' are examples. (see I.3.2) Moreover, in the pre-CR period, as Joe C. Huang pointed out, some writers tried to strike a balance between giving prominence to ideology and maintaining artistic authenticity, and this made their works 'not only first-class political novels but also brilliant artistic achievements'.<sup>5</sup> However, during the Cultural Revolution, led by Jiang Qing, the authorities charged that pre-CR literature was impaired by the revisionist line. With this, a general cleanup of all pre-CR views challenging the radical tendency was launched. This cleanup offered the authorities an opportunity to more fully carry out pre-CR radical theories and principles. Therefore, CR novels are a comprehensive expression of the pre-CR radical theories and principles in fictional creation.

Second, in many respects, the relation between CR novels and pre-CR fiction is not only 'inheritance' but development. With respect to characterisation of heroes, for instance, in view of the increasing tendency towards idealisation in the pre-CR fictional creation, Shao Quanlin proposed deepening the realism. According to Shao, it was important to carefully portray not only the heroes but also the people in middle, and this was for the sake of authenticity of realism. Moreover, heroes were also imperfect. (see I.3.4) Shao's proposal was criticised by the pre-CR radical line. Nevertheless, the criticism did not go so far as to officially promote 'perfect heroes'. So, neither concrete theories to perfect heroes were officially established, nor were writers claiming to

intentionally create perfect heroes. However, during the Cultural Revolution portraying perfect heroes was openly declared as the primary task of socialist literature. A series of standards and formulations was established to implement this principle. Writers also claimed to follow the standards, principles and formulations conscientiously.

Lastly, the theoretical documents, principles and slogans governing pre-CR literature, such as Mao's 'Yan'an Talks' and the slogan 2RR, were still promoted as literary theoretical foundations in the CR period, although the pre-CR literary works were generally repudiated. That means that CR novels and pre-CR fiction share the same theoretical foundation but represent different understandings. With respect to 2RR for example, in fictional creation before the Cultural Revolution, Liu Qing's *The Builders* was an acknowledged work representing this creative method. Later however, *The Builders* was attacked in the Cultural Revolution even though the 2RR method was further promoted. Evidently, then, the attack on the previous representative works, whilst promoting the creative method upon which these works were based, suggests the CR and pre-CR authorities' different understanding of 2RR. In other words, 2RR developed into a new stage, i.e. 2RR-2. (see I.3.1).

In summary, CR literature epitomised and developed the pre-CR radical literary policies and theories. As an important part of CR literature, CR novels carried forward pre-CR radical theories and principles in fictional creation.

#### IV.2.3 CR novels and post-CR fiction

The post-CR fiction here mainly refers to those works published between 1977 and 1987. The repudiation of CR novels led to a change in direction of fiction from its former ways. The change of direction indicates that post-CR fictional creation followed a tendency in which novelists intentionally emphasised and intensified many elements which were antithetical to CR novel creation.

First of all, a new tendency developed towards the diversification of creative methods and styles. During the first stage of the post-CR period, the disapproval of CR

literature with respect to creative methods and literary styles aroused the literary world's efforts at restoring the realism of pre-CR literature. Later, the repudiation of CR literature inspired people to re-examine pre-CR literature and to criticise the pre-CR tendency of unification of literary theories and policies. Consequently, realism's monopoly position in contemporary Chinese literature was undermined. A variety of collective and individual literary styles and creative methods came into being in the post-CR literature. The following statement by Wang Meng, himself a writer and Minister of Culture from 1986 to 1989, shows the diversity of literary methods and styles in post-CR fictional creation.

... In 1980, people began to debate whether the fiction in the stream-of-consciousness style [*yishiliu*] was understandable; in 1983, people set off on a discussion about modernism [*xiandai-pai*]. However, in 1985, various new methods became fashionable. People discussed the formation of typical characters and the important role of human nature. The tradition of realism about writing truth was restored, and the styles and methods, such as fantasticality [*huangdan*], abnormality [*bianxing*], illusion [*xuni*], magic [*mohuan*] and psychoanalysis, became in vogue...<sup>6</sup>

According to Wang Meng, the new trends and styles were so transitory that they were not fully developed, with the result that few works of high quality were produced representing different styles and methods.<sup>7</sup> As for individual styles, Wang Meng concluded that a number of popular writers, including Cong Weixi, Zhang Xianliang, Jiang Zilong, Wang Zengqi, Li Kuanding, Liu Suola, Xu Xing and Li Hangyu, each established their own consistent style. Other writers, such as Wang Anyi and Zhang Xinxin, tried new styles successively.<sup>8</sup> It is likely that this unusual diversity of literary styles and methods is inversely related to the unusual unification of styles and methods of the CR period.

CR novels tend to describe modern workers, peasants and soldiers. Other categories of time-settings, subject matter or people, such as historical events and people, and contemporary intellectuals, were avoided. However, it is precisely these things that

become popular in post-CR fiction. For example, it is widely known that the post-CR novels on historical events and people are one of the representative achievements of post-CR fiction, while novels about contemporary intellectuals are also important. Other categories of subject matter which were ignored or avoided during the CR period but which became popular in the post-CR period, include overseas Chinese life, science, knight-errantry, crime and hooliganism, and secret societies. Furthermore, no contemporary tragic stories can be found in pre-CR and CR fiction because it was held that tragedies could not occur in socialist China. Yet 'scar fiction', which targets the tragedies in individual lives in contemporary China, is an important part of post-CR literature.

In CR novels, the main heroes are all characterised according to the standards of 'loftiness, greatness, perfection'. By contrast, in post-CR novels published after 1978, not only are these heroes absent, but even the less idealised pre-CR heroes. Post-CR fiction tends to have non-heroic characters as its protagonists. In many cases, the middle characters or even the negative characters defined earlier become the main characters of post-CR fiction. For example, in scar fiction many protagonists are the 'rightists' of 1957 or the 'counterrevolutionaries' of the Cultural Revolution. In the novels describing people and events in history, most protagonists are old aristocrats, emperors, officials, scholars, landlords etc., all of whom had been condemned during the CR period.

In pre-CR novels, individual human nature is subordinate to class nature, as prescribed by ideology. Thus, despite pre-CR heroes' hesitations in dealing with conflicts between personal interests and collective or others' interests, it is unexceptional that the characters privilege the latter over the former. This principle is further developed in CR novels: Heroes wholeheartedly devote themselves to the Party's cause without regard to personal interests, and their personal delight, anger and sorrow are related to the pursuit of Party policies and the public interests. However, in post-CR fiction, dimensions of human nature including personal feelings, individual interests, physiological desires, etc. are commonly seen. For instance, love and sex are

banned in CR novels, but descriptions of love and sex are popular in post-CR fiction. Even Wang Meng, one of the writers promoting human nature, expressed reservations at the overt depictions of sexuality in post-CR fiction. He stated, '... It is surely common that life as depicted in literature and art includes sexuality, and people's psychology includes their sexual desires and feelings. However, seeing that authors enthusiastically scramble [*qu zhi ruo wu* — literally, going after something like a flock of ducks] to describe them, I cannot help worrying that it is becoming rampant and may go beyond acceptable limits....'<sup>9</sup>

As to language style, CR novels have a high density of ideological items, idioms, classical items, literary proverbs, bookish items, military items, meteorological items in metaphorical use, and inflated items, but a low density of vulgar items, folk proverbs, colloquial and dialectal items. These patterns of distribution indicate that the language in CR novels tends towards a formal, standard style. By contrast, the language in post-CR fiction shows a trend towards informal and substandard, or nonstandard style. The aforementioned stylistic items generally have a contrasting pattern of distribution in post-CR fiction. For example, CR novels tend to avoid vulgar expressions and dialectal items, thereby contributing to a more formal and standardised language, whilst post-CR novels show a marked increase in both of these categories. It seems fashionable for characters' speech to include abusive words, and for novels set in the countryside to use many local dialectal words and expressions. It is not surprising, however, that ideological expressions, one of the most densely distributed stylistic items in CR novels, are greatly reduced in post-CR novels. It should be noted that although the language of pre-CR novels has also an inverse distribution of the above categories of stylistic items, the contrast between pre-CR novels and CR novels is substantially smaller than that between post-CR novels and CR novels.

Despite other factors, then, CR fiction has played a significant role in deciding the development of post-CR fiction. That is, the elements which are emphasised in CR fiction are weakened in post-CR fiction, and the elements which are ignored or avoided in CR fiction are subsequently intensified in post-CR fiction. According to this study,

all of the main characteristics of CR novels are governed by the principles of idealisation and standardisation. Thus post-CR fiction clearly developed in a direction contrary to these two principles, i.e. it developed towards authenticity in representation and the diversification of content and form.

TABLE III.1

## Sample Novels for Linguistic Analysis

Group	Ref. code	Author and title	Publication year	Time setting	Geographical setting	Subject matter	Authorship
I Pre-CR novels	A	Zhou Libo, <i>Great Changes in a Mountain Village</i> (vol. 1)	1958	1955-56	South-central		
	B	Liu Qing, <i>The Builders</i>	1960	1953	West	Cooperative transformation	Professional
	C	Hao Ran, <i>The Sun Shines Bright</i> (vol. 1)	1964	1957			
II CR novels	D	Hao Ran, <i>The Golden Road</i> (vol. 1)	1972	1950-51	North		Novice
	E	Chen Rong, <i>Evergreen</i>	1975	1962		Opposition to quotas on household basis	Two; one professional
	F	Lin Yu, <i>The Roaring Songhua River</i> (vol. 1)			Northeast		
CR novels	G	Zhu Jian, <i>Qingshi Fort</i>		1964	East	Socialist education	Novice
	H	The 'Three-in-one' Group of Baize Prefecture, <i>Mountains Green after Rain</i>	1976	1964-68	Southwest		'Three-in-one' group
	I	Tian Dongzhao, <i>The Long Rainbow</i>		1970	North	Learning from Dazhai	Novice
J	Gu Hua, <i>The Mountains and Rivers Roar</i>		1972-73	South-central	Amateur novice		

TABLE III.2

## Numbers of Chinese Characters in the Ten Novels

Novel ref.	Total no. noted by publisher	No. calculated by me		
		No. per line times line no. per page	No. per page times total line no.	Total no. (accuracy up to $\pm 500$ )
A	223,000	27 x 26	702 x 306	215,000
B	un-noted	27 x 26	702 x 511	359,000
C	472,000	27 x 26	702 x 672	472,000
D	un-noted	27 x 26	702 x 648	455,000
E	340,000	25 x 24	600 x 565	339,000
F	310,000	26 x 25	650 x 481	313,000
G	un-noted	26 x 25	650 x 531	345,000
H	360,000	25 x 24	600 x 589	353,000
I	360,000	26 x 24	624 x 576	359,000
J	un-noted	28 x 26	728 x 539	392,000

TABLE III.3

## The Density of Vulgar Expressions

## 3 - 1 The ten novels

Novel ref.	Total no. Chinese characters	Total vulgar exps.	No. vulgar exps. per 100,000 chas.
A	215,000	108	50.23
B	359,000	99	27.58
C	472,000	146	30.93
D	455,000	44	9.67
E	339,000	30	8.85
F	313,000	63	20.13
G	345,000	155	44.92
H	353,000	72	20.40
I	359,000	32	8.91
J	392,000	38	9.69

## 3 - 2 The two groups compared

Group ref.	Total no. Chinese characters	Total vulgar exps.	No. vulgar exps. per 100,000 chas.
I	1,046,000	353	33.75
II	2,556,000	434	16.98

TABLE III.4

The Distribution of Vulgar Expressions over the Functional Varieties

## 4 - 1 The ten novels

Novel ref.	Total vulgar exps.	Usually uncouth		Expletive		Abuse		Humorous		Grammatical auxiliary	
		No.	%	No.	%	No.	%	No.	%	No.	%
A	108	25	23.1	2	1.9	62	57.4	18	16.7	1	0.9
B	99	17	17.2	9	9.0	67	67.7	4	4.0	2	2.0
C	146	38	26.0	8	5.5	75	51.4	12	8.2	13	8.9
D	44	16	36.4	5	11.4	19	43.2	1	2.3	3	6.8
E	30	9	30.0	0	0	16	53.3	1	3.3	4	13.3
F	63	30	47.6	5	7.9	20	31.7	4	6.3	4	6.3
G	155	58	37.4	6	3.9	87	56.1	1	0.6	3	1.9
H	72	32	44.4	3	4.2	36	50.0	1	1.4	0	0
I	32	13	40.6	2	6.3	15	46.9	2	6.3	0	0
J	38	11	28.9	0	0	20	52.6	6	15.8	1	2.6

## 4 - 2 The two groups compared

Group ref.	Total vulgar exps.	Usually uncouth		Expletive		Abuse		Humorous		Grammatical auxiliary	
		No.	%	No.	%	No.	%	No.	%	No.	%
I	353	80	22.7	19	5.4	204	57.8	34	9.6	16	4.5
II	434	167	38.5	21	4.8	213	49.1	16	3.7	15	3.5

TABLE III.5

## The Distribution of Vulgar Expressions by Sex

## 5 - 1 The ten novels

Novel ref.	Total vulgar exps.	Male		Female		Others		Narrator	
		No.	%	No.	%	No.	%	No.	%
A	108	64	59.3	42	38.9	2	1.9	0	0
B	99	80	80.8	13	13.1	2	2.0	4	4.0
C	146	101	69.2	43	29.5	1	0.7	1	0.7
D	44	37	84.1	4	9.1	0	0	3	6.8
E	30	13	43.3	16	53.3	0	0	1	3.3
F	63	49	77.8	8	12.7	2	3.2	4	6.3
G	155	94	60.6	49	31.6	4	2.6	8	5.2
H	72	42	58.3	20	27.8	2	2.8	8	11.1
I	32	15	46.9	14	43.8	2	6.3	1	3.1
J	38	27	71.1	6	15.8	2	5.3	3	7.9

## 5 - 2 The two groups compared

Group ref.	Total vulgar exps.	Male		Female		Others		Narrator	
		No.	%	No.	%	No.	%	No.	%
I	353	245	69.4	98	27.8	5	1.4	5	1.4
II	434	277	63.8	117	27.0	12	2.8	28	6.5

TABLE III. 6

The Distribution of Vulgar Expressions according to Type of Speaker

## 6 - 1 The ten novels

Novel ref.	Total vulgar exps.	Main hero		Main villain		Other positive characters		Backward elements		Other negative characters		Others	
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
A	108	3	2.8	0	0	52	48.1	50	46.3	1	0.9	2	1.9
B	99	5	5.1	14	14.1	54	54.5	19	19.2	0	0	6	6.1
C	146	1	0.7	9	6.2	56	38.4	56	38.4	23	15.8	2	1.4
D	44	1	2.3	1	2.3	19	43.2	17	38.6	3	6.8	3	6.8
E	30	0	0	3	10.0	6	20.0	15	50.0	5	16.7	1	3.0
F	63	2	3.2	0	0	20	31.7	29	46.0	6	9.5	6	9.5
G	155	2	1.3	23	14.8	35	22.6	36	23.2	47	30.3	12	7.7
H	72	2	2.8	15	20.8	29	41.7	15	20.8	0	0	10	13.9
I	32	0	0	5	15.6	15	46.9	8	25.0	1	3.1	3	9.4
J	38	3	7.9	1	2.6	20	52.6	6	15.8	3	7.9	5	13.2

## 6 - 2 The two groups compared

Group ref.	Total vulgar exps.	Main hero		Main villain		Other positive characters		Backward elements		Other negative characters		Others	
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
I	353	9	2.5	23	6.5	162	45.9	125	35.4	24	6.8	10	2.8
II	434	8	1.8	48	11.1	145	33.4	126	29.0	65	15.0	40	9.2

TABLE III. 7

## The Distribution of Vulgar Expressions according to Targets of Abuse

## 7.1 Types of Character as Targets

## 7.1 - 1 The ten novels

Novel ref.	Total abuse exps.	Main hero		Main villain		Other positive characters		Backward elements		Other negative characters		Others	
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
A	62	4	6.5	0	0	23	37.1	22	35.5	5	8.1	8	12.9
B	75	6	8.0	2	2.7	18	24.0	31	41.3	11	14.7	7	9.3
C	67	12	17.9	8	11.9	15	22.4	29	43.3	2	3.0	1	1.5
D	19	0	0	0	0	2	10.5	3	15.8	12	63.2	2	10.5
E	16	0	0	1	6.3	3	18.8	0	0	8	50.0	4	25.0
F	20	0	0	0	0	4	20.0	13	65.0	0	0	3	15.0
G	87	5	5.7	16	18.4	12	13.8	25	28.7	25	28.7	4	4.6
H	36	0	0	3	8.3	6	16.7	19	52.8	4	11.1	4	11.1
I	15	1	6.7	0	0	3	20.0	3	20.0	8	53.3	0	0
J	20	1	5.0	8	40.0	3	15.0	2	10.0	6	30.0	0	0

## 7.1 - 2 The two groups compared

Group ref.	Total abuse exps.	Main hero		Main villain		Other positive characters		Backward elements		Other negative characters		Others	
		No.	%	No.	%	No.	%	No.	%	No.	%	No.	%
I	204	22	10.8	10	4.9	56	27.5	82	40.2	18	8.8	16	7.8
II	213	7	3.3	28	13.1	33	15.5	65	30.5	63	29.6	17	8.0

## 7.2 Family Members as Targets

7.2 - 1 Family members vs. non-family members

7.2 - 1.1 The ten novels

Novel ref.	Total abuse exps.	Family members		Non-family members	
		No.	%	No.	%
A	62	32	51.6	30	48.4
B	67	10	14.9	57	85.1
C	75	12	16.0	63	84.0
D	19	1	5.3	18	94.7
E	16	10	62.5	6	37.5
F	20	10	50.0	10	50
G	87	20	23.0	67	77.0
H	36	14	39.0	22	61.1
I	15	0	0	15	100
J	20	0	0	20	100

7.2 - 1.2 The two groups compared

Group ref.	Total abuse exps.	Family members		Non-family members	
		No.	%	No.	%
I	204	54	26.5	150	73.5
II	213	55	25.8	158	74.2

## 7.2 - 2 Among family members

## 7.2 - 2.1 The ten novels

Novel ref.	Total abuse exps. by family members	Husbands		Wives		Children	
		No.	%	No.	%	No.	%
A	32	0	0	14	43.8	18	56.2
B	10	0	0	0	0	10	100
C	12	4	33.3	0	0	8	66.7
D	1	0	0	0	0	1	100
E	10	0	0	0	0	10	100
F	10	1	10.0	3	30.0	6	60.0
G	20	16	80.0	4	20.0	0	0
H	14	11	78.6	1	7.1	2	14.3
I	0	0	0	0	0	0	0
J	0	0	0	0	0	0	0

## 7.2 - 2.2 The two groups compared

Group ref.	Total abuse exps. by family members	Husbands		Wives		Children	
		No.	%	No.	%	No.	%
I	54	4	7.4	14	25.9	36	66.7
II	55	28	50.9	8	14.5	19	34.5

TABLE III.8

## The Density of Ideological Expressions

## 8 - 1 The ten novels

Novel ref.	Total no. Chinese characters	Total ideological words	No. ideological words per 1,000 characters
A	215,000	604	2.81
B	359,000	2,183	6.08
C	472,000	1,683	3.57
D	455,000	2,094	4.60
E	339,000	3,084	9.10
F	313,000	1,865	5.96
G	345,000	2,353	6.82
H	353,000	3,206	9.08
I	359,000	2,729	7.60
J	392,000	3,150	8.04

## 8 - 2 The two groups compared

Group ref.	Total no. Chinese characters	Total ideological words	No. ideological words per 1,000 characters
I	1,046,000	4,470	4.27
II	2,556,000	18,480	7.23

TABLE III.9

## The Distribution of Ideological Expressions by Character

## 9 - 1.1 The ten novels

Novel ref.	Main hero				Main villain			
	Name	Total no. words	No. ideo. words	%	Name	Total no. words	No. ideo. words	%
A	Liu Yusheng	4,205	86	2.05	Gong Ziyuan	756	4	0.53
B	Liang Shengbao	5,948	167	2.81	Yao Shijie	2,761	69	2.50
C	Xiao Changchun	12,377	263	2.12	Ma Zhiyue	5,598	70	1.25
D	Gao Daquan	12,929	379	2.93	Feng Shaohuai	4,174	71	1.70
E	Jiang Chunwang	9,544	618	6.47	Jiang Yulin	3,797	45	1.19
F	Zhao Guang'en	7,638	319	4.17	Jia Weimin	4,142	94	2.27
G	Lian Hua	20,720	731	3.53	Shi Jigen	4,802	67	1.40
H	Wei Gengtian	17,602	878	4.99	Wei Junping	5,938	56	0.94
I	Shi Caihong	17,586	780	4.44	Zhao Deming	6,394	163	2.55
J	Liu Wangchun	22,835	982	4.30	Long Youtian	6,985	136	1.95

## 9 - 2.1 The two groups compared

Group ref.	Main hero			Main villain		
	Total no. words	No. ideo. words	%	Total no. words	No. ideo. words	%
I	22,530	516	2.29	9,115	143	1.57
II	108,874	4,687	4.30	36,232	632	1.74

## 9 - 1.2

Novel ref.	Old poor peasant				Young woman			
	Name	Total no. words	No. ideo. words	%	Name	Total no. words	No. ideo. words	%
A	Sheng Youting	3,137	27	0.86	Sheng Shujun	1,912	13	0.68
B	Liang Yongqing	2,132	25	1.17	Gai Xia	1,644	20	1.20
C	Ma Laosi	3,301	31	0.94	Jiao Shuhong	6,184	62	1.00
D	Zhou Zhong	4,781	93	1.95	Zhou Liping	1,316	37	2.81
E	Jiang Yutian	1,032	40	3.88	Guiying	1,133	41	3.62
F	Liu Fu	704	13	1.85	Liu Yingzi	742	24	3.24
G	Geng Shan	3,136	94	3.00	Jing Chunhong	5,987	184	3.12
H	Zhao Yiliang	3,035	92	3.03	Li Guifen	1,043	20	1.92
I	Shi Fengyang	1,695	23	1.36	Shi Huying	2,227	65	2.92
J	'Duer Lao Xiong'	2,813	95	3.38	Lu Bugu	1,724	73	4.23

## 9 - 2.2

Group ref.	Old poor peasant			Young woman		
	Total no. words	No. ideo. words	%	Total no. words	No. ideo. words	%
I	8,572	83	0.97	9,739	95	0.98
II	17,196	450	2.62	14,082	444	3.15

## 10 - 2 Distribution of the 82 High-frequency Ideological Items according to Some Semantic Features

### 10 - 2.1 The ten novels

Novel ref.	Total frequency	Time specific		Non-time specific		Meaning specific		Quasi-meaning specific	
		No.	%	No.	%	No.	%	No.	%
A	469	158	33.69	311	66.31	412	87.85	57	12.15
B	1,974	366	18.54	1,608	81.46	1,562	79.13	412	20.87
C	1,424	283	19.87	1,141	80.13	1,060	74.44	364	25.56
D	1,741	274	15.74	1,467	84.26	1,298	74.55	443	25.45
E	2,804	861	30.71	1,943	69.29	2,064	73.61	740	26.39
F	1,582	131	8.28	1,451	91.72	1,083	68.46	499	31.54
G	2,067	137	6.63	1,930	93.37	1,401	67.78	666	32.22
H	2,664	454	17.04	2,210	82.96	1,639	61.52	1,025	38.48
I	2,423	435	17.95	1,988	82.05	1,184	48.87	1,239	51.13
J	2,598	446	17.17	2,152	82.83	1,676	64.51	922	35.49

### 10 - 2.2 The two groups compared

Group ref.	Total frequency	Time specific		Non-time specific		Meaning specific		Quasi-meaning specific	
		No.	%	No.	%	No.	%	No.	%
I	3,867	807	20.87	3,060	79.13	3,034	78.46	833	21.54
II	15,879	2,738	17.24	13,141	82.76	10,345	65.15	5,534	34.85

TABLE III.10

82 High-frequency Ideological Items

10.1 Occurrence of the 82 High-frequency Ideological Items in the Ten Novels

(1)

Ideological Items	Time specific	Non-time specific	Meaning specific	Quasi-meaning specific	Novel ref. and frequency										
					A	B	C	D	E	F	G	H	I	J	
baochan dao hu	+	-	+	-	0	0	0	0	0	517	34	6	6	0	4
Dayuejin	+	-	+	-	0	0	0	0	0	4	10	2	2	0	7
dazibao	+	-	+	-	0	0	0	0	0	0	0	2	53	29	44
dangan	+	-	+	-	9	14	23	12	41	10	0	0	6	6	3
daolu	-	+	-	+	3	20	31	16	42	30	19	55	14	7	
dizhu	-	+	+	-	10	20	48	67	51	64	37	36	23	15	
dou	-	+	-	+	1	0	21	13	48	10	61	98	57	39	
douzhen	-	+	-	+	2	27	46	48	148	70	170	95	88	139	
fandang	-	+	+	-	0	0	0	0	10	0	28	5	0	1	
fangeming	-	+	+	-	7	4	4	10	8	0	71	17	6	7	
fangxiang	-	+	-	+	0	3	5	3	5	1	3	27	23	1	
fubi	-	+	-	+	0	0	0	0	0	0	23	4	1	22	
funong	-	+	+	-	1	108	26	15	5	4	9	4	6	1	
gaizao	-	+	-	+	3	19	2	8	6	20	16	9	2	20	

(2)

Ideological Items	Time specific	Non-time specific	Meaning specific	Quasi-meaning specific	Novel ref. and frequency									
					A	B	C	D	E	F	G	H	I	J
geming	-	+	+	-	14	25	42	105	32	54	136	165	168	183
gongzuodui; gongzuozu	+	-	+	-	0	8	4	26	192	3	60	0	2	0
gongchandang; dang	-	+	+	-	34	281	151	168	180	108	221	113	89	122
gongchandangyuan; dangyuan	-	+	+	-	27	103	48	115	47	28	77	34	12	28
gongchanzhui	-	+	+	-	0	5	7	14	6	5	6	14	6	5
gongqingtuan; qingniantuan; tuan	-	+	+	-	19	8	9	4	8	7	1	0	0	6
gongqingtuanyuan; qingniantuanyuan; tuanyuan	-	+	+	-	2	51	4	20	26	5	3	0	0	8
guojia	-	+	-	+	3	38	42	54	6	35	16	31	42	31
Guomindang	-	+	+	-	6	18	12	15	8	0	2	9	0	4
hezuohua	+	-	+	-	36	2	22	0	18	14	7	10	30	7
hongweibing	+	-	+	-	0	0	0	0	0	0	0	24	1	21
huzhuzu	+	-	+	-	14	186	3	54	5	13	1	3	1	3
jiti	-	+	-	+	2	28	18	5	60	42	14	32	103	13
jianku fendou	-	+	-	+	0	0	0	0	0	6	1	26	2	17
jieji	-	+	+	-	0	33	14	13	32	46	44	18	12	54
jieji diren	-	+	+	-	0	1	1	0	6	2	28	56	30	22

Ideological Items	Time specific	Non-time specific	Meaning specific	Quasi-meaning specific	Novel ref. and frequency									
					A	B	C	D	E	F	G	H	I	J
jieji douzheng	-	+	+	-	0	0	2	1	34	51	80	31	33	54
jiefang	-	+	+	-	14	83	8	12	29	17	21	25	29	35
jingshen	-	+	-	+	2	16	2	25	14	34	13	56	35	27
jiu shehui	-	+	+	-	3	23	13	35	11	7	11	4	17	6
juewu	-	+	-	+	0	27	6	4	21	2	5	4	11	2
lichang	-	+	-	+	0	10	11	2	14	5	2	3	4	9
luxian	-	+	-	+	0	10	8	1	47	2	14	45	68	117
luxian douzheng	-	+	+	-	0	0	0	0	6	0	5	3	2	14
Makesi-Lieningzhuyi; Ma-Liezhuyi; Ma-Lie	-	+	+	-	0	1	0	3	7	10	4	9	21	18
Mao Zedong; Mao Zhuxi	-	+	+	-	14	34	4	46	122	82	95	188	127	70
Mao Zedong Sixiang	-	+	+	-	0	0	0	3	2	11	3	10	18	9
minzhu	-	+	+	-	1	3	13	7	5	10	2	1	1	3
nongye xue Dazhai; (xue) Dazhai	+	-	+	-	0	0	0	0	0	0	6	205	234	69
nongye shengchan hezuoshe; nongye she	+	-	+	-	23	9	145	3	6	5	0	4	3	0
pipan	-	+	-	+	0	4	2	1	5	4	15	34	15	52
pin-gunong	-	+	+	-	0	78	8	26	2	22	0	3	0	1

(4)

Ideological Items	Time specific	Non-time specific	Meaning specific	Quasi-meaning specific	Novel ref. and frequency									
					A	B	C	D	E	F	G	H	I	J
pinnong	-	+	+	-	21	47	61	21	46	3	28	10	14	27
pin-xiazhongnong	-	+	+	-	0	0	13	0	196	48	25	39	17	86
qingxiang	-	+	-	+	0	0	1	0	4	1	0	10	6	0
qunzhong	-	+	-	+	6	91	97	94	133	49	56	256	355	203
renmin gongshe; gongshe	+	-	+	-	0	0	0	0	48	14	9	4	6	12
ru she	+	-	+	-	66	5	35	0	6	7	0	2	4	0
shehuizhuyi	-	+	+	-	19	12	67	151	91	101	85	106	34	99
Shehuizhuyi Jiaoyu Yundong; Shejiao	+	-	+	-	0	0	0	0	0	0	23	2	0	0
shijieguan	-	+	-	+	0	0	0	1	6	7	2	4	5	14
sixiang	-	+	-	+	29	85	41	66	60	91	123	88	193	119
siyou-zhi	-	+	-	+	0	4	0	20	1	0	0	0	35	0
Siqing	+	-	+	-	0	0	0	0	0	0	6	15	0	3
tudi gaige; tugai	+	-	+	-	10	124	46	179	22	21	2	11	27	9
(weida) ningxiu	-	+	+	-	0	2	3	0	2	0	5	2	3	19
wuchanji	-	+	+	-	0	0	1	8	10	29	21	11	4	55
Wuchanji Wenhua Da Geming; Wenhua Da Geming; Wenge	+	-	+	-	0	0	0	0	0	0	0	85	72	219

(5)

Ideological Items	Time specific	Non-time specific	Meaning specific	Quasi-meaning specific	Novel ref. and frequency									
					A	B	C	D	E	F	G	H	I	J
xin shehui	-	+	+	-	3	17	9	23	3	5	0	0	1	0
xinsheng shiwu	+	-	+	-	0	0	0	0	0	0	0	1	17	26
xiuzhengzhuyi	-	+	+	-	0	0	0	0	5	9	3	20	12	60
xuanchuan	-	+	+	-	15	35	15	52	11	2	21	7	7	3
xuexi	-	+	-	+	3	14	5	25	75	28	66	94	68	29
yishixingtai	-	+	+	-	0	0	0	0	10	3	2	0	0	0
you (qing)	-	+	+	-	6	1	0	0	17	5	1	1	21	14
yuanze	-	+	-	+	0	9	16	0	8	24	6	5	3	8
yundong	-	+	+	-	15	27	10	45	20	11	121	114	56	70
zhongnong; shangzhongnong; fuyu-zhongnong	-	+	+	-	10	141	143	29	39	44	0	5	7	4
zhengzhi	-	+	+	-	6	18	7	8	29	33	8	19	8	34
Zhongyang; Dang Zhongyang; Zhonggong Zhongyang	-	+	+	-	4	8	1	3	9	1	26	20	4	4
zaofan	-	+	+	-	0	0	0	0	0	0	0	21	4	15
zibenzhuyi	-	+	+	-	1	5	19	5	50	81	34	62	44	49
zichanjieji	-	+	+	-	0	2	4	0	11	37	12	18	2	43
zi li geng sheng	-	+	-	+	0	0	0	0	5	22	3	40	2	41



TABLE III.11

## Quotations from Mao

## 11 - 1 The ten novels

Novel ref.	No. quotations from Mao	No. characters of quotations from Mao
A	3	34
B	2	238
C	0	0
D	7	348
E	11	648
F	12	474
G	19	835
H	32	487
I	26	589
J	27	1,175

## 11 - 2 The two groups compared

Group ref.	No. quotations from Mao		No. characters of quotations from Mao	
	Total	Average	Total	Average
I	5	1.7	272	90.7
II	134	19.1	4,556	650.9

TABLE III.12

The Density of Idioms, Proverbs, *Xiehouyu* and Classical Verse Segments in the Ten Novels

## 12 - 1 The ten novels

Novel ref.	Total no. Chinese characters	Idioms		Proverbs		<i>Xiehouyu</i>		Classical verses	
		No.	No. per 100,000 chas.	No.	No. per 100,000 chas.	No.	No. per 100,000 chas.	No.	No. per 100,000 chas.
A	215,000	308	143.26	106	49.30	10	4.65	2	0.93
B	359,000	395	110.03	40	11.14	1	0.28	3	0.84
C	472,000	763	161.65	118	25.00	25	5.30	2	0.42
D	455,000	990	217.58	89	19.56	19	4.18	5	1.10
E	339,000	662	195.28	81	23.89	13	3.83	4	1.18
F	313,000	666	212.78	58	18.53	29	9.27	7	2.24
G	345,000	691	201.45	60	17.39	15	4.34	4	1.16
H	353,000	825	233.71	211	59.77	73	20.68	6	1.70
I	359,000	570	158.77	41	11.42	8	2.23	2	0.58
J	392,000	1,313	334.95	77	19.64	9	2.30	3	0.77

## 12 - 2 The two groups compared

Group ref.	Total no. Chinese characters	Idioms		Proverbs		<i>Xiehouyu</i>		Classical verses	
		No.	No. per 100,000 chas.	No.	No. per 100,000 chas.	No.	No. per 100,000 chas.	No.	No. per 100,000 chas.
I	1,046,000	1,466	140.15	264	25.24	36	3.44	7	0.67
II	2,556,000	5,717	223.67	617	24.14	166	6.49	31	1.21

TABLE III.13

The Distribution of Idioms in Narration/Description and Dialogue/Monologue

## 13 - 1 The ten novels

Novel ref.	Total idioms	No. idioms in authors' narration/description		No. idioms in characters' dialogue/monologue	
		No.	%	No.	%
A	308	203	65.91	105	34.09
B	395	294	74.43	101	25.57
C	763	565	74.05	198	25.95
D	990	654	66.06	336	33.94
E	662	487	73.56	175	26.44
F	666	442	66.37	224	33.63
G	691	439	63.53	252	36.47
H	825	388	47.03	437	52.97
I	570	341	59.82	229	40.18
J	1,313	809	61.61	504	38.39

## 13 - 2 The two groups compared

Group ref.	Total idioms	No. idioms in authors' narration/description		No. idioms in characters' dialogue/monologue	
		No.	%	No.	%
I	1,466	1,062	72.44	404	27.56
II	5,717	3,560	62.27	2,157	37.73

TABLE III.14

## The Distribution of Idioms by Character

## 14 - 1.1 The ten novels

Novel ref.	Main hero			Main villain				
	Name	Total no. words	No. idioms	%	Name	Total no. words	No. idioms	%
A	Liu Yusheng	4,205	14	3.33	Gong Ziyuan	756	2	2.65
B	Liang Shengbao	5,948	16	2.68	Yao Shijie	2,761	6	2.17
C	Xiao Changchun	12,377	32	2.59	Ma Zhiyue	5,598	27	4.82
D	Gao Daquan	12,929	51	3.94	Feng Shaohuai	4,174	23	5.51
E	Jiang Chunwang	9,544	28	2.93	Jiang Yulin	3,797	12	3.16
F	Zhao Guang'en	7,638	32	4.19	Jia Weimin	4,142	18	4.35
G	Lian Hua	20,720	72	3.47	Shi Jigen	4,802	14	2.92
H	Wei Gengtian	17,602	103	5.85	Wei Junping	5,938	46	7.75
I	Shi Caihong	17,586	48	2.73	Zhao Deming	6,394	20	3.13
J	Liu Wangchun	22,835	149	6.53	Long Youtian	6,985	61	8.73

## 14 - 2.1 The two groups compared

Group ref.	Main hero			Main villain		
	Total no. words	No. idioms	%	Total no. words	No. idioms	%
I	22,530	62	2.75	9,115	33	3.62
II	108,874	483	4.44	36,232	194	5.35

## 14 - 1.2

Novel ref.	Old poor peasant				Young woman			
	Name	Total no. words	No. idioms	‰	Name	Total no. words	No. idioms	‰
A	Sheng Youting	3,137	11	3.51	Sheng Shujun	1,912	2	1.05
B	Liang Yongqing	2,132	1	0.47	Gai Xia	1,644	2	1.22
C	Ma Laosi	3,301	5	1.51	Jiao Shuhong	6,184	15	2.43
D	Zhou Zhong	4,781	19	3.97	Zhou Liping	1,316	8	6.08
E	Jiang Yutian	1,032	2	1.94	Guiying	1,133	1	0.88
F	Liu Fu	704	1	1.42	Liu Yingzi	742	3	4.04
G	Geng Shan	3,136	10	3.19	Jing Chunhong	5,987	18	3.01
H	Zhao Yiliang	3,035	10	3.29	Li Guifen	1,043	2	1.92
I	Shi Fengyang	1,695	2	1.18	Shi Huying	2,227	7	3.14
J	'Duer Lao Xiong'	2,813	19	6.75	Lu Bugu	1,724	5	2.90

## 14 - 2.2

Group ref.	Old poor peasant			Young woman		
	Total no. words	No. idioms	‰	Total no. words	No. idioms	‰
I	8,572	18	2.10	9,739	19	1.95
II	17,196	63	3.66	14,082	44	3.12

TABLE III.15

Numbers of Chinese Characters in the Sample Pages of the Ten Novels

Novel ref.	Total no. Chinese characters	No. Chinese chas. in the sample pages	Explanation of sampling	Percentage
A	215,000	32,292	pages 2-3 in each chapter	15.02
B	359,000	42,120	pages 2-3 in each chapter	11.73
C	472,000	71,604	pages 2-3 in each chapter	15.17
D	455,000	63,180	page 2 in each chapter, page 3 in odd chapter	13.89
E	339,000	36,600	page 2 in each chapter	10.80
F	313,000	37,050	page 2-4 in each chapter	11.84
G	345,000	36,400	page 2-3 in each chapter	10.55
H	353,000	39,600	page 2-3 in each chapter	11.22
I	359,000	37,440	page 2-3 in each chapter	10.43
J	392,000	62,608	page 2-3 in each chapter	15.97

TABLE III.16

## The Density of 'Bookish' and 'Colloquial'

## 16 - 1 The ten novels

Novel ref.	Total no. Chinese chas. in the sample pages	Bookish words		Colloquial words	
		No.	No. per 1,000 chas.	No.	No. per 1,000 chas.
A	32,292	191	5.91	25	0.77
B	42,120	161	3.82	34	0.81
C	71,604	224	3.13	69	0.96
D	63,180	315	4.99	52	0.82
E	36,600	102	2.79	87	2.38
F	37,050	208	5.61	28	0.76
G	36,400	161	4.42	9	0.25
H	39,600	185	4.67	23	0.58
I	37,440	154	4.11	13	0.38
J	62,608	443	7.08	15	0.24

## 16 - 2 The two groups compared

Novel ref.	Total no. Chinese chas. in the sample pages	Bookish words		Colloquial words	
		No.	No. per 1,000 chas.	No.	No. per 1,000 chas.
I	146,016	576	3.94	128	0.88
II	312,878	1,568	5.01	227	0.73

TABLE III.17

## The Density of Dialectal Expressions

## 17 - 1 The ten novels

Novel ref.	Total no. Chinese characters in the sample pages	Total dialectal expressions in the sample pages	No. dialectal expressions per 1,000 characters
A	32,292	633	19.6
B	42,120	249	5.91
C	71,604	251	3.51
D	63,180	157	2.48
E	36,600	173	4.73
F	37,050	276	7.45
G	36,400	44	1.21
H	39,600	157	3.96
I	37,440	101	2.70
J	62,608	119	1.90

## 17 - 2 The two groups compared

Novel ref.	Total no. Chinese characters in the sample pages	Total dialectal expressions in the sample pages	No. dialectal expressions per 1,000 characters
I	146,016	1,133	7.76
II	312,878	1,027	3.28

TABLE III.18

## The Density of Military Words and Expressions

## 18 - 1 The ten novels

Novel ref.	Total no. Chinese characters	Total military exps.	No. military exps. per 100,000 chas.
A	215,000	9	4.18
B	359,000	22	6.12
C	472,000	40	8.47
D	455,000	58	12.75
E	339,000	128	37.76
F	313,000	111	35.46
G	345,000	93	26.97
H	353,000	301	85.27
I	359,000	116	32.31
J	392,000	804	205.10

## 18 - 2 The two groups compared

Novel ref.	Total no. Chinese characters	Total military exps.	No. military exps. per 100,000 chas.
I	1,046,000	71	6.79
II	2,556,000	1,611	63.03

TABLE III.19

General Comparison of the Twelve Categories between the Two Groups

Stylistic categories	Comparison between the two groups ( '+' indicates 'more'; '-' indicates 'fewer')	
	Group I	Group II
Vulgar items	+	-
Ideological items	-	+
Idioms	-	+
Proverbs	+ (literary -, folk +)	- (literary +, folk -)
<i>Xiehouyu</i>	-	+
Classical verses	-	+
Bookish items	-	+
Colloquial items	+	-
Dialectal items	+	-
Military items	-	+
Meteorological items	-	+
Inflated itmes	-	+

TABLE III.20

## Numbers of Words by the Main Heroes in the Ten Novels

## 20 - 1 The ten novels

Novel ref.	The main heroes' names	Total no. Chinese characters	No. words by the heroes	No. words by the heroes per 1,000 characters
A	Liu Yusheng	215,000	4,205	19.56
B	Liang Shengbao	359,000	5,948	16.57
C	Xiao Changchun	472,000	12,377	26.22
D	Gao Daquan	455,000	12,929	28.42
E	Jiang Chunwang	339,000	9,544	28.15
F	Zhao Guang'en	313,000	7,638	24.40
G	Lian Hua	345,000	20,720	60.06
H	Wei Gengtian	353,000	17,602	49.86
I	Shi Caihong	359,000	17,586	48.99
J	Liu Wangchun	392,000	22,835	58.25

## 20 - 2 The two groups compared

Group ref.	Total no. Chinese characters	No. words by the heroes	No. words by the heroes per 1,000 characters
I	1,046,000	22,530	21.54
II	2,556,000	108,854	42.59

## NOTES

## CHAPTER I: INTRODUCTION

- 1 See Hua-yuan Li Mowry, *Yang-pan Hsi: New Theater in China* (Berkeley, 1973), p. iii.
- 2 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', *Chinese Literature*, No. 9 (1967), pp. 32-33; and 'Lin Biao Tongzhi weituo Jiang Qing Tongzhi zhaokai de budui wenyi gongzuo zuotanhui jiyao', *Hongqi [Red Flag]*, No. 9 (1967), p. 17.
- 3 Among studies on literature and the arts during the Cultural Revolution there are Hua-yuan Li Mowry's *Yang-pan Hsi: New Theater in China* (Berkeley, 1973), Bonnie S. McDougall's 'Poems, Poets, and Poetry 1976: An Exercise in the Typology of Modern Chinese Literature', in *Contemporary China*, Vol. 2, No. 4 (Winter 1978), pp. 76-124, D. E. Pollard's 'The Short Story in the Cultural Revolution', *The China Quarterly*, No. 73 (1978), pp. 99-121, and Paul Clark's 'Film-making in China: From the Cultural Revolution to 1981', *The China Quarterly*, No. 94 (1983), pp. 304-22.
- 4 Zhou Jiajun, *Shan feng [Mountain Wind]* (Shanghai, 1975).
- 5 Chen Dabin, *Benteng de Dongliuhe [The Surging Dongliu River]* (Tianjin, 1975).
- 6 Liu Qing, *Tong qiang tie bi [Wall of Bronze]*, 2nd ed. (Beijing, 1976).
- 7 Liu Huaizhang, *Jiliu [Turbulent Current]* (Shijiazhuang, 1975).
- 8 The statistics are based on the following materials: Meishi Tsai's *Contemporary Chinese Novels and Short Stories, 1949-1974: An Annotated Bibliography* (Cambridge, Mass., 1979), Beijing Tushuguan Zhongwen Tongyi Bianmu Zu [the Cataloguing Group of Chinese Books of Beijing Library]'s *1974-1978 Zhongwen tushu yinshua kapien leiji lianhe mulu [A Join Catalogue of Chinese Books between 1974 and 1978]* (Beijing, 1979), and the library catalogues of Beijing University, Beijing Normal University, Fudan University, Wuhan University, and Huazhong Normal University.
- 9 Li Yunde, *Feiteng de qun shan [Seething Mountains]* (Beijing, 1972-1976).
- 10 See Ershi Er Yuanxiao Bianxiezu [The Writing Group of Twenty Two Universities], *Zhongguo dangdai wenxue shi [The History of Contemporary Chinese Literature]* (Fuzhou, 1985), vol. 3, pp. 357-58.

- 11 Shanghai Xian *Hongnan zuozhan shi* Xiezuozu Zu [The Writing Group of *Battling Chronicles in Hongnan* of Shanghai County], *Hongnan zuozhan shi* [*Battling Chronicles in Hongnan*] (Shanghai, 1972).
- 12 See Hua-yuan Li Mowry, *Yangpan Hsi: New Theater in China*, p. iii.
- 13 See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao* [*A First Draft of the History of Contemporary Chinese Literature*] (Beijing, 1993), vol. 2, p. 873.
- 14 Li Huixin, *Lancangjiang pan* [*Beside Lancang River*] (Beijing, 1976).
- 15 See Wu Han, *Hai Rui baguan* [*Hai Rui's Dismissal from Office*] (Beijing, 1961).
- 16 Li Ruqing, *Wan shan hong bian* [*Mountains in Red*], vol. 1 (Beijing, 1976).
- 17 Yao Xueyin, *Li Zicheng*, vol. 1 (Beijing, 1963).
- 18 Yang Mo, *Qingchun zhi ge* [*Song of Youth*] (Beijing, 1958).
- 19 Gao Yunlan, *Xiao cheng chunqiu* [*Stories in a Small City*] (Beijing, 1956).
- 20 Ouyang Shan, *San jia xiang* [*Three Families in a Lane*] (Guangzhou, 1959).
- 21 Hao Ran, *Jinguang da dao* [*The Golden Road*], 2 vols. (Beijing, 1972-1974).
- 22 Ke Fei, *Chun chao ji* [*Swift Is the Spring Tide*], 2 vols. (Shanghai, 1974).
- 23 Chen Rong, *Wan nian qing* [*Evergreen*] (Beijing, 1975).
- 24 See Yao Wenyan, '«Zai Yan'an Wenyi Zuotanhui shang de jianghua» shi jinxing Wuchanjieji Wenhua Da Geming de geming gangling' ['"Talks at the Yan'an Conference on Literature and Art" is a Guiding Document for the Great Proletarian Cultural Revolution'], *Hongqi*, No. 9 (1967), p. 34.
- 25 See Sang Cheng, 'Ping "si-ren-bang" de bang kan «Zhaoxia»' ['On the Periodical *Rosy Dawn*'], in *Yinmou wenyi' pipan* [*Critique of 'Conspiratorial Literature and Art'*] (Beijing, 1978), pp. 249-66.
- 26 Zhu Jian, *Qingshibao* [*Qingshi Fort*] (Nanjing, 1976), pp. 379-81.
- 27 See Bi Fang and Zhong Tao, *Qian chong lang* [*Billows and Waves*] (Beijing, 1974), p. 14 and p. 114.
- 28 See Zhang Tuosheng, 'Yi jiu qi wu nian de quanmian zhengdun' ['The Comprehensive Rectification in 1975'], in Tan Zongji, *Shi nian hou de pingshuo: "Wenhua Da Geming" shi lun ji* [*Comments after Ten Years: A Collection of Papers on the Cultural Revolution*] (Beijing, 1987), p. 120.
- 29 Ref. 27 above.
- 30 See 'Neirong shuoming' ['The Publisher's Description'], in Bi Fang's and Zhong Tao's *Qian chong lang*, on the back of the title page.
- 31 See Bonnie S. McDougall, 'Poems, Poets, and Poetry 1976: An Exercise in the Typology of Modern Chinese Literature', in *Contemporary China*, Vol. 2, No. 4 (Winter 1978), p. 103.
- 32 Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuozu Zu [The 'Three-in-one' Group of the Baise Prefecture of Guangxi Zhuang Autonomous Region], *Yu hou qingshan* [*Mountains Green after Rain*] (Beijing, 1976).

- 33 Ref. 8 above.
- 34 Guan Jianxun, *Yun yan* [*The Swallow through Cloud*] (Beijing, 1976).
- 35 Wang Lei, *Jianhe lang* [*Waves on the Jian River*] (Shanghai, 1974).
- 36 Gu Hua, *Shanchuan huxiao* [*The Mountains and Rivers Roar*] (Changsha, 1976).
- 37 Gu Hua, *Furongzhen* [*Furong Town*] (Beijing, 1981).
- 38 See Gu Hua, *Shanchuan huxiao* [*The Mountains and Rivers Roar*], p. 540.
- 39 See Qiu Lan, *Zhongguo dangdai wenxue shi lue* [*A Brief History of Contemporary Chinese Literature*] (Beijing, 1988), p. 12; and Zhou Yang, 'Xin de renmin de wenyi' ['The New Literature and Art of the People'], in *Zhou Yang wenji* [*Collected Works of Zhou Yang*] (Beijing, 1984), vol. 1, p. 513.
- 40 See Zhou Yang, 'Jianjue guanche Mao Zedong wenyi luxian' ['To Carry out Mao Zedong's Literary and Artistic Line Resolutely'], in *Zhou Yang wenji* [*Collected Works of Zhou Yang*], vol. 2, pp. 50-64.
- 41 See Yao Wenyuan, '«Zai Yan'an Wenyi Zuotanhui shang de jianghua» shi jinxing Wuchan jieji Wenhua Da Geming de geming gangling', *Hongqi*, No. 9 (1967), pp. 29-35.
- 42 See Li Chi, 'Communist War Stories', in Cyril Birch's *Chinese Communist Literature* (New York, 1963), p. 141.
- 43 See *Hongqi*, No. 9 (1966), pp. 1-24, and No. 8 (1967), pp. 2-25.
- 44 See Yao Wenyuan, '«Zai Yan'an Wenyi Zuotanhui shang de jianghua» shi jinxing Wuchan jieji Wenhua Da Geming de geming gangling', *Hongqi*, No. 9 (1967), p. 29.
- 45 See the Editorial Department of the *Red Flag*, 'The Compass for the Great Proletarian Cultural Revolution', *Chinese Literature*, No. 9 (1966), pp. 42-45.
- 46 See Bonnie S. McDougall, *Mao Zedong's 'Talks at the Yan'an Conference on Literature and Art': A Translation of the 1943 Text with Commentary* (Ann Arbor: Center for Chinese Studies, the University of Michigan, 1980), pp. 72-73.
- 47 See Zhou Yang, 'Xin de renmin de wenyi', in *Zhou Yang wenji*, vol. 1, pp. 512-35.
- 48 See Shanghai Shi «Longjiang Song» Ju-zu [The Performing Group of *Song of Long River* of Shanghai], 'Yan zhe Mao Zhuxi wuchan jieji wenyi luxian qianjin' ['Advance along Chairman Mao's Proletarian Literary and Artistic Line'], *Hongqi*, No. 6 (1972), p. 23.
- 49 See Bonnie S. McDougall, *Mao Zedong's 'Talks at the Yan'an Conference on Literature and Art': A Translation of the 1943 Text with Commentary*, p. 70 and p. 95.
- 50 See Yu Yan, 'Geming de xianshizhuyi he geming de langmanzhuyi xiang jiehe wenti de taolun' ['The Discussion on the Combination of Revolutionary Realism and Revolutionary Romanticism'], *Wenxue Pinglun*, No. 2 (1959), p. 122.

- 51 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', *Chinese Literature*, No. 9 (1967), pp. 35-36; and 'Lin Biao Tongzhi weituo Jiang Qing Tongzhi zhaokai de budui wenyi gongzuo zuotanhui jiyao', *Hongqi*, No. 9 (1967), p. 19.
- 52 Here is the definition of SR: 'Socialist realism, being the basic method of Soviet imaginative literature and literary criticism, demands from the artist a truthful, historically concrete depiction of reality in its revolutionary development. At the same time this truthfulness and historical concreteness of the artistic depiction of reality must be combined with the task of the ideological moulding and education of the working people in the spirit of socialism'. See Herman Ermolaev, *Soviet Literary Theories 1917-1934: The Genesis of Socialist Realism* (New York, 1977), p. 197.
- 53 See Peng Qihua, *Xianshizhuyi fansi yu tansuo [An Re-examination and Exploration of Realism]* (Wuhan, 1992), pp. 6-8.
- 54 See Zhou Yang, *Wo guo shehuizhuyi wenxue yishu de daolu [The Road of Literature and Art in China]* (Beijing, 1960), pp. 42-43.
- 55 Ibid., pp. 48-50.
- 56 The argument originated in Stalin's comment of the 1930s: 'You must understand that if a writer frequently and honestly reflects the truth of life he cannot fail to arrive at Marxism'. See Herman Ermolaev, *Soviet Literary Theories 1917-1934: The Genesis of Socialist Realism*, p. 167.
- 57 See Zhu Zhai, 'Lixiang yu xianshi' ['The Ideal versus Realisty'], *Wenxue Pinglun*, No. 6 (1960), p. 13.
- 58 See Hu Jingzhi, 'Lixiang yu xianshi zai wenxue zhong de bianzheng jiehe' [The dialectical unity of the ideal and reality in literature], *Wenxue Pinglun*, No. 1 (1959), p. 96.
- 59 See *Zhou Yang wenji*, vol. 1, p. 55.
- 60 Ibid., p. 243.
- 61 See Zhou Yang, *Wo guo shehuizhuyi wenxue yishu de daolu*, pp. 46-48.
- 62 See Yi Qun, *Lun wuchanjieji geming wenyi de fazhan fangxiang [On the Direction of the Development of Proletarian Literature and Art]* (Shanghai, 1963), p. 18.
- 63 See *Zhou Yang wenji*, vol. 2, p. 197.
- 64 See Guo Moruo, 'Gaochang dongfeng yadao xifeng de kaige, chuangzao geng duo de geming yingxiong xingxiang' ['Sing loud songs of triumph to proclaim how the East wind prevails over the West wind, and create still more revolutionary heroic characters'], *Wenyi Bao*, No. 15-16 (1960), p. 7.
- 65 See Qi Wende, 'Yan zhe wei gong-nong-bing fuwu de fangxiang jixu qianji — Xuexi «Zai Yan'an Wenyi Zuotanhui shang de jianghua»' ['Continue to Advance in

the Direction of Serving Workers, Peasants and Soldiers: A Study of "Talks at the Yan'an Conference on Literature and Art"], *Hongqi*, No. 6 (1973), p. 37.

- 66 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', *Chinese Literature*, No. 9 (1967), pp. 19-20.
- 67 Ibid., pp. 23-38; and *Hongqi*, No. 9 (1967), pp. 11-20.
- 68 See Jiang Qing, 'Wei renmin li xin gong' ['Make New Contributions to the People'], in Tianshan Chubanshe, *Jiang Qing guanyu Wenhua Da Geming de yanjiang ji* [A Collection of Jiang Qing's Speeches on the Cultural Revolution] (Aomen, 1971), pp. 53-55.
- 69 Quoted in a *Hongqi* editorial 'Weida de zhenli, ruili de wuqi' ['Great Truth, Sharp Weapon'], *Hongqi* (1967, 9), p. 21.
- 70 See Mao Zedong, 'Two Instructions Concerning Literature and Art', *Chinese Literature*, No. 9 (1967), p. 12.
- 71 Ibid.
- 72 Yao Wenyuan's 'Ping Hai Rui baguan' ['Views on Hai Rui's Dismissal from Office'] was first published in *Wen Hui Bao* (10 Nov. 1965). Ref. Jack Gray, *Rebellions and Revolutions: China from the 1800s to the 1980s* (Oxford, 1990), pp. 326-50; and Jonathan D. Spence, *The Search for Modern China* (New York, 1990), p. 808.
- 73 See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue-shi chugao*, vol. 2, p. 844.
- 74 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', *Chinese Literature*, No. 9 (1967), p. 26.
- 75 Ibid., pp. 26-27.
- 76 In response to critics such as He Qifang and Lin Mohan against his views on literature and art, Hu Feng wrote his 'Dui wenyi wenti de yijian' ['Views on Literature and Art'] and sent it to the CCP Central Committee in April 1954. It was published as an appendix to *Wenyi Bao* No. 1-2 (1955) to be rebutted. A nationwide campaign against Hu Feng started in April 1955.
- 77 Quoted in Lin Wei *et al.*, '*Si-ren-bang*' pipan [Critique of the 'Gang of Four'] (Beijing, 1983), p. 346.
- 78 Quoted in Yi Qun, 'Tan Chen Yong de "zhenshi" lun' ['On Chen Yong's Theory of "Truthfulness"'], in Shanghai Wenyi Chubanshe (ed.), *Shehuizhuyi xianshizhuyi luwen ji* [A Collection of Papers on Socialist Realism] (Shanghai, 1959), vol. 2, p. 295 and p. 298.
- 79 See Li Helin, 'Shi nian lai wenyi lilun he piping shang de yi ge xiao wenti' ['A Small Issue in Literary and Art Theory and Criticism of the Last Ten Years'], *Wenyi Bao*, No. 1 (1960), p. 41.

- 80 He Zhi, 'Xianshizhuyi — guangkuo de daolu' ['Realism: the Broad Path'], *Renmin Wenxue*, No. 9 (1956), pp. 1-13.
- 81 See the Editorial Department of *Wenyi Bao*, 'Guanyu "xie zhongjian renwu" de cailiao' ['Materials on "Writing Middle Characters"'], *Wenyi Bao*, No. 8-9 (1964), p. 19.
- 82 See the Editorial Department of *Wenyi Bao*, 'Ticai wenti' ['On subject matter'], *Wenyi Bao*, No. 3 (1961), pp. 2-6.
- 83 Ibid.
- 84 See the Editorial Department of *Wenyi Bao*, 'Guanyu "xie zhongjian renwu" de cailiao', *Wenyi Bao*, No. 8-9 (1964), p. 17.
- 85 See Lin Wei *et al.*, '*Si-ren-bang*' *pipan*, p. 372.
- 86 Ibid., p. 379
- 87 Ibid.
- 88 Ibid., pp. 372-73.
- 89 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Piao Entrusted Comrade Chiang Ching', *Chinese Literature*, No. 9 (1967), p. 27.
- 90 See the editorial, 'Wuchan jieji Wenhua Da Geming wansui' ['Long live the Great Proletarian Cultural Revolution'], *Hongqi*, No. 8 (1966), p. 7.
- 91 See *Zhou Yang wenji*, vol. 2, p. 417.
- 92 Ibid., pp. 204-205.
- 93 Ibid., p. 252.
- 94 See the Editorial Department of *Wenyi Bao*, 'Guanyu "xie zhongjian renwu" de cailiao', *Wenyi Bao*, No. 8-9 (1964), p. 17.
- 95 Ibid.
- 96 See 'Lin Biao Tongzhi weituo Jiang Qing Tongzhi zhaokai de budui wenyi gongzuo zuotanhui jiyao', *Hongqi* (1967, 9), p. 15.
- 97 See Lin Wei *et al.*, '*Si-ren-bang*' *pipan*, p. 386.
- 98 See Shanghai Jingju-tuan «Zhiqiu Weihushan» Ju-zu [The Performing Group of *Taking Tiger Mountain by Strategy* of Shanghai Peking Opera Troupe], 'Nuli suzao wuchan jieji yingxiong renwu de guanghui xingxiang — Dui suzao Yang Zirong deng yingxiong xingxiang de yixie tihui' ['To Try Hard to Create Dazzlingly Brilliant Proletarian Heroic Images: Experiences of Creating the Heroic Images like Yang Zirong'], *Hongqi*, No. 11 (1969), pp. 62-63.
- 99 See Qian Haoliang, 'Suzao gaoda de wuchan jieji yingxiong xingxiang' ['To Create Lofty and Great Proletarian Heroic Images'], *Hongqi*, No. 8 (1967), p. 68.
- 100 See Lin Wei *et al.*, '*Si-ren-bang*' *pipan*, pp. 389-90.
- 101 Ibid.
- 102 Ibid.

- 103 See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 2, pp. 872-73.
- 104 See Bonnie S. McDougall, 'Poems, Poets, and Poetry 1976: An Exercise in the Typology of Modern Chinese Literature', *Contemporary China*, Vol. 2, No. 4 (Winter 1978), p. 99.

## CHAPTER II: CHARACTERISATION OF MAIN HEROES

- 1 In Chinese literary analysis, the classification of characters in fiction is usually initially based on the convention of bifurcation: the positive group and the negative group. The criterion in this study is ideology.
- 2 Liu Qing's *The Builders* (vol. 1) has two editions. The first was published before the Cultural Revolution, and the second after the Cultural Revolution. The second edition was revised during the Cultural Revolution. As to the differences between the two editions, see Yan Gang, «*Chuangye shi*» *yu xiaoshuo yishu* [*The Builders and Fiction Art*], (Shanghai, 1981). In this study, the analysis of this novel is based on the first edition.
- 3 According to 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', '... still others (literary and art works) are concerned only with love and romance, pandering to philistine tastes and claiming that love and death are the eternal themes. All such bourgeois and revisionist trash must be resolutely opposed.' See *Chinese Literature*, No. 9 (1967), p. 37.
- 4 See Feng Yunan, *Yinshatan* [*Yinsha Beach*] (Tianjin, 1976), p. 60.
- 5 See Zhou Libo, *Shanxiang ju bian* [*Great Changes in a Mountain Village*] (Beijing, 1962), vol. 1, p. 204.
- 6 See Bonnie S. McDougall, 'Poems, Poets, and Poetry 1976: An Exercise in the Typology of Modern Chinese Literature', *Contemporary China*, Vol. 2, No. 4 (Winter 1978), p. 100.
- 7 See Chen Rong, *Wan nian qing*, p. 11.
- 8 See Zhu Jian, *Qingshibao*, p. 30.
- 9 See Feng Yunan, *Yinshatan*, p. 21.
- 10 See Chen Rong, *Wan nian qing*, p. 15.
- 11 Ibid.

- 12 See *Renmin Ribao*, *Hongqi*, *Jiefangjun Bao* (editorial), 'Renzhen xuexi liang tiaoluxian douzheng de lishi' ['Study Seriously the History of Struggles between Two Lines'], *Hongqi*, No. 5 (1968), pp. 4-11.
- 13 See Wang Dongman, *Zhanghe chun* [*Spring Comes to Zhang River*] (Taiyuan, 1976), p. 197.
- 14 Ibid.
- 15 Ibid., pp. 196-98.
- 16 See Zhu Jian, *Qingshibao*, p. 117.
- 17 See D. E. Pollard, 'The Short Story in the Cultural Revolution', *The China Quarterly*, No. 73 (1978), p. 104.
- 18 See *Hongqi*, No. 5 (1970), p. 43.
- 19 See Gu Hua, *Shanchuan huxiao*, p. 253.
- 20 See Tian Dongzhao, *Chang hong* [*The Long Rainbow*] (Taiyuan, 1976), vol. 1, pp. 84-85.
- 21 See Wang Dongman, *Zhanghe chun*, p. 137.
- 22 See Zhang Xue, *Shan li ren* [*Mountain People*] (Jinan, 1976), p. 77.
- 23 See Gu Hua, *Shanchuan huxiao*, p. 142.
- 24 See Wang Zhijun, *Nuli de nü'er* [*The Daughter of Slaves*] (Huhehaote, 1975), p. 5.
- 25 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, p. 11.
- 26 See Hao Ran, *Jinguang da dao*, vol. 1, p. 579.
- 27 See Zhang Xue, *Shan li ren*, p. 5.
- 28 See Ba Shan, 'Weihe he jiaqiang dang de tuanjie' ['Uphold and Enhance the Party Unity'], *Hongqi*, No. 7 (1973), pp. 9-14.
- 29 See Tian Dongzhao, *Chang Hong*, vol. 1, p. 226.
- 30 See Chen Rong, *Wan nian qing*, p. 273.
- 31 Ibid., p. 369.
- 32 See Gu Hua, *Shanchuan huxiao*, p. 502.
- 33 Ibid., p. 474.
- 34 See Chen Rong, *Wan nian qing*, p. 15.
- 35 See Wang Zhijun, *Nuli de nü'er*, p. 292.
- 36 See Tian Dongzhao, *Chang hong*, vol. 1, p. 36.
- 37 Ibid., vol. 2, p. 1129.
- 38 See Hao Ran, *Jinguang da dao*, vol. 2, p. 265.
- 39 Ibid., p. 440.
- 40 See Note III. 37.
- 41 See Fudan Daxue Zhongwen Xi «Jinguang Da Dao» Pinglun Zu [The Commenting Group of *The Golden Road* at the Department of Chinese Language and Literature

- of Fudan University], «*Jinguang Da Dao*» pingxi [*An Analysis of The Golden Road*] (Shanghai, 1975), pp. 1-6.
- 42 See Liu Qing, *Chuangye shi*, vol. 1, p. 231.
- 43 See Zhao Junxian, *Zhongguo dangdai xiaoshuo shi gao — Renwu xingxiang xilie lun* [*A Draft of the History of Contemporary Chinese Literature: On the Characterisation*] (Beijing, 1989), pp. 69-73.
- 44 See Yan Gang, «*Chuangye shi*» yu xiaoshuo yishu, pp. 77-78.
- 45 See Joe C. Huang, *Heroes and Villains in Communist China* (New York, 1973), pp. 246-47.
- 46 See T. A. Hsia, 'Heroes and Hero-Worship in Chinese Communist Fiction', in Cyril Birch (ed.), *Chinese Communist Literature* (New York, 1963), pp. 131-33.
- 47 See Hao Ran, *Jinguang da dao*, vol. 1, p. 103.
- 48 Ibid., p. 104.
- 49 See Tian Dongzhao, *Chang hong*, vol. 1, p. 8.
- 50 Ibid., vol. 2, p. 1008.
- 51 See Gu Hua, *Shanchuan huxiao*, p. 378.
- 52 Ibid., p. 379.
- 53 See Hao Ran, *Jinguang da dao*, vol. 1, p. 489.
- 54 Three articles written earlier by Mao [*lao san pian*] are 'Wei renmin fuwu' ['Serve the People'] (1944), 'Jinian Baiqiuen' ['In Memory of Norman Bethune'] (1939) and 'Yu Gong yi shan' ['The Foolish Old Man Who Removed the Mountains'] (1945). All three articles may be found in Foreign Languages Press (ed.), *Selected Readings from the Works of Mao Tsetung* (Beijing, 1971).
- 55 See Mao Zedong, 'Wei renmin fuwu' [Serve the People] (1944), in Foreign Languages Press (ed.), *Selected Readings from the Works of Mao Tsetung*, pp. 310-12.
- 56 See Mao Zedong, 'Jinian Baiqiuen' [In Memory of Norman Bethune] (1939), in Foreign Languages Press (ed.), *Selected Readings from the Works of Mao Tsetung*, pp. 179-81.
- 57 See Joe C. Huang, *Heroes and Villains in Communist China*, p. 280.
- 58 See Liu Qing, *Chuangye shi*, vol. 1, p. 488.
- 59 Ibid., p. 229.
- 60 Ibid., p. 229-30.
- 61 Ibid., p. 487.
- 62 See Zhou Libo, *Shanxiang ju bian*, vol. 1, p. 131.
- 63 See Hao Ran, *Jinguang da dao*, vol. 2, pp. 99-100.
- 64 Ibid., vol. 1, p. 442.
- 65 Ibid., p. 570.
- 66 See Tian Dongzhao, *Chang hong*, vol. 1, p. 200.

- 67 Ibid., pp. 200-201.
- 68 See Hao Ran, *Jinguang da dao*, vol. 1, p. 585.
- 69 Ibid., p. 593.
- 70 See Chen Rong, *Wan nian qing*, p. 276.
- 71 Ibid., p. 344.
- 72 See Hao Ran, *Jinguang da dao*, vol. 1, p. 376.
- 73 Ibid., p. 227.
- 74 See Gu Hua, *Shanchuan huxiao*, p. 155.
- 75 See Chen Rong, *Wan nian qing*, pp. 236-38.
- 76 See Tian Dongzhao, *Chang hong*, vol. 1, p. 560.
- 77 Ref. Lowell Dittmer and Chen Ruoxi, *Ethics and Rhetoric of the Chinese Cultural Revolution* (Berkeley, 1981), p. 22.
- 78 Ibid.
- 79 Ref. Hua-yuan Li Mowry, *Yang-pan Hsi: New Theater in China* (Berkeley, 1973), pp. 45-49.
- 80 See Gu Hua, *Shanchuan huxiao*, p. 350.
- 81 See Chen Rong, *Wan nian qing*, p. 7.
- 82 See Gu Hua, *Shanchuan huxiao*, p. 387.
- 83 See Chen Rong, *Wan nian qing*, p. 411.
- 84 See Hao Ran, *Jinguang da dao*, vol. 1, p. 107.
- 85 See 'Lin Biao Tongzhi weituo Jiang Qing Tongzhi zhaokai de budui wenyi gongzuo zuotanhui jiyao', *Hongqi*, No. 9 (1967), p. 19.
- 86 See Chen Rong, *Wan nian qing*, p. 480.
- 87 Ibid., p. 412.
- 88 See Tian Dongzhao, *Chang hong*, vol. 2, p. 708.
- 89 See Tang Jinhai *et al.* (eds.), *Mao Dun zhuan ji 1 — (2)* [A Special Collection of *Mao Dun*] (Fuzhou, 1983), p. 1249.
- 90 See Hao Ran, *Jinguang da dao*, vol. 1, p. 234.
- 91 Ibid.
- 92 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, pp. 96-97.
- 93 See Chen Rong, *Wan nian qing*, pp. 319-20.
- 94 See Gu Hua, *Shanchuan huxiao*, p. 305.
- 95 See Chen Rong *Wan nian qing*, p. 320.
- 96 Ibid., p. 412.
- 97 See Tian Dongzhao, *Chang hong*, vol. 2, p. 841.
- 98 See Gu Hua, *Shanchuan huxiao*, p. 134.
- 99 Ibid., p. 304.
- 100 Ibid., p. 305.

- 101 See Mao Zedong, 'Jinian Baiqiuen', in Foreign Languages Press (ed.), *Selected Readings from the Works of Mao Tsetung*, pp. 180-81.
- 102 See Tang Yijie, *Zhongguo chuantong wenhua zhong de Ru Dao Shi* [*Confucianism, Taoism and Buddhism in Traditional Chinese Culture*] (Beijing, 1988), pp. 55-77; Zhang Dainian, *Zhongguo gudian zhexue gainian fanchou yaolun* [*An Analysis of Concepts of Traditional Chinese Philosophy*] (Beijing, 1989), p. 170; and *idem*, *Wenhua yu zhexue* [*Culture versus Philosophy*] (Beijing, 1988), p. 73 and p. 321.
- 103 See William Edward Soothill, *The Analects of Confucius* (Yokohama, 1910), pp. 557-59.
- 104 Quoted in Zhang Dainian, *Wenhua yu zhexue*, p. 320.
- 105 See Ding Xuelei, 'Pipan Liu Shaoqi de fandong renxing-lun' ['Critique of Liu Shaoqi's Reactionary Theory of Human Nature'], *Hongqi*, No. 11 (1971), pp. 33-42.
- 106 See John DeFrancis, *Annotated Quotations from Chairman Mao* (New Haven, 1975), p. 142.
- 107 See Hou Wailu *et al.*, *Zhongguo sixiang tongshi* [*A History of Chinese Thought*] (Beijing, 1957), vol. 2, pp. 169-83.
- 108 See John DeFrancis, *Annotated Quotations from Chairman Mao*, p. 122.
- 109 *Ibid.*, p. 115.
- 110 See William Edward Soothill, *The Analects of Confucius*, p. 587.
- 111 Quoted in Hou Wailu *et al.*, *Zhongguo sixiang tongshi*, p. 386.
- 112 See John DeFrancis, *Annotated Quotations from Chairman Mao*, p. 123.
- 113 See William Edward Soothill, *The Analects of Confucius*, p. 557.
- 114 Quoted in Zhang Dainian, *Zhongguo gudian zhexue gainian fanchou yaolun*, p. 170.
- 115 See John DeFrancis, *Annotated Quotations from Chairman Mao*, p. 78.
- 116 See William Edward Soothill, *The Analects of Confucius*, p. 567.
- 117 *Ibid.*, pp. 397-99.
- 118 See John DeFrancis, *Annotated Quotations from Chairman Mao*, p. 142.
- 119 Quoted in Hou Wailu *et al.*, *Zhongguo sixiang tongshi*, p. 173.
- 120 See John DeFrancis, *Annotated Quotations from Chairman Mao*, p. 120.
- 121 See Yin Menglun, 'Cong «Lun yu» kan Kongzi de yuyan jiaoyu lun' ['On Confucian Thought of Language Education Indicated in *The Analects of Confucius*'], in Zhonghua Kongzi Yanjiusuo [The Institute for Kongzi in China] (ed.), *Kongzi yanjiu lunwen ji* [*Collected papers of research into Kongzi*] (Beijing, 1987), pp. 338-51.
- 122 See 3 above.

- 123 Quoted in Beijing Daxue Zhongwen Xi, *Zhongguo xiaoshuo shi* [A History of Chinese Fiction] (Beijing, 1978), p. 212 and p. 222.
- 124 See Chao Yue, 'Lun Kongzi de meixue sixiang' [On Confucian aesthetic thought], in Zhonghua Kongzi Yanjiusuo (ed.), *Kongzi yanjiu lunwen ji*, p. 438.
- 125 See Zhou Libo, *Shanxiang ju bian*, vol. 1, p. 100.
- 126 See Chen Rong, *Wan nian qing*, p. 94.
- 127 See Hao Ran, *Yanyang tian* [The Sun Shines Bright] (Beijing, 1964), vol. 1, p. 531.
- 128 Ibid.
- 129 Ref. Fudan Daxue Zhongwen Xi «Jinguang Da Dao» Pinglun Zu, «*Jinguang Da Dao*» pingxi, p. 61.
- 130 In CR novels, a number of characters' names have symbolic meaning. For instance, in Hao Ran's *The Golden Road*, the name of the hero Gao Daquan is a homophonic for 'loftiness, greatness and perfection'; the name of the landlord Meng Fubi is a homophonic for 'craving restoration of the old order (such that he even dreams about it)'; the call name of the landlord's son Qishan is a changed form of the idiom *dong shan zai qi*, which means 'staging a comeback'.
- 131 See Hao Ran, *Jinguang da dao*, vol. 1, p. 437.
- 132 Ibid., p. 539.
- 133 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, p. 337.
- 134 Ibid., p. 467.
- 135 See Hao Ran, *Jinguang da dao*, vol. 1, pp. 345-46.
- 136 Ibid., vol. 2, pp. 445-47.
- 137 See Tian Dongzhao, *Chang hong*, vol. 1, p. 15.
- 138 See Hao Ran, *Jinguang da dao*, vol. 1, p. 581.
- 139 Ibid., pp. 453-54.
- 140 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, p. 463.
- 141 See Tian Dongzhao, *Chang hong*, vol. 2, p. 1087.
- 142 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, p. 270.
- 143 See Gu Hua, *Shanchuan huxiao*, pp. 371-72.
- 144 See Hao Ran, *Jinguang da dao*, vol. 2, 585-86.
- 145 Ibid.
- 146 See Tian Dongzhao, *Chang hong*, vol. 2, p. 844.
- 147 Ibid.
- 148 Ibid., p. 848.
- 149 See Hao Ran, *Jinguang da dao*, vol. 2, p. 440-41.

- 150 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, pp. 221-22.
- 151 See Tian Dongzhao, *Chang hong*, vol. 2, pp. 858-59.
- 152 See Gu Hua, *Shanchuan huxiao*, p. 293.
- 153 Ibid., p. 294.
- 154 Ibid.
- 155 See Lin Yu et al., *Paoxiao de Songhuajiang [The Roaring Songhua River]* (Haerbin, 1975), vol. 1, pp. 158-59.
- 156 See Chen Rong, *Wan nian qing*, pp. 539-40.
- 157 See Hao Ran, *Jinguang da dao*, vol. 1, p. 566.
- 158 See Guangxi Zhuangzu Zizhiqu Baise Diqu San-jiehe Chuangzuo Zu, *Yu hou qingshan*, p. 330.
- 159 See Sun Feng, *Wan shan hong [Mountains Emblazoned with Crimson]* (Wuhu, 1976), p. 138.
- 160 See Gu Hua, *Shanchuan huxiao*, p. 160.
- 161 Ref. Fudan Daxue Zhongwen Xi «Jinguang Da Dao» Pinglun Zu, «*Jinguang Da Dao*» pingxi, pp. 24-25.

### CHAPTER III: LEXICAL STYLE

- 1 Here I adopt Saussure's distinction between 'langue' and 'parole', 'langue' being the system of rules common to speakers of a language, and 'parole' being the particular uses of this system; 'style' pertains to 'Parole'. See F. De Saussure, trans. W. Baskin, *Course in General Linguistics* (New York, 1959), p. 13; and G. N. Leech & M. H. Short, *Style in Fiction* (London, 1992), pp. 10-11, and p. 38. The 'langue' during the Cultural Revolution was still the Modern Standard Chinese [*putonghua*] system, and there is no indication of any change in official policy in regard to its phonological, lexical or grammatical norms.
- 2 For definitions of the term 'style', see Leech and Short, *Style in Fiction*, pp. 10-40; and Raymond S. W. Hsü, *The Style of Lu Hsün: Vocabulary and Usage* (Hong Kong, 1979), pp. 12-15.
- 3 See Leech and Short, *Style in Fiction*, p. 38.
- 4 See John Spencer and Michael J. Gregory, 'An Approach to the Study of Style', in N. E. Enkvist et al., *Linguistics and Style* (London, 1964), pp. 66-83; Stephen Ullmann, *Language and Style* (Oxford, 1964), pp. 132-153; and Hsü, *The Style of Lu Hsün: Vocabulary and Usage*, p. 14.

- 5 The fact that the style of speech and writing during the period was mainly criticised as being full of politicised, stereotyped and empty words and expressions proves from one angle the prominence of the period vocabulary style. See Wang Boxi, "'Si-ren-bang" de wenfeng jiqi yingxiang' ['The Writing Style of the "Gang of Four" and Its Influence'], *Zhongguo Yuwen* (1978, 1), pp. 55-59; and Lowell Dittmer and Chen Ruoxi, *Ethics and Rhetoric of the Chinese Cultural Revolution* (Berkeley, 1981), pp. 43-46.
- 6 See Leech and Short, *Style in Fiction*, pp. 42-71; Werner Winter, 'Style as Dialects', in Lubomír Doležel and Richard W. Bailey (eds.), *Statistics and Style*, pp. 3-9; and Doležel, 'A Framework for the Statistical Analysis of Style', *ibid.*, pp. 10-23.
- 7 See Leech and Short, *Style in Fiction*, pp. 51-54; and Spencer and Gregory, 'An Approach to the Study of Style', in N. E. Enkvist et al., *Linguistics and style*, pp. 59-105; and M. A. K. Halliday, 'Descriptive Linguistics in Literary Studies', in Donald C. Freeman, *Linguistics and Literary Style* (New York, 1970), p. 68.
- 8 Among the CR agriculture novels, the following three are taken to be the best ones by post-CR critics: Ke Fei's *Chun chao ji*, Hao Ran's *Jinguang da dao*, and Chen Rong's *Wan nian qing*. See Guo Zhigang et al., *Zhongguo dangdai wenxue shi chugao* (Beijing, 1993), vol. 2, pp. 878-79.
- 9 The diversity of Chinese dialects is so great that some scholars think that 'the Chinese dialectal complex is in many ways analogous to the Romance language family in Europe'. See Jerry Norman, *Chinese* (New York, 1988), p. 187.
- 10 See 'Introduction to the Work' ['Neirong shuoming'] by the publisher, in Gao Zhongwu, *Kongque gao fei* (Beijing, 1976), verso.
- 11 The term 'set expression' denotes a group of words standing in a fixed association. Examples include restricted collocations, idioms, catch phrases, proverbs, aphorisms, and other stereotyped forms. See David Crystal, *An Encyclopaedic Dictionary of Language and Languages* (Oxford, 1992).
- 12 Owing to a lack of consensus on the word classification by usage in Chinese, the present one is based on several views with some modifications. See Li Xingjian and Liu Shuxin, *Zenyang shiyong ciyu* [*How to Use Words and Expressions*] (Tianjin, 1975), p. 100; Zhang Zhigong et al., *Xiandai Hanyu* [*Modern Chinese*] (Beijing, 1982), pp. 136-42; Zhang Jing et al., *Xiandai Hanyu* [*Modern Chinese*] (Beijing, 1988), pp. 166-79); and Zhang Yunfei et al., *Xiandai Yingyu cihuixue gailun* [*An Introduction to Modern English Lexicology*] (Beijing, 1987), pp. 14-30.
- 13 See Zhang Yufei, *Xiandai Yingyu cihuixue gailun*, p. 18.
- 14 See Li Xingjian and Liu Shuxin, *Zenyang shiyong ciyu*, pp. 109-11; Shi Shi, *Hanyu chengyu yanjiu* [*A Study of Chinese Idioms*] (Chengdu, 1979), pp. 115-29.
- 15 See Jerry Norman, *Chinese* pp. 155-56; Yuen Ren Chao, *A Grammar of Spoken Chinese* (Berkeley, 1968), pp. 136-93; and Charles N. Li and Sandra A.

Thompson, *Mandarin Chinese: A Functional Reference Grammar* (Berkeley, 1981), pp. 10-15.

- 16 See Jerry Norman, *Chinese*, p. 155.
- 17 The most popular dictionary of Modern Standard Chinese in China. In addition to the lexical items of the Modern Standard Chinese, it includes dialectal, old, literary, and some other items in common use. The items with typical stylistic identity are labelled, such as 'colloquial', 'bookish', 'dialectal', and 'swearing'. Compiled by Zhongguo Shehui Kexueyuan Yuyan Yanjiusuo. Beijing, 1983 (2nd ed.).
- 18 The most popular small-sized dictionary of Chinese idioms in China. Its over 3,000 items are sufficient to cover the idioms used in the sample novels. Compiled by Beijing Daxue Zhongwen Xi 1955 Ji Yuyan Ban Tongxue. Beijing, 1981 (4th ed.).
- 19 A popular *xiehouyu* dictionary with more than 2,000 items. But it can not cover all the items appearing in the ten novels because *xiehouyu* basically relates to local dialectal vocabulary. The special structure of *xiehouyu*, however, makes them easy to be distinguished from other categories. Compiled by Wen Duanzheng *et al.* Beijing, 1984.
- 20 The most comprehensive dictionary of Chinese proverbs. But it includes a few of four syllabic items which are comprised in *A Small Dictionary of Chinese Idioms*, such as *da cao jing she* [beat the grass and startle the snakes] (p. 84), *li ling zhi hun* [be purblind owing to one's lust for profits] (p. 210), *shui dao qu cheng* [something achieved when conditions are ripe] (p. 400), *zuo zei xin xu* [have a guilty conscience] (p. 633). In order to keep consistency, I put such items under idioms. Compiled by Meng Shoujie *et al.* Beijing, 1990.
- 21 The only special dictionary-like reference I have found about colloquialisms. The over 1,000 items, however, are based on Beijing Colloquial vocabulary. Therefore, I only use this book as a complementary reference of *A Modern Chinese Dictionary*. Compiled by Zhang Jihua. Beijing, 1988.
- 22 A popular reference book in China about Chinese dialectal words. But it is insufficient to cover all the items appearing in the novels because of the diversity of Chinese dialectal vocabulary. It is complemented by use of *A Modern Chinese Dictionary*; intuition is also involved. Compiled by Beijing Daxue Zhongguo Yuyan Wenxue Xi Yuyanxue Jiaoyanshi. Beijing, 1964.
- 23 Although it could be the best choice that I can get, I can not follow it unconditionally, because there are some obviously non-military words and expressions included. For example, *zhengzhi luxian* [political line] (p. 37), *Zhongguo Gongchandang* [the Chinese Communist Party] (p. 103), *fan-geming fenzi* [a counterrevolutionary] (p. 109), *qunzhong* [the masses] (p. 346). Compiled by Joseph D. Lowe. Boulder, 1977.

- 24 The only dictionary-like book about ideological vocabulary I can get. But there are two problems. At first, some items can be surely excluded from 'political phrases', such as *yan zhe wu zui, wen zhe zu jie* [blame not the speaker but be warned by his words] (p. 503), *yeyu xuexiao* [sparetime school] (p. 505). Secondly, most items in the glossary are phrases. In order to get the possible preciseness of counting, I lay down the rule to take words and word-like phrases as the counting unit. Therefore, in this glossary, *wuchan jieji zhuanzheng xia jixu geming de lilun* [the theory of continuing the revolution under the dictatorship of the proletariat] is one item, but I count *wuchan jieji* [the proletariat] *zhuanzheng* [dictatorship] and *geming* [revolution] respectively, and they become three stylistic items. The book can thus mainly be used to offer a political word range. Intuition is involved. Compiled by Lau Yee-fui *et al.* (Hong Kong, 1977).
- 25 'Monologue' here refers to a character's talking to himself or thinking. But sometimes the distinction between characters' monologue and narrator's narration is obscured. In order to avoid inconsistency, it is ruled that either of the following situations is used as formal mark to identify monologue: (1), with quotation marks; (2), without quotation marks, but with leading words like *xiang* [think], *shuo* [say] etc. followed by a colon or comma.
- 26 See Lars-Gunnar Andersson and Peter Trudgill, *Bad Language* (London, 1992), pp. 14-17, 53-89.
- 27 *Ibid.*, p. 55.
- 28 See Chen Yuan, *Yuyan yu shehui shenghuo* [*Language versus Social Life*] (Hong Kong, 1979), p. 57 and 60.
- 29 Lars-Gunnar Andersson and Peter Trudgill classify 'swearing' into four functional varieties: expletive, abusive, humorous, and auxiliary. See *Bad Language*, p. 61. On the basis of their classification, I have categorised vulgar expressions into five types and defined them according to the actual situation in Chinese.
- 30 See Zhou Libo, *Shanxiang ju bian*, vol. 1, pp. 169-82.
- 31 See Zhongguo Gongchandang Hunan Sheng Weiyuanhui Xiezuo Xiaozu, 'Chongfen fahui funü zai geming he jianshe zhong de zuoyong' ['Give Full Play to Women in the Revolution and Production'], *Hongqi*, No. 10 (1971), pp. 60-64.
- 32 See Hao Ran, *Yanyang tian* (Beijing, 1964), vol. 1, pp. 183-84, p. 252.
- 33 See Zhou Libo, *Shanxiang ju bian*, vol. 1, pp. 145-47, p. 150, pp. 151-53, p. 157.
- 34 No *lan-pi-gou* can be found in references. It may be an incorrect form of *lai-pi-gou*.
- 35 The two idioms '*zi li geng sheng*' and '*jianku fendou*' have no literal ideological meaning. In CR novels, however, they generally have a positive ideological colour concerning Mao's line (see the example in F, p. 82). In the novels about learning

from Dazhai, they become more politicised, being specifically taken to be the spirit and road of Dazhai (see the examples in H, p. 373, and in J, p. 266).

- 36 I sampled three paragraphs from each of the ten novels, and calculated the average ratio between ideological items and the total words (rather than characters) which form the ideological contexts. The result is 1 : 7.74.
- 37 Liu Qing's *The Builders* has been acknowledged by orthodox mainland Chinese critics as 'an epic about the cooperative transformation of agriculture in China'. See Yan Gang, «*Chuangye shi*» *yu xiaoshuo yishu* [*The Builders and Fiction Art*] (Shanghai, 1981), pp. 16-50; Ershi Er Yuanxiao Bianxiezu, *Zhongguo dangdai wenxue shi* [*A History of Contemporary Chinese Literature*] (Fuzhou, 1982), vol. 2, p. 153; and Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 1, p. 350.
- 38 See 8 above.
- 39 According to those criticisms, *The Sun Shines Bright* was rather seriously influenced by the current politics, especially the intensification of class struggle, and *The Golden Road* is a highly politicised novel. See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 1, pp. 224-29; and Ershi Er Yuanxiao Bianxiezu, *Zhongguo dangdai wenxue shi*, vol. 2, p. 206, and vol. 3, pp. 42-3.
- 40 As to the positive core group of a CR novel, see II.7.1.1.
- 41 In present analysis, I put the ideological items in proportion to the quantity of word units (see III. 1.3 for further details).
- 42 The pre-CR novel *Yanyang tian* by Hao Ran is an exception. As the most influential pre-CR novel approved by the authorities during the Cultural Revolution, it obviously has some characteristics of CR novels, such as giving prominence to the protagonist and intensifying the conflict between the protagonist and the main villain. In the novel, the total numbers of words by the protagonist Xiao Changchun and the main villain Ma Zhiyue are so large that they are on the middle level of CR novels.
- 43 See Gu Hua, *Shanchuan huxiao*, pp. 420-26.
- 44 Here only some Non-time Specific items are taken into consideration, because Time Specific items mainly related to special time or campaigns, which cannot be reasonably compared. For example, the Time Specific item *baochan dao hu* appeared 517 times in Chen Rong's *Wan nian qing*, but not once in the three pre-CR novels and Hao Ran's *Jinguang da dao*.
- 45 See Xie Zuozhu, 'Yongyuan zhuazhu jieji douzheng zhe ge gang' ['Grip the Key Link of Class Struggle forever'], *Hongqi*, No. 3-4 (1969), pp. 27-30; and 'Zhongguo Gongchandang zhangcheng' ['The Constitution of the Chinese Communist Party'] adopted by Zhongguo Gongchandang Dijiu Ci Quanguo Daibiao Dahui on the 14th of April in 1969, *ibid.*, 1969, 5, pp. 34-38.

- 46 Being non-time specific, all items indicating class status appear in both pre-CR and CR novels except '*pin-xiazhongnong*' which is the combination of '*pinnong*' and '*xiazhongnong*', and does not appear in the novels whose time-setting is before 1957. So we can not find it in sample A, B, and D.
- 47 See the editorial by *Renmin Ribao*, *Hongqi* and *Jiefangjun Bao*, 'Renzhen xuexi liang tiao luxian douzheng de lishi' ['Study Seriously the History of Struggles between Two Lines'], *Hongqi*, No. 5 (1968), pp. 4-11; and Zhongguo Gongchandang Xiyang Xian Dazhai Gongshe Weiyuanhui, 'Luxian douzheng yao niannian jiang yueyue jiang tiantian jiang' ['The Line Struggle Must Be Stressed Yearly, Monthly and Daily'], *Hongqi*, No. 12 (1971), pp. 29-32.
- 48 It was written by Shanghai Xian «Hongnan zuozhan shi» Xiezu Zu, and published by Shanghai Renmin Chubanshe in February, 1972. As the first novel published after the launch of the Cultural Revolution in 1966, it was highly praised by the authorities. Later, it was overshadowed by Hao Ran's *Jinguang da dao*, the second CR novel, published in May, 1972. See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 2, p. 877.
- 49 Among the CR novels, *Hongnan zuozhan shi*, the first novel published during the Cultural Revolution, is taken to be the most politicised by post-CR commentators. See Ershi Er Yuanxiao Bianxiezuo, *Zhongguo dangdai wenxue shi*, vol. 3, pp. 41-42; and Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 2, p. 877.
- 50 See Huang Borong and Liao Xudong, *Xiandai Hanyu [Modern Chinese]* (Lanzhou, 1983), vol. 1, pp. 268-69; and Shi Shi, *Hanyu chengyu yanjiu*, pp. 381-89.
- 51 See Shi Shi, *Hanyu chengyu yanjiu*, pp. 130-32; and Ma Guofan, *Chengyu [Idioms]* (Huhehaote, 1978), pp. 89-90.
- 52 See Ma Guofan, *Chengyu*, pp. 42-46; Shi Shi, *Hanyu chengyu yanjiu*, pp. 158-61; and Wang Xijie, *Hanyu xiucixue [Chinese Rhetoric]* (Beijing, 1985), pp. 178-79.
- 53 See Shi Shi, *Hanyu chengyu yanjiu*, pp. 26-49, 180-202; Ma Guofan, *Chengyu*, pp. 28-38, and pp. 96-127.
- 54 See Wang Boxi, "'Si-ren-bang" de wenfeng jiqi yingxiang', *Zhongguo Yuwen*, No. 1 (1978), pp. 55-59; and Lowell Dittmer and Chen Ruoxi, *Ethics and Rhetoric of the Chinese Cultural Revolution*, p. 45.
- 55 See Shi Shi, *Hanyu chengyu yanjiu*, p. 123, pp. 203-204, pp. 368-70; and Wang Xijie, *Hanyu xiucixue*, pp. 100-103.
- 56 In their *Ethics and Rhetoric of the Chinese Cultural Revolution*, Lowell Dittmer and Chen Ruoxi also pointed out the prevalence of antithesis in the Cultural Revolution, but their illustration was focused on ideological content rather than rhetorical style. See pp. 14-17.
- 57 See Ma Guofan, *Chengyu*, pp. 214-17.

- 58 The other novels by Liu Qing that I investigated concerning proverbs and *xiehouyu* include *Zhong gu ji* [*The Story of Planting*] (2nd ed., Beijing, 1958) and *Tong qiang tie bi* [*Wall of Bronze*] (2nd ed., Beijing, 1958).
- 59 For the principle of authorship of 'three-in-one' or 'tri-unification' ['*san jiehe*'], see Hua-yuan Li Mowry, *Yang-pan Hsi: New Theater in China* (Berkeley, 1973), pp.17-18, and pp. 25-29.
- 60 See Wang Qin, *Yanyu xiehouyu gailun* [*Introduction to Proverbs and Xiehouyu*] (Changsha, 1980), pp. 74-86, and Yang Lan, 'Fangyan' ['Dialect'], in «Gongan Xianzhi» Bianzuan Weiyuanhui, *Gongan xianzhi* [*The Annals of Gonggan County*] (Shanghai, 1990), pp. 590-610.
- 61 Ref. Wang Qin, *Yanyu xiehouyu gailun*, p. 178.
- 62 As far as I know, it is the most popular dictionary collecting well-known lines of classical poetry. In addition to interpretation, each item has detailed notes about time (dynasty), author, title, and style. Compiled by Lü Ziyang. Beijing, 1986.
- 63 In 1954, Mao launched a campaign criticising Hu Shi's and Yu Pingbo's research methodology in *Hong lou meng*. From then on, the novel has been the most uniformly praised of all the classical novels by Chinese authorities. The quotations from the novel during the Cultural Revolution were usually verse lines describing the negative characters' internal strife and tragic fates rather than love and pleasure.
- 64 See Huang Borong and Liao Xudong, *Xiandai Hanyu*, vol. 2, p. 503; Zhang Zhigong, *Xiandai Hanyu*, vol. 3, p. 35.
- 65 See Huang Borong and Liao Xudong, *Xiandai Hanyu*, vol. 1, pp. 257-63; Zhang Zhigong, *Xiandai Hanyu*, vol. 1, pp. 142-50.
- 66 Zhang Jihua's *Changyong kouyu yuhui* may not be strictly counted as a typical reference book about the colloquialisms of Modern Standard Chinese, because it includes some Beijing dialectal items which have not entered the vocabulary of Modern Standard Chinese, such as *shuapiao* [show off], *lengkeke* [be in a trance], and *bukengbuha* [keep silent]. Ref. 21 above.
- 67 In 'Fanli' ['Guide to the Use of the Dictionary'], it is stated that the label '*shu*' [bookish] relates to '*wenyan ci*' [classical literary words]. but the range is obviously different from the classical literary words defined in other linguistic works. For instance, in both Huang's *Xiandai Hanyu* and Zhang's *Xiandai Hanyu*, classical literary items include so-called 'historical words' such as *junzhu* [monarch], *tianming* [destiny], *diwang* [emperor], *chengxiang* [prime minister (in ancient time)]. But most of such historical words are not labelled bookish in *Xiandai Hanyu Cidian*. Actually, by surveying the items labelled bookish, we have reason to think that the classification in the dictionary is mainly based on the level of stylistic colour rather than word source.

- 68 See Yang Shuzhong, *Duoyici tongyici fanyici* [*Polyseme, Synonym and Antonym*] (Beijing, 1983), pp. 40-41.
- 69 Although retroflex suffixation may result in different change in actual pronunciation, the writing practice in all cases is to add 'r' in *pinyin*, and to add 'er' in characters. See Ping-cheng T'ung and D. E. Pollard, *Colloquial Chinese* (London, 1982), p. 9; Huang Borong, *Xiandai Hanyu*, pp. 107-9.
- 70 There exists some inconsistency about the definition of the vocabulary of Modern Standard Chinese. Some scholars defined it as being based on Northern dialect which covers a vast region. See Li Xingjian, *Putonghua he fangyan* [*Modern Standard Chinese and Dialects*] (Shanghai, 1985), pp. 24-27; Huang Borong, *Xiandai Hanyu*, pp. 12-13. Some others stated that it was based on Beijing dialect which covers a small district. See Jerry Norman, *Chinese*, pp. 136-37; T'ung and D. E. Pollard, *Colloquial Chinese*, p. 1. However, it is agreed by all that the vocabulary of the standard language has been incorporated with a lot of dialectal (Northern and other dialects) words and phrases. Large numbers of items labelled dialectal in *Xiandai Hanyu Cidian* have been accepted or are being accepted by Modern Standard Chinese.
- 71 In 1951, the government noted that 'Correct use of language was politically significant in all walks of life under the leadership of the Communist Party', and called people 'to use the language correctly, and to struggle for the purity of the language'. In October of 1955, the norm of Modern Standard Chinese was set, and then the government initiated the campaign to popularise the standard language. As the basic language policy of the government, it was written into the Constitution. See Li Xingjian, *Putonghua he fangyan*, pp. 24-29, p. 109.
- 72 *Ibid.*, pp. 43-44, p. 110.
- 73 There is a wide range of opinion on the main purpose and the basic spirit of the Cultural Revolution. See for example Gargi Dutt and V. P. Dutt, *China's Cultural Revolution* (Bombay, 1970), pp. 1-2, pp. 13-14, pp. 24-25; Lowell Dittmer and Chen Ruoxi, *Ethics and Rhetoric of the Chinese Cultural Revolution*, pp. 1-11. Nevertheless, seeking unity in all things or making all things uniform was noteworthy. This was reflected in a series of campaigns during the period, such as agitating people to idolize Mao to unify ideology, calling people to learn from the PLA to unify behaviour, and encouraging people to struggle against the revisionist and bourgeois line to unify leadership. Moreover, during this period the authorities set a number of examples for emulation in all walks of life, designed to seek unity. For the counted campaigns and relative significance, see Gargi Dutt and V. P. Dutt, *China's Cultural Revolution*, pp. 18-24, p. 25-67, pp. 78-79; Anita Chan, *Children of Mao: Personality Development and Political Activism in the Red Guard*

*Generation* (Seattle, 1985), pp. 124-84; H. C. Chuang, *The Great Proletarian Cultural Revolution: A Terminological Study* (Berkeley, 1967), pp. 27-38.

- 74 We can find out quite a few general criticisms concerning stereotyped ['taohua'] style of the language use during the Cultural Revolution although these criticisms are not specifically related to the novels' language. The manifestation of the style was to repeat the words and expressions from official newspapers, magazines, and other propaganda documents. This parroting fashion is itself a claim to uniformity. Under the impact of the stereotyped style and the spirit of unity, the CR novelists could be inclined to use the standardised language elements rather than the diversified local items.
- 75 From the 1940s to the 1970s, it was common for Chinese authors to go to the countryside to observe real life. The principle was elaborated formally by Mao in 1942. Mao proposed that writers should have a good knowledge of those whom they described, including their language. See Mao Zedong, 'Talks at the Yanan Forum on Literature and Art', in Foreign Languages Press (ed.), *Selected Readings from the Works of Mao Tsetung* (Beijing, 1971), p. 254. In the fifties, in response to authorities' call, some professional novelists settled in the countryside. Liu Qing and Zhou Libo were representative. See Ershi Er Yuanxiao Bianxiezu, *Zhongguo dangdai wenxue shi*, vol. 1, pp. 113-15, vol. 2, pp. 148-52.
- 76 Zhou Libo, *Bao feng zhou yu [Hurricane]* (Beijing, 1952), 2 vols.
- 77 See T. A. Hsia, *Metaphor, Myth, Ritual and the People's Commune* (Berkeley, 1961), pp. 1-15.
- 78 See H. C. Chuang, *The Great Proletarian Cultural Revolution: A Terminological Study*, pp. 44-45.
- 79 See Guo Zhigang *et al.*, *Zhongguo dangdai wenxue shi chugao*, vol. 2, pp. 840-85; Ershi Er Yuanxiao Bianxiezu, *Zhongguo dangdai wenxue shi*, vol. 3, pp. 3-64; Joe C. Huang, *Heroes and Villains in Communist China* (New York, 1973), p. 327; and D. E. Pollard, 'The Short Story in the Cultural Revolution', *The China Quarterly* No. 73 (1978), pp. 99-121.
- 80 According to *A Modern Chinese Dictionary [Xiandai Hanyu cidian]*, *dongfeng* indicates 'revolutionary forces', and *chunfeng* indicates 'pleasant countenance'.

#### CHAPTER IV: CONCLUSION

- 1 See 'Summary of the Forum on the Work in Literature and Art in the Armed Forces with Which Comrade Lin Biao Entrusted Comrade Jiang Qing', *Chinese Literature*,

- No. 9 (1967) pp. 32-33; and 'Lin Biao Tongzhi weituo Jiang Qing Tongzhi zhaokai de budui wenyi gongzuo zuotanhui jiyao', *Hongqi*, No. 9 (1967), p. 17.
- 2 See Liu Zengjie, *Zhanhuo zhong de Mousi (19-20 shiji Zhongguo wenxue sichao shi, disi juan)* [*Moses in Flames of War (A History of Chinese Literary Trends in 19th-20th Centuries, IV)*] (Kaifeng, 1992), p. 234.
  - 3 See Peng Qihua, *Xianshizhuyi fansi yu tansuo* [*A Re-examination and Exploration of Realism*] (Wuhan, 1992), p. 256.
  - 4 Ref. Herman Ermolaev, *Soviet Literary Theories 1917-1934: The Genesis of Socialist Realism* (New York, 1977), pp. 196-98.
  - 5 See Joe C. Huang, *Heroes and Villains in Communist China* (New York, 1973), p. 26.
  - 6 See Wang Meng, 'Xu — Yangyang daguan, congcong shi nian' ['A Spectacular Sight in the Last Ten Years'], in Song Yaoliang, *Shi nian wexue zhu chao* [*The Main Trends of Literature in the Last Ten Years*] (Shanghai, 1988), pp. 5-6.
  - 7 *Ibid.*, pp. 6-8.
  - 8 *Ibid.*, p. 6.
  - 9 *Ibid.*, p. 8.

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## APPENDIX 1

## THE 24 CR AGRICULTURAL NOVELS

- Bi, Fang and Zhong, Tao (1974). *Qian chong lang* [*Billows and Waves*]. Beijing: Renmin Wenxue Chubanshe. 684 pp.
- Chen, Dabin (1975). *Benteng de Dongliuhe* [*The Surging Dongliu River*]. Tianjin: Tianjin Renmin Chubanshe. 363 pp.
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- Wang, Dongman (1976). *Zhanghe chun* [*Spring Comes to Zhang River*]. Taiyuan: Shanxi Renmin Chubanshe. 725 pp.
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- Wang, Zhongyu *et al.* (1975). *Jing lei* [*Violent Thunder*]. 2 vols. Tianjin: Tianjin Renmin Chubanshe. 911 pp. Co-authors: Chen Genxi and Xie Shu.
- Yang, Chuntian (1976). *Jumanghe* [*The Jumang River*]. Huhehaote: Nei Menggu Renmin Chubanshe. 358 pp.
- Zhang, Xue (1976). *Shan li ren* [*Mountain People*]. Jinan: Shandong Renmin Chubanshe. 308 pp.
- Zheng, Wanlong (1976). *Xiangshuiwan* [*Xiangshui Bend*]. Beijing: Beijing Renmin Chubanshe. 544 pp.
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## Appendix 2

## GLOSSARY

This glossary is alphabetically arranged. It contains the Chinese words and expressions (except some common monosyllabic words) appearing in the text, notes and bibliography. The whole titles of some important works such as the sample novels are included, as are most of the names of the authors listed in the bibliography. The names of characters in novels are not included in the glossary. The glossary basically takes words and set expressions as items, but in cases of stylistic items, it takes the stylistic unit as a glossary item, which might be a word, a phrase, a clause or a sentence. (N.B. The glossary is arranged in Western-style letter-based alphabetical order rather than Hanyu Pinyin syllabic alphabetical order.)

ai qian dao de	挨千刀的
ai sheng tan qi	唉聲嘆氣
airen	愛人
anlewo	安樂窩
ao xue song	傲雪松
ba gen zha	把根扎
Ba Jie Shi Zhong Quanhui gongbao	八屆十中全會公報
ba jin chuan duo	把緊船舵
ba xian guo hai, ge xian qi neng	八仙過海, 各顯其能
ba xian guo hai, ge xian shen tong	八仙過海, 各顯神通
Bai Juyi	白居易
<i>Bai mao nü</i>	白毛女
bai zhe bu nao	百折不撓
baijie	白潔
baijun	白軍
baitou lang	白頭浪
<i>Baizhangling</i>	百丈嶺
ban	班
ban ren gao	半人高
banfa	辦法

banfu	板斧
bang	傍
bang kan	幫刊
bantian	半天
bantian lei	半天雷
banye chi huanggua	半夜吃黃瓜——
--bu zhi touwei	不知頭尾
<i>Bao feng zhou yu</i>	暴風驟雨
bao-fengyu	暴風雨
baolei	堡壘
baowei	保衛
baoyuan	抱怨
beihou	背後
<i>Benteng de Dongliuhe</i>	奔騰的東流河
bi	臂
bi	屌
Bi Fang	畢方
Bi yun tian, huanghua di, xifeng jin, bei yan nan fei	碧雲天，黃花地， 西風緊，北雁南飛
bi ta zui wai	鼻塌嘴歪
bianjibu	編輯部
bianmu zu	編目組
bianpao qi ming	鞭炮齊鳴
bianxiezu	編寫組
bianxing	變形
bianzheng	辯證
bianzuan	編纂
biaoqing	表情
bing	冰
biziyanr	鼻子眼儿
bodong	波動
bolan zhuangkuo	波瀾壯闊
bu bei bu su	不卑不俗
bu si huigai	不思悔改
bu zheng zhi feng	不正之風
buguan	不管
bukengbuha	不吭不哈
buli	不利
bushu	部署
buxing	步行
cangcui yu di	蒼翠欲滴
canguan	參觀
canmoubu	參謀部
canzhan	參戰

cao	禽
Cao Xueqin	曹雪芹
cha	差
chailang	豺狼
<i>Chang hong</i>	長虹
changpian xiaoshuo	長篇小說
changqing guo mu	常青果木
changqing rong	常青榕
'Chang ting song bie'	長亭送別
changyong	常用
Chao Yue	晁樾
chao-jieji	超階級
chaoshishi	潮濕濕
chaoshui	潮水
che	撤
che qi chang	扯起長棉線
mianxian	
chedi	徹底
Chen Dabin	陳大斌
Chen Yong	陳涌
Chen Yuan	陳原
cheng ren zhi mei	成人之美
Cheng Xianzhang	程賢章
chengxiang	丞相
chengyu	成語
chengzhang	成長
chentü	塵土
chezhi	撤職
chi	痴
chi de qi	吃得起
chifan	吃飯
chong	衝
chong de shang	衝得上
chong shangqu	衝上去
chongfen	充分
chongfeng	沖鋒
chongfeng chu zhen	沖鋒出陣
chongman	充滿
chongsha	衝殺
chongshuachongshua	沖刷沖刷
chu jing shang qing	觸景傷情
chu jing sheng qing	觸景生情
chuan lai	傳來
chuang	闖
chuang dong	窗洞
<i>Chuangye shi</i>	創業史
chuangzao	創造

chuangzuo	創作
chuangzuo zu	創作組
Chuanshanlang	穿山狼
chuanshengtong	傳聲筒
chuantong	傳統
chuanyue	穿越
chubanshe	出版社
chugao	初稿
chui	錘
chui bu lan	錘不爛
chuifeng zhuangdan	吹風壯膽
<i>Chun chao ji</i>	春潮急
chunfeng	春風
chunfeng qing fu	春風輕拂
chunlei gungun	春雷滾動
chunshui	春水
chunyi angran	春意盎然
chusheng	畜牲
chushi bu li	出師不利
chuyuan	出院
ci	詞
ci qiong li qu	詞窮理屈
cidao	刺刀
cidian	詞典
cihui	詞匯
cihuixue	詞匯學
Cong Weixi	從維熙
congcong	匆匆
congcongrongrong	從從容容
congkan	叢刊
conglai	從來
<i>Cui ling zhao xia</i>	翠嶺朝霞
cun kou	村口
cunzai	存在
cuoshi	措施
da	搭
da cao jing she	打草驚蛇
da chi yi jing	大吃一驚
da dianhua	打電話
da feng da lang	大風大浪
da gong wu si	大公無私
Da niao zhence -- zheng zhi yan, bi zhi yan	打鳥政策 -- 睜隻 眼，閉隻眼
da piao	大瓢
da shou da jiao	大手大腳
da touzhen	打頭陣

Dayuejin	大躍進
dachui ban	大錘班
dadui	大隊
daduizhang	大隊長
dahui	大會
dajiahuor	大家伙儿
daitouren	帶頭人
daibiao	代表
dailing	帶領
dajia	大家
dajun	大軍
dan	擔
dang-nei	黨內
dangan	單干
dangdai	當代
dangyang	蕩漾
dangzhong	當中
danwei	單位
dao da yi pa	倒打一耙
daodi	到底
daolu	道路
daoluan	搗亂
daoshan huohai	刀山火海
daoshou	到手
dapao	大炮
daxiao	大笑
daxue	大學
daye	大爺
dayuan	大院
dazhang	打仗
dazhangfu	大丈夫
dazibao	大字報
daziran	大自然
di qiang wo ruo	敵強我弱
di xiu fan	帝修反
dian hong bu san	電轟不散
dian shan lei ming	電閃雷鳴
diao	屌
diaobao	碉堡
diaodong	調動
diaomenr	調門儿
didi	底底
difang	地方
ding	頂
ding tian li di	頂天立地
dinggang	頂剛
dir	地儿

diren	敵人
diwang	帝王
diwei	地位
dizhu	地主
dong	凍
dongfeng	東風
dongren	動人
dongyuan	動員
dou	抖
dou jun yan bi	陡峻岩壁
douzheng	斗爭
du	堵
du duan zhuan xing	獨斷專行
duan xian zhiyuan	斷線紙鳶
duanpian xiaoshuo	短篇小說
duixiang	對象
duo feng duo yu	多風多雨
duoshao	多少
duoyici	多義詞
duozan	多咱
e	屙
e lang	惡浪
e xuanfeng	惡旋風
eguo	惡果
er	兒
erqie	而且
fadong	發動
fahui	發揮
fan xing	繁星
fan-geming	反革命
fanbaifanbaiyan	翻白翻白眼
fanchen	反襯
fanchou	範疇
fandong	反動
faner	反而
fang	方(言)
fangpi	放屁
fangyan	方言
fanji	反擊
fanli	凡例
fanmian	反面
fanshen	反身
fanshen zhang	翻身仗
fansi	凡是
fantian	翻天
fanxiu fangxiu	反修防修
fanyici	反義詞

Fanyou	反右
far	法儿
fazhan	發展
Fei li wu shi,	非禮勿視,
fei li wu ting,	非禮勿聽,
fei li wu yan,	非禮勿言,
fei li wu dong	非禮勿動
feiji	飛機
<i>Feiteng de qunshan</i>	沸騰的群山
feiyang bahu	飛揚跋扈
fen bu gu shen	奮不顧身
fen lu jin bing	分路進兵
fenbian	分辯
fenfa tuqiang	奮發圖強
feng	風
feng bo lang li	風波浪里
feng chui yu da	風吹雨打
Feng Menglong	馮夢龍
feng pozi	瘋婆子
Feng Yunan	馮育楠
fengbo	風波
fengbu	縫補
fengfenglanglang	風風浪浪
fengge	風格
fenglang	風浪
fenming	分明
fentou	分頭
fu	幅
Fugui bu neng yin,	富貴不能淫,
pinjian bu neng	貧賤不能移,
yi, weiwu bu	威武不能屈,
neng qu, ci zhi	此之謂大丈夫
wei dazhangfu	
funong	富農
funü	婦女
furen	夫人
<i>Furongzhen</i>	芙蓉鎮
fuwu	服務
fuyuzhongnong	富裕中農
fuza	複雜
gailun	概論
gainian	概念
gan jiao	敢教
ganbaba	干巴巴
ganbu	干部
gandao	感到
gang	綱

gang liang tie zhu	鋼樑鐵柱
gangcai	剛才
gangling	綱領
gangwei	崗位
gangyi	剛毅
gankuai	趕快
ganqing	敢情
ganxin	甘心
gao fei yuan zou	高飛遠走
gao shan	高山
Gao Yunlan	高雲覽
Gao Zhongwu	高中午
gaochang	高唱
gaoda	高大
gaoxing	高興
gaoxinhe	搞信河
Ge ren zi sao men	各人自掃門前雪，
qian xue, bu guan	不管他人瓦上霜
ta ren wa shang	
shuang	
gebo	胳膊
geming	革命
geming-zhe	革命者
gemingjia	革命家
gesheng zhenzhen	歌聲陣陣
gengu wei you	亙古未有
geren	個人
go ji tiao qiang	狗急跳牆
gong	公
gong	恭
gong-nong-bing	工農兵
gongchandang	共產黨
gongchanzhuyi	共產主義
gongdi	工地
gongqingtuan	共青團
gongshe	公社
gongtong	共同
gongzuo	工作
gou	夠
gou dongxi	狗東西
gou ri de	狗日的
gouqiang	夠噲
gu bu ke cui	固不可摧
Gu Hua	古華
gu qian gu hou	顧前顧後
guafeng	刮風
Guan Hanqing	關漢卿

Guan Jianxun	管建勛
guang he re	光和熱
guangcai zhao ren	光彩照人
guangda	廣大
guanghui	光輝
guangkuo	廣闊
guangming	光明
guangming zhengda	光明正大
guanmo	觀摩
guanyu	關於
guanzhi	管制
guashuai	掛帥
gudian	古典
gui-sunzi	龜孫子
gui-zaizi	鬼崽子
guizi	鬼子
gunainai	姑奶奶
guniang	姑娘
guniang-jia	姑娘家
Guo Moruo	郭沫若
Guo Zhigang	郭志剛
guo-neiwai	國內外
guojia	國家
guonian	過年
guoqu	過去
guren	古人
gutou ying	骨頭硬
guyi	故意
guyuci	古語詞
hai qun zhi ma	害群之馬
<i>Hai Rui ba guan</i>	海瑞罷官
<i>Haigang</i>	海港
haipa	害怕
haishi	還是
haizi	孩子
han	函
han xin ru ku	含辛茹苦
hanhou	憨厚
Hanyu	漢語
hao bu li ji,	毫不利己,
zhuanmen li ren	專門利人
haochu	好處
hao da xi gong	好大喜功
Hao feng pinjie li,	好風憑借力,
song wo shang	送我上青雲
qingyun	
hao huo	好貨

Hao Ran	浩然
haobi	好比
haohan	好漢
haohaodangdang	浩浩蕩蕩
haokan	好看
haoling	號令
haoqing	豪情
haoshi	好事
he shan shan rang lu, ji shui shui zhi liu	喝山山讓路, 擊水水止流
He Zhi	何直
hedeng	何等
hefa	合法
hei li tou hong	黑里透紅
Heluxiaofu	赫魯曉夫
hengheng	哼哼
heshan	河山
hezuohua	合作化
<i>Hong deng ji</i>	紅燈記
hongliang	洪亮
<i>Hongnan zuozhan shi</i>	虹南作戰史
Hongqi	紅旗
hongqi zhaozhan	紅旗招展
<i>Hongse niangzijun</i>	紅色娘子軍
hongse tiandi	紅色天地
hongtuo	烘托
Hongweibing	紅衛兵
hongzhaji	轟炸機
hongzhong ban de	洪鐘般的
Hou Wailu	侯外廬
houjin	後進
houqinbing	後勤兵
Hu Feng	胡風
Hu Jingzhi	胡經之
hu shuo ba dao	胡說八道
huan xin zhuang	換新裝
Huang Borong	黃伯榮
huang gou-zi	黃狗子
huangdan	荒誕
huangkong	惶恐
huhuan	呼喚
hui	惠
hui	誨
hui chui shangzhen	揮錘上陣
hui ren bu juan	誨人不倦
huichang	會場
huizi	揮子

Hulala, si dasha qing, han linlin, hunshen fa jin	忽喇喇，似大廈傾， 汗淋淋，渾身發噤
hundan	渾蛋
huohai daoshan	火海刀山
huoli	火力
huzhuzu	互助組
ji feng baoyu	疾風暴雨
ji feng zhou yu	急風驟雨
ji gen bu dong	基根不動
jian	劍
jian bu ke cui	堅不可摧
jian shimian	見世面
jian tian	見天
jianbang-zi	肩膀子
Jiang Qing	江青
Jiang Zilong	蔣子龍
jiangjun	將軍
jianglai	將來
jiangnan	江南
<i>Jianhe lang</i>	劍河浪
jianjue	堅決
jiankang	健康
jianku fendou	艱苦奮鬥
jianshe	建設
jianzao	建造
jiao ma bu jue	叫罵不絕
jiao'ao	驕傲
jiaobu	腳步
jiaodao	教導
jiaohua	狡猾
jiaojian	矯健
jiaoyan-shi	教研室
jiaoyu	教育
jiaoyuan	教員
jiba	雞巴
jiben	基本
jicheng	繼承
jie jiao	戒驕
jie zao	戒躁
jiebai	潔白
<i>Jiefangjun Bao</i>	解放軍報
jiehe	結合
jieji	階級
jieji-xing	階級性
jiejidouzheng	階級鬥爭
jiejieshishi	結結實實

jifeng	疾風
jiguan	機關
jiji feng yin	寂寂封音
jijing	寂靜
jili	極力
<i>Jiliu</i>	激流
jin luo mi gu	緊鑼密鼓
jincan	進餐
jinzi	金子
jing	靜
jing bu qi	經不起
jing dong bu diao	經冬不凋
jing er wu shi	敬而無失
jing fengyu	經風雨
jing tao hai lang	惊濤駭浪
jingju	京劇
jingju-tuan	京劇團
jingong	進攻
jingshen	精神
jingshen huanfa	精神煥發
<i>Jinguang da dao</i>	金光大道
jingyan	經驗
jingzi	鏡子
jinhuai tanbai	襟懷坦白
jinian	紀念
jinjin	僅僅
jinjunling	進軍令
jinr	今儿
jinshen	謹慎
jintian	今天
jinxing	進行
jiongjiong you shen	炯炯有神
jiqi	及其
jiti	集體
jiu	舊
jiu jing	久經
jiu jing zhengzhan	久經征戰
jiufen	糾紛
jiuji	救濟
jiujing	究竟
jiushi	就是
jixu	繼續
jiyao	紀要
jiyu	給與
jiyuan hen shen	積怨很深
jizhu	記住
ju shang tian	舉上天

ju-zu	劇組
jue yi si zhan	決一死戰
juede	覺得
juedui	絕對
juejing	倔勁
juewu	覺悟
<i>Jumanghe</i>	巨蟒河
junmei	俊美
junxiu	俊秀
jun-yu	軍語
junzhu	君主
junzi	君子
Junzi yu qi yan, wu suo gou er yi yi	君子于其言，無 所苟而已矣
kai xin yu	開新宇
kaige	凱歌
kaikuo	開闊
kaipi	開關
kang	炕
kangli	伉儷
kanlai	看來
kaoyan	考驗
kapian	卡片
Ke Fei	克非
ke ji feng gong	克己奉公
ke ji fu li	克己復禮
keguan guilü	客觀規律
kengqiang youli	鏗鏘有力
kexue	科學
kexueyuan	科學院
<i>Kezile shan xia</i>	克孜勒山下
konghe	恐嚇
<i>Kongque gao fei</i>	孔雀高飛
Kongzi	孔子
kouhao	口號
kouwei	口味
kouyu	口語
ku yu qi feng	苦雨淒風
kuaibanr	快板儿
kuan	寬
kuan jian kuo bei	寬肩闊虹
kuangfeng da zuo	狂風大作
kuangye	曠野
kui ran ru shan	巋然如山
kun shou you dou	困獸猶斗
kuo	闊
lachelache	拉扯拉扯

lai-tian	來天
laibuji	來不及
laipigou	癩皮狗
lalatata	邈邈邊邊
lan bu weijin	藍布圍巾
<i>Lancangjiang pan</i>	瀾滄江畔
lang	浪
lang xin gou fei	狼心狗肺
langbei bukan	狼狽不堪
lao	老
lao dongxi	老東西
lao jiang xin bing	老將新兵
laotianye	老天爺
lao san pian	老三篇
Lao wu lao, yi ji	老吾老，以及
ren zhi lao	人之老
lao yi bei	老一輩
lao-di	老弟
lao-mei	老妹
laodong	勞動
laoniang	老娘
laopo	老婆
laotouzi	老頭子
Laozi	老子
le shan bu juan	樂善不倦
le tou bao yan	勒頭暴眼
lei	雷
lei da bu fei	雷打不飛
leiji	累積
leiming ban de	雷鳴般的
lengbufang	冷不防
lengfeng	冷風
li	禮
Li Bai	李白
Li Hangyu	李杭育
Li He	李賀
Li Helin	李何林
Li Huixin	李惠新
li jian	利劍
li jing pan dao	離經叛道
Li Kuanding	李寬定
li ling zhi hun	利令智昏
li qu ci qiong	理屈詞窮
Li Ruqing	黎汝清
Li Shangyin	李商隱
Li Shen	李紳
Li Xingjian	李行健

Li Yunde	李雲德
<i>Li Zicheng</i>	李自成
liang jun duilei	兩軍對壘
liang mian san dao	兩面三刀
liang zhang	兩仗
lianhe	聯合
lianpang	臉龐
lianxu	連續
liao xian pian	聊閑篇
Liao Xudong	廖序東
lichang	立場
lidai	歷代
lijì	立即
liliang	力量
lilun	理論
lin	淋
Lin Biao	林彪
Lin Wei	林葦
lin wei bu ju	臨危不懼
Lin Yu	林子
lingdao	領導
lingxian	領先
lingxiu	領袖
lingyun zhi	凌雲志
lishi	歷史
Liu Huaizhang	劉懷章
Liu Qing	柳青
Liu Shuxin	劉叔新
Liu Suola	劉索拉
Liu Zengjie	劉增杰
Liu Zongyuan	柳宗元
liuda	溜達
liushen	留神
liushui juanjuan	流水涓涓
lixiang	理想
lixiangzhuyi	理想主義
longlong	隆隆
Longwang Ye	龍王爺
longzhao	籠罩
lū	屢
lū fan cuowu	屢犯錯誤
Lu Xun	魯迅
luan qi ba zao	亂七八糟
lue hou	略厚
lun	論
lunwen ji	論文集
lunwen ji	論文集

Lunyu	論語
luo xia di	落下地
Luo Yin	羅寅
luogu zhen tian	鑼鼓震天
luohua liushui	落花流水
luoluo dafang	落落大方
lushi	律詩
luxian	路線
Ma Guofan	馬國凡
Ma-Liezhuyi	馬列主義
Makesizhuyi	馬克思主義
man yan you lu	滿眼油綠
manman	滿滿
mantian	漫天
mantian feng xue	漫天風雪
Mao Dun	茅盾
mao niao	貓尿
Mao Zedong	毛澤東
Mao Zedong Sixiang	毛澤東思想
Mao Zhuxi	毛主席
maodun	矛盾
maomaoyu	毛毛雨
maozi	帽子
mei	美
mei lian	沒臉
meili	美麗
meipo	媒婆
meixue	美學
meiyou	沒有
meizi	妹子
meng po meng dao	猛潑猛倒
Meng Shoujie	孟守杰
meng-hu pai	猛虎排
mengmenglonglong	朦朧朧朧
mengya	萌芽
mi wu nong yun	密霧濃雲
mianqian	面前
mianxie	棉鞋
mianyan	綿延
Ming	明
mingliang	明亮
mingtang	名堂
mo bu guanxin	莫不關心
mo bu zuo sheng	莫不作聲
Mo dengxian, bai le shaonian tou, kong bei qie	莫等閑，白了少 年頭，空悲切

Mo Yingfeng	莫應豐
mohuan	魔幻
moluo	沒落
Mousi	繆斯
mu	畝
Mu Chongguang	牟崇光
mubiao	目標
muguang	目光
mulu	目錄
musong	目送
na gu-zi	那股子
nainai	奶奶
namen	哪門
namen	納悶
nan	難
nan bing nü jiang	男兵女將
Nan nü shou shou bu qin	男女授受不親
nan zun nü bei	男尊女卑
nanguai	難怪
nannü	男女
nanzihan	男子漢
nao	鬧
naodai	腦袋
naozi	腦子
naxie	哪些
nayang	哪樣
niangmen	娘們
niangzijun	娘子軍
Niannian you ru lin zhen ri, xinxin	念念有如臨陣日，
chang si guo qiao shi	心心常似過橋時
nianqing	年輕
nianqing ren	年輕人
niao	鳥
niu gui she shen	牛鬼蛇神
nong mei da yan	濃眉大眼
nong yun mi bu	濃雲密布
nongcun	農村
nongye xue Dazhai	農業學大寨
nuli	努力
Nuo fan cuo baba -- jiao cheng yi tuan	糲飯搓粑粑——攪成一團
nüren-jia	女人家
Ouyang Shan	歐陽山
paichi daji	排斥打擊

pao-sa	拋撒
paohong	炮轟
paohuo	炮火
paosheng	炮聲
<i>Paoxiao de</i>	咆哮的松花江
<i>Songhuajiang</i>	
peichen	陪襯
peiyang	培養
Peng Qihua	彭啓華
pianpian	偏偏
piantan si ji	偏袒私己
piaoliang	漂亮
piaopiao yu xian	飄飄欲仙
piguyan	屁股眼
pili	霹靂
pili ban de	霹靂般的
pin-xiazhongnong	貧下中農
pinglun	評論
pinglunzu	評論組
pingshuo	評說
pingxi	評析
pinnong	貧農
pipan	批判
piping	批評
po	頗
po jiu li xin	破舊立新
popo	婆婆
poyi	婆姨
pu	鋪
pubian	普遍
pudian	鋪墊
pushi	樸實
putonghua	普通話
qi shou ba jiao	七手八腳
Qi Wende	戚文德
qi you ci li	豈有此理
qi yun	起雲
qia shi	恰似
qian	牽
<i>Qian chong lang</i>	千重浪
Qian Haoliang	錢浩亮
qian jun wan ma	千軍萬馬
qian pa lang	前怕狼後怕虎
hou pa hu	
'Qian shi tiao'	前十條
qiangjian you li	強健有力
qiangsheng	槍聲

qianjin	前進
qianmian	前面
qianqianwanwan	千千萬萬
qianwan	千萬
qianxu	謙虛
qianxun	謙遜
qiao bu sui	敲不碎
qiao yan ling se	巧言令色
qie kan	且看
qieyi	愜意
qifeng	淒風
Qin Zhaoyang	秦兆陽
Qing	清
<i>Qingchun zhi ge</i>	青春之歌
qinghui	清輝
qingjing	清靜
qingke	頃刻
qinglang	晴朗
qingmie	輕蔑
qingnian	青年
<i>Qingshibao</i>	青石堡
qingsu	傾訴
qingtian pili	晴天霹靂
qingxiangxing	傾向性
qingxu	情緒
qingzhan	請戰
qinjing	欽敬
qinna	擒拿
Qinzhushe	青竹蛇
qinzi	親自
qiong ze si bian	窮則思變
qionqiong jie li	筮筮子立
qishi	其實
Qiu Lan	邱嵐
qixi	奇襲
<i>Qixi Bahutuan</i>	奇襲白虎團
qizi	妻子
qu	曲
qu zhi ruo wu	趨之若鶩
quanguo	全國
quanmian	全面
que	卻
qunzhong	群眾
quzi	曲子
rang	讓
ren	仁
ren mian shou xin	人面獸心

renhe	任何
renliu	人流
renmin gongshe	人民公社
Renping fenglang qi, wen zuo diaoyu chuan	任憑風浪起, 穩坐釣魚船
renshi	認識
renwu	人物
renxing	人性
renzhen	認真
ri	日
ri biao ye zhang	日標夜長
rouhe	柔和
rounen	柔嫩
ru dao shi	儒道釋
ru ku han xin	茹苦含辛
ru niao shou san	如鳥獸散
Ru you Zhougong zhi cai zhi mei, shi jiao qie lin, qiyu bu zhu guan ye yi	如有周公之才 之美, 使驕且 吝, 其余不足 觀也矣
ruci	如此
Ruixue zhao fengnian	瑞雪兆豐年
rujin	如今
sa	仁
sa	洒
sai	塞
San jia xiang	三家巷
san peichen	三陪襯
san tuchu	三突出
san yan liang yu	三言兩語
san-jiehe	三結合
sanbu	散步
Sang Cheng	桑誠
sao can yun	掃殘雲
saoshe	掃射
saozi	嫂子
secai	色彩
sha	傻
sha	啥
Shajiabang	沙家兵
shan	閃
shan beng shi qing	山崩石傾
Shan feng	山風
Shan li ren	山里人
shan yu yu lai	山雨欲來風滿樓

feng man lou	山川呼嘯
<i>Shanchuan huxiao</i>	
shang	上
shang daoshan	上刀山
shang tian neng	上天能摘星，
zhai xing, ru di	入地能擒龍
neng qin long	
shanggan	傷感
shangqie	尚且
shangtou	上頭
shangwu	晌午
shanhe yi xin	山河一新
<i>Shanxiang ju bian</i>	山鄉巨變
shanying	山鷹
Shao Chuang	紹闖
Shao Quanlin	邵荃麟
shaohuopo	燒火婆
she chuan	射穿
shehui	社會
shehuizhuyi	社會主義
Shehuizhuyi Jiaoyu	社會主義教育運動
Yundong	
shen wei	神威
shen yu yan	慎于言
shencai yiyi	神采奕奕
sheng ru zhong	聲如鍾
shenghuo	生活
shengji bobo	生機勃勃
shengli	勝利
shengqi bobo	生氣勃勃
shengqi huhu	生氣虎虎
shengshi haoda	聲勢浩大
shenqir	神氣儿
shense	神色
shenzhi	甚至
sheyuan	社員
shi	史
shi	詩
'Shiliu tiao'	十六條
Shi Shi	史釋
shi you ba jiu	十有八九
shici	詩詞
shidai	時代
shide	似的
shifen	十分
shihou	時候
shiji	世紀

shijie	世界
shijing	使勁
shike	時刻
shiqi	實其
shishi	誓師
shishi hui	誓師會
shiwu	失誤
shou de qi	受得起
shou de zhu	守得住
Shou e wu ru se yu	首惡無如色欲
shouwan	手腕
shu	恕
shu gen	樹根
shuang	霜
shuanglang	爽朗
shui dao qu cheng	水到渠成
<i>Shui hu zhuan</i>	水滸傳
shui zhang chuan gao	水漲船高
Shuijinggong	水晶宮
shuimian	水面
shuji	書記
shumianyu	書面語
shumu	書目
shunxi jian	瞬息間
shuo qu fangpi	說蛆放屁
si bu ming mu	死不瞑目
si lu jingbing	四路精兵
si shi ba jie	四時八節
si ye bu ming mu	死也不瞑目
si-ren-bang	四人幫
sichao	思潮
sihai	四海
siling	司令
silu	思路
simian	四面
Siqing	四清
sixiang	思想
sixin	死心
sixu fanteng	思緒翻騰
Song	宋
Song Yaoliang	宋耀良
songtao huxiao	松濤呼嘯
suanji	算計
sui	碎
suidao	隧道
suihe	隨和
Sun Feng	孫颯

Sun Jingrui	孫景瑞
suo zuo suo wei	所作所為
suoyi	所以
suzao	塑造
ta ma de	他媽的
ta niang de	他娘的
ta shang zhengtu	踏上征途
taidu	態度
Taishan ya ding bu wanyao	泰山壓頂不彎腰
Tan Zongji	譚宗級
Tang	唐
Tang Jinhai	唐金海
Tang Yijie	湯一介
tangke	堂客
tanran ziruo	坦然自若
tansuo	探索
tanxu	談敘
tao	濤
taolun	討論
taotao da lang	滔滔大浪
texing	特性
ti	悌
Tian Dongzhao	田東照
tian ta di lie	天塌地裂
tianmen	天門
tianming	天命
tianqi	天氣
tianxia wei gong	天下為公
tiaozhan	挑戰
ticai	題材
tie da han	鐵打漢
tie-guniang	鐵姑娘
tie jian tou	鐵肩頭
tie jiandan	鐵肩擔
tiehanzi	鐵漢子
tigao	提高
tihui	體會
ting er zou xian	鋌而走險
ting xiang	挺象
tingli	挺立
titi zhaozhao	蹄蹄爪爪
tong	一通（陣）牢騷
tong ling ban de	銅鈴般的
tong pian	通篇
Tong qiang tie bi	銅牆鐵壁
tongshi	通史

tongtong yu guan	童童玉冠
tongxue	同學
tongyi	統一
tongyici	同義詞
tongzhi	同志
tou sha	頭紗
toubu	頭部
toutou	頭頭
toutounaonao	頭頭腦腦
tuanjie	團結
Tuerdi Keyoumu	圖爾迪·柯尤木
Tugai	土改
tuhua	圖畫
tui bu dao	推不倒
tujidui	突擊隊
tuqiu	土丘
turan	突然
tushu	圖書
tushuguan	圖書館
tuxi	圖希
waifeng	歪風
wailai ci	外來詞
wan jun leiting	萬鈞雷霆
wan li changcheng	萬里長城
<i>Wan nian qing</i>	萬年青
<i>Wan shan hong</i>	萬山紅
<i>Wan shan hong bian</i>	萬山紅遍
Wang Anyi	王安憶
Wang Boxi	王伯熙
Wang Dongman	王東滿
Wang Lei	王磊
Wang Meng	王蒙
Wang Qin	王勤
Wang Shifu	王實甫
Wang Wei	王微
Wang Xijie	王希杰
Wang Zengqi	汪曾祺
Wang Zhihuan	王之渙
wangba	王八
wangba-dan	王八蛋
wangji	忘記
wangsheng	旺盛
wanmei	完美
wanshang	晚上
wansui	萬歲
wei bo bu xing	微波不興
wei renmin fuwu	爲人民服務

weibing	衛兵
weida	偉大
weile	爲了
weimiao	微妙
weisheng	尾聲
weituo	委托
weixiao	微笑
weiyán	威嚴
weiyuanhui	委員會
Wen Duanzheng	溫端正
wen liang gong jian rang	溫良恭儉讓
wen zhe zu jie	聞者足戒
wen zhi binbin	文質彬彬
wenfeng	文風
wenhua	文化
wenhua zhan	文化站
wenji	文集
wenjian	穩健
wenshou	瘟收
wenti	問題
wenwendangdang	穩穩當當
wenxian	文獻
wenxue	文學
wenyan	文言
wenyan ci	文言詞
wenyi	文藝
<i>Wenyi Bao</i>	文藝報
wenzi gaige	文字改革
women	我們
wu	霧
Wu Han	吳瑋
wu yan shi	五言詩
wu zhong ren	五種人
wucai binfen	五彩繽紛
wuchan jieji	無產階級
Wuchan jieji Wenhua Da Geming	無產階級文化大 革命
wudong	舞動
wugui-wangba	烏龜王八
wuqi	武器
wuzang liufu	五臟六腑
xi	系
xi lang qian chong	細浪千重
<i>Xi xiang ji</i>	西廂記
xia you guo	下油鍋
xiagui	下詭

xiahu	嚇唬
xian	顯
xian yuanxing	現原形
xiandai	現代
xiandai xi	現代戲
xiandai-pai	現代派
xiang'an wushi	相安無事
xiangdangdang	響當當
<i>Xiangshuiwan</i>	響水灣
xiangying	響應
xianjin	先進
xianshi	現實
xianshizhuyi	現實主義
xianwei	縣委
xianzai	現在
xianzhi	縣誌
xiao	孝
<i>Xiao cheng chunjiu</i>	小城春秋
xiao duzi	小犢子
xiaohua	笑話
xiaojiang	小將
xiaolong jingji	小農經濟
xiaosheng	笑聲
xiaoshuo	小說
xiaoxi	消息
xiaoyan	硝煙
xiaozu	小組
xiashuo	瞎說
xibalan	稀巴爛
xie feng	邪風
Xie Shu	謝樹
Xie Zuozhu	謝作柱
xiehouyu	歇後語
xielu	邪路
xiezi	楔子
xifu	媳婦
xihuan	喜歡
xili	洗禮
xili	犀利
xin	信
xin	新
xin dang-jia	新當家
xin hong	心紅
<i>Xin Jianshe</i>	新建設
xin you ling xi	心有靈犀一點通
yi dian tong	
xin zhong you shu	心中有數

xingfu	幸福
xingshi	形勢
xingxiang	形象
xingying xiangdiao	形影相吊
xingzhi bobo	興致勃勃
xinli	心里
xinling	心靈
xinsheng-shiwu	新生事物
xinshi nongmin	新式農民
xinxian jidang	心弦激蕩
xinxue	心血
xiong you cheng zhu	胸有成竹
xiongjiujiu	雄赳赳
xishua	洗刷
xitu	希圖
xiu bing ba zhan	休兵罷戰
xiu diqiu	繡地球
xiucixue	修辭學
xiuxi	休息
xiuzhengzhuyi	修正主義
xiwen	檄文
xu	序
Xu Xing	徐星
xuanbu	宣布
xuanchuandui	宣傳隊
xuandu	選讀
xuanlan	絢爛
xuanzhan	宣戰
xue	雪
xue	學
xue er bu yan	學而不厭
xuetong-lun	血統論
xuni	虛擬
xutan	敘談
xuwei	虛偽
yadao	壓倒
yagen'er	牙根儿
Yan'an	延安
Yan Gang	閻綱
yan guo liu sheng,	雁過留聲,
ren guo liu ming	人過留名
yan zhe wu zui	言者無罪
yanchu	演出
Yang Chuntian	楊春田
Yang Daqun	楊大群
Yang Lan	楊嵐
Yang Mo	楊沫

Yang Shuzhong	楊書中
yangban xi	樣板戲
yangxiang	洋相
yangyang daguan	洋洋大觀
yanhu	掩護
yanjiang	演講
yanjing	眼睛
yanjiu	研究
yanjiusuo	研究所
yanjun	嚴峻
yanqian	眼前
yanshuang linlie	嚴霜凜冽
<i>Yanyang tian</i>	艷陽天
yanyu	諺語
yanzhong	嚴重
Yao	瑤
Yao Wen yuan	姚文元
Yao Xueyin	姚雪垠
yaofeng	妖風
yaolun	要論
yaoyue	邀約
yayan	雅言
yemen	爺們
yeye	爺爺
yeyu xuexiao	業餘學校
yeyu zuozhe	業餘作者
yi	義
yi chu ji fa	一觸即發
yi dao dian shan	一道電閃
yi gu feng xiao	一股風嘯
yi gugu	一股股
yi pian laosao	一篇牢騷
yi qing er chu	一清二楚
yi qiong er bai	一窮二白
Yi Qun	以群
yi tiao xian shang	一條線上綁的兩隻
bang de liang zhi	螞蚱，誰也跑不掉
mazha, shui ye	
pao bu diao	
yi wen san bu zhi	一問三不知
yi zhong ben	乙種本
yi-sheng-bu-keng	一聲不吭
yiban	一般
yibeizi	一輩子
yidianr	一點兒
yijian	意見
yijian fenfen	意見紛紛

yijing	已經
yijing	意境
yilu	一路
Yin Menglun	殷孟倫
yinchang	吟唱
ying feng	迎風
yinggai	應該
yingrao	縈繞
yingxiang	影響
yingxiong	英雄
yingzhan	應戰
yingzhao	映照
yingzi	影子
yinmou	陰謀
Yinshatan	銀沙灘
yinshua	印刷
yinyong	吟詠
yirong	遺容
yishiliu	意識流
yishixingtai	意識形態
yishu	藝術
yiwei	以爲
yong	勇
yongshi	勇士
yongyuan	永遠
you bao pipa ban	猶抱琵琶半遮面
You li zou bian tianxia	有理走遍天下
youqi	尤其
youran er sheng	油然而生
yu	雨
yu	遇
Yu hou qingshan	雨後青山
yu jia zhi zui, he huan wu ci	欲加之罪, 何患無詞
yu ren gong er you li	與人恭而有禮
yu wu lun ci	語無倫次
Yu Yan	于言
yu zhong bu tong	與衆不同
Yuan	元
yuan shan	遠山
yuan yu shenghuo, gao yu shenghuo	源于生活, 高于生活
yuan zou gao fei	遠走高飛
yuanxiao	院校
yuanze	原則
Yue Fei	岳飛

Yue yi hua ying dong,	月移花影動,
yi shi yu ren lai	疑是故人來
yuefa	越發
yuekan	月刊
yuhui	語匯
yun	雲
yun	暈
yun liang che dui	運糧車隊
Yun yan	雲燕
yundong	運動
yuwen	語文
yuyan	語言
yuyanxue	語言學
za	砸
za bu bian	砸不扁
zan bu jue kou	贊不絕口
zan kou bu jue	贊口不絕
zanshang	贊賞
zao qiang beng de	遭槍崩的
zaofan pai	造反派
zaofan you li	造反有理
zaojiu	造就
zaori	早日
zengjin	增進
zenme ban	怎麼辦
zeze you sheng	嘖嘖有聲
zha	炸
zha diao	炸掉
zhagu	扎古
zhan	沾
zhan ding jie tie	斬釘截鐵
zhan ding qie tie	斬釘切鐵
zhan qian gu hou	瞻前顧後
zhan ru song	站如松
zhan shuang chi	展雙翅
zhan tian dou zai	戰天斗災
zhanchang	戰場
zhandou	戰鬥
Zhang Changgong	張長工
Zhang Chunqiao	張春橋
Zhang Jihua	張繼華
Zhang Jing	張靜
Zhang Kangkang	張抗抗
Zhang Tuosheng	張沱生
Zhang Xianliang	張賢亮
Zhang Xinxin	張辛欣
Zhang Xue	張雪

Zhang Yunfei	張韻斐
Zhang Zhigong	張志公
zhangcheng	章程
<i>Zhanghe chun</i>	漳河春
<i>Zhangtianhe</i>	樟田河
zhangu	戰鼓
zanhao	戰壕
zhanshi	戰士
zhanxian	戰線
zhanyang	瞻仰
zhanyou	戰友
zhao	罩
Zhao Junxian	趙俊賢
zhaoji	著急
zhaokai	召開
zhaopai	招牌
zhaoqi pengbo	朝氣蓬勃
<i>Zhaoxia</i>	朝霞
zhaoyaojing	照妖鏡
zhaoying	照應
zhayan	眨眼
zhe mian	
zhege	這個
zheme	這麼
zhen	鎮
zhendi	陣地
zhenfen buyi	振奮不已
zheng	爭
Zheng Wanlong	鄭萬隆
zhengdun	整頓
zhengfu	征服
zhengge	整個
zhenggui budui	正規部隊
zhengmian	正面
zhengqi lian	爭氣連
zhengshi	正是
zhengzheng yinghan	錚錚硬漢
zhengzhi	政治
zhenshi	真實
zhenshi xing	真實性
zhentian	震天
zhenzheng	真正
zheteng	折騰
zhexie	這些
zhexue	哲學
zheyang	這樣
zhi	志

zhi	智
<i>Zhi qu Weihushan</i>	智取威虎山
zhi shan zhi shui	治山治水
Zhi zhi wei zhi zhi,	知之爲知之,
bu zhi wei bu	不知爲不知,
zhi, shi zhi ye	是知也
zhihui-bu	指揮部
zhijie-liaodang	直接了當
zhishi qingnian	知識青年
zhiyuan	志願
zhong	忠
<i>Zhong gu ji</i>	種谷記
Zhong Tao	鍾濤
Zhonghua	中華
zhongjian renwu	中間人物
zhongnong	中農
zhongpian xiaoshuo	中篇小說
Zhongwen	中文
Zhongyang	中央
Zhou Bo	周勃
Zhou Gucheng	周谷城
Zhou Jiajun	周家峻
Zhou Libo	周立波
Zhou Yang	周揚
zhu chao	主潮
Zhu Jian	朱劍
Zhu Qingyu	朱慶余
Zhu Xi	朱熹
zhu Zhou wei nüe	助紂爲虐
Zhuang	壯
zhuangzhuangshishi	壯壯實實
Zhuangzu	壯族
zhuanyou	轉悠
zhuazhu	抓住
zhun	準
zhunbei	準備
zhuozhuang	茁壯
zhurengong	主人公
zhuyao	主要
zhuzuo	著作
zi li geng sheng	自力更生
zi xing qi shi	自行其是
zi yan zi yu	自言自語
zibenzhuyi	資本主義
ziran zaihai	自然災害
ziweir	滋味
zizhiqu	自治區

Zongluxian	總路線
zongxiang	縱向
zouzipai	走資派
zuichun	嘴唇
zuo zei xin xu	作賊心虛
zuor	昨儿
zuotanhui	座談會
zuoyong	作用
zuzhi	組織
zuzong	祖宗