

Dates of Meeting:

23-09-1953 – 6-10-1953

Type of Meeting:

2nd Congress of writers and artists

Place of Meeting:

Beijing

Attendance:

Zhou Enlai, Zhou Yang, Mao Zedong, Zhu De, Guo Moruo

Major Agenda Items:

new goals of raising the level of artistic training and improving the quality of art

Speeches/Reports:

Guo Moruo stated in his opening speech, was that “the glorious vision of a socialist society” had presented itself concretely, but the field of literature and art was failing to meet the demands of the times and of the nation. “Our literary and artistic work, frankly put, has fallen behind reality.”

Zhou Enlai September 23, 1953 outlined new goals of raising the level of artistic training and improving the quality of art

Shen Yanbing's talk (Mao Dun) would have been the start signal for renewed nation-wide efforts to translate works of foreign authors had it not been for the frequent interruptions of political campaigns that would throw the translators off-balance once again.

He urges “to cast wide their nets in selecting themes and styles to satisfy the diversified needs of the people”

Zhou Yang September 24, 1953 “[Struggle to create even more excellent works of literature and art](#)”
September 24, 1953,

“Of course, works of literature and art should express the Party's policy; for literature and art to leave Party and government policy is for them to leave the leadership of the Party and the government. Policy is set according to the objective laws of social development, and it reflects and represents the people's basic interests in a concentrated way. When observing and describing life, writers must take Party and government policy as their guide and must evaluate any phenomenon of social life from the viewpoint of policy. Writers must express the great strength produced by policy in the lives of the masses. Our policy ultimately depends on the masses and the cadres for implementation; once policy is grasped by millions of the masses, it becomes an irresistible force changing and directing the lives of the people and deciding the fate of the whole country and people. Therefore, policy expressed in works of literature and art is, most basically, the expression of the flesh and blood relation between the Party and the people and of the Party's leadership of the masses, the expression of the struggle between the advanced and the backward among the people, the expression of the model role of the Communist Party as a vanguard, and the expression of the superiority of the people's democratic system. Therefore, correctly expressing policy and truthfully describing life are completely united. And the truthful description of life is the highest principle of realistic art”

“. . . what is the situation in our leadership work with respect to literature and art? It has to be said that it is most unsatisfactory. This is one of the serious reasons creating the present backward state in literary and artistic work. . . .

We are comparatively accustomed to using simple administrative methods and are not good at using social methods in leading activities of artistic creation. When arranging creative assignments, some offices leading literary and artistic work often do not inquire about the backgrounds and writing abilities of each writer but arbitrarily, as if setting topics for grammar school students, set writing deadlines, and even prescribe artistic form. And when the work is written, they often simply and lightly reject it, not taking seriously the success or failure of a work, and so they also rarely do conscientious study or summarising of this kind of successful or unsuccessful experience with a view to helping writers. This kind of administrative leadership method is a manifestation of a leadership without ideology or politics; at the same time, it promotes the incorrect tendencies towards generalism and formalism.”

Zhou mentions visual art infrequently, but the references are important. Filled with quotes from Mao Zedong, the speech in its general tone implies that Zhou Yang did not speak for himself alone: "The principle of Comrade Mao Zedong's directive on dramatic activities, 'Let one hundred flowers bloom,' should become the policy for development of all literary and arts professions. If we need figure painting, we also need landscape [*fengjing*] painting If we need comparatively high-class, complex artistic forms, we also need large quantities of comparatively simple and easy artistic forms,"

Although his invoking of the hundred flowers might seem to loosen the screws on some artists, the new freedom was to be highly qualified. "We take socialist realist methods as the highest creative and critical standard for all our literature and arts." Socialist realism, a term attributed to Stalin and first mentioned in print in 1932, may be defined as a "means of reflecting life in art peculiar to socialist society. It demands the true portrayal of reality in its revolutionary development.

"Comrade Mao Zedong has given a very high evaluation to the achievements of the new literature and art movement that began on May Fourth [1919], of which Lu Xun is representative But the May Fourth Movement has not correctly resolved the duty of continuing the national literary and artistic heritage. At the time, there were people who had a completely negative and erroneous attitude toward the national heritage. This kind of attitude, when joined with a blind reverence for culture of the Western capitalist class, was a harmful influence on the subsequent development of new literature and art Many writers and artists often see only the feudal and backward side of the national heritage and have not recognized that the legacies are the treasury of our great national spirit Their understanding of the legacies' value is often narrow and one-sided. For example... [the idea that] painting is only "single-line and flat-colour."

"Organizing and researching the national artistic legacies should become focal points for the teaching and research of arts schools First, we must take the democratic and progressive aspects of our heritage and distinguish them from the feudal and backward parts, take the realistic parts and distinguish them from the antirealistic parts In national painting, for example, that which does not stress description of real life, that which does not stress artistic creation, such as making a specialty of purely imitating the brush and ink of the ancients..., must be opposed"

One important purpose of the 1953 congress was to reorganize the various associations administered by the Federation of Literary and Arts Circles. Zhou Yang explained that they would now be voluntary organizations for professional writers and artists, which is to say that they are not groups for ordinary literature and art lovers. The important duty of the associations is to organize writers' and artists' creative work and study After reorganizing, the associations should absorb classical literature researchers, national dramatists, *national artists*, and national musicians as members and as participants in the governing structure Leading popular work in literature and art and training young writers and artists are among the important duties of the associations

Shao Quanlin linked Hu Shi with a negative trend that had developed in Chinese literature since the May Fourth Movement, which was characterized by anti-realism, decadence, aestheticism and reformism

Jiang Feng speech on the situation of art work during the first four years of the PRC and on the mission of the newly founded Chinese Artists Association. September 25, 1953. stated, first, that the Chinese art world had established a strong popular base of support. Over 180 million nianhua, lianhuanhua, and propaganda pictures were published during the four-year period 1949-1953 (including, according to incomplete statistics, 6,800 different paintings and 6,490 stories in serial illustration form), in addition to pictorial magazines (huabao), of which thirty-six titles were in print in 1952. According to Jiang, guohua, oil painting, and sculpture production had increased. Art progressed and became useful as it began to have a closer relationship with the lives of the people, to inspire enthusiasm for labor, and to work in concert with every organized movement to reform society. Jiang stated that the quality of art had improved, with creativity in form and style demonstrated by particular artists and works. Beyond its usefulness to China, Jiang praised recent art for its contributions to the international peace and friendship movement. Via exhibitions, exchanges, and other foreign contacts, people of the socialist countries and of the capitalist countries could now gain knowledge of the lives of Chinese people. Chinese art was exhibited in thirty-five nations, and such art books as Gu Yuan's prints and political cartoon anthologies were reprinted in many socialist countries. Amateur artists in factories and elsewhere were encouraged to create art, and many professional artists, such as those at the Central Academy of Fine Arts, spent time working in factories. Thought reform was deemed to have succeeded, especially by means of the "Three Antis" Movement and the arts and literature rectification campaign. The former, directed against corruption, waste, and bureaucratism, targeted officials. The latter was part of a nationwide campaign to remold the thought of China's intellectuals based, according to Jiang Feng, on Mao's principle of serving the peasants, workers, and soldiers. The second section of Jiang's report detailed remaining inadequacies in art. These included a continued deficiency in the quality as well as the quantity of work produced, a failure to correct conservative ideas that had hindered the improvement of guohua, and artists' resistance to the study of political treatises. We will return to his criticisms of guohua shortly. The last part of the

report outlined the planned reorganization of the artists association, henceforth to be known as the Chinese Artists Association, as an effort to solve such problems. Jiang announced that the new national organization would consist of five sections. The first was the creation committee, which encouraged and oversaw the making of art. This committee was divided into six subcommittees by specialty: painting, national painting, printmaking, cartoons, sculpture, and applied arts. The CAA's other four sections were the national arts research committee, the popularization work section, the editorial section, and the exhibition section.

Other Decisions and/or Actions:

- Whereas previously people had belonged to the Federation by virtue of their membership in some other organisation, such as one of the professional associations, this was to be changed to an individual membership system.
- Professional standards for joining were to be put in place, which resulted in some decrease in membership numbers. The professional associations were to become organisations of professionals only and membership standards were to become stricter.
- Local branches of the professional associations, but not of the Federations, were to be eliminated.
- The AWA was renamed the Chinese Artists Association. The new charter of the CAA was published in early 1954. Like many CCP statements, beginning with Mao's Yan'an Talks, it incorporated seemingly incompatible goals. It stipulated that the association would uphold the Marxist-Leninist literary and artistic principles of the Chinese Communist party and would adopt socialist realist creative methods. In contradiction to this socialist realist mandate, one of its lesser duties was to promote study of the heritage of visual art (meishu) so as to develop China's excellent national artistic (yishu) tradition. 28 Just as the incongruity between popularization and the raising of standards in the Yan'an Talks was resolved by giving primacy to first one then the other in each succeeding period,29 the CAA charter provides for the possibility of the alternation of socialist realism and traditional art. Nevertheless, it was clear until 1956 that the party art bureaucracy intended socialist realism to be primary.
- The Second Congress stressed socialist realism as the highest norm for literary composition and criticism, and raised the issue of how to portray the typical image of the new hero. The Congress pointed out the problems resulting from using crude bureaucratic methods and the limitations this placed on literary and artistic creation, and the fact that many literary works were formulaic and over-generalised. The criticism of formulism and over-generalisation achieved very little under the political situation prevailing at the time
- Chairman: Guo Moruo Vice Chairman: Mao Dun, Zhou Yang
- Members Ding Ling*, Ba Jing*, Lao She*, Ke Zhongping*, Hong Shen*, Xia Yan*, Ma Dicong, Yuan Muzhi, Mel Lanfang, Chen Yi, Yang Hansheng*, Qi Baishi, Sheng Zhenduo*, Ouyang Ytjz Ian, Cai Chusheng, Lu Maji * Member of the Management Committee of the Chinese Writers' Union

Remarks:

1. Each constituent group, including the Art Workers Association, held separate meetings at which they reorganized in accordance with the directives calling for new, higher professional standards in art.
2. Ba Jin (Pa Chin) [real name Li Feigan] was elected vice-chairman of China Writers' Association while working as chief editor of Shanghai-based literary magazines of "Literary and Art Monthly", "Harvest" and "Shanghai Literature".
President: Guo Moruo
Vice Presidents: Mao Dun, Zhou Yang
3. See Andrews, Julia Frances. Painters and politics in the People's Republic of China, 1949-1979
4. In September 1954, hardly a year after the reorganization that brought forth the CAA, a national print exhibition opened in Beijing, presenting almost 200 works by eighty-five printmakers.

New Realities and New Tasks—Mao Dun's Report at the Second Congress of Chinese Literary Workers 25-09-1953

Mao Dun

Dear Comrades:

Since the establishment of the "All-China Cultural Association" at the last congress, in the past four years, great achievements have been made in our country's political, economic, cultural and educational construction. The three years of heroic and arduous struggle to resist US aggression and aid Korea and defend peace have smashed the heinous aggressive plans of US imperialism and created important conditions for the peaceful settlement of the Korean question and other related issues. After the land reform, the suppression of counter-revolutionaries, the three evils, the five evils and other great campaigns, great and essential changes have taken place in all aspects of our society.

New China is full of vigorous and new atmosphere everywhere, and there is a boom of vigorous construction everywhere.

The victory of the anti-aggression war, the achievements and development of politics, economy, culture and education, the great success of the democratic social reform work, the improvement of the people's material life and cultural level - all these have made Chinese literature stand on a new social basis. Get new achievements and developments. This is a reflection of the superiority of our national system.

The new social life endows literature with new content and form, changes the relationship between literature and the masses, and cultivates a new and vigorous literary team. Compared with the past, our country's literature has also undergone significant and huge changes.

This change and development are inseparable from the leadership and concern of the Communist Party, from Chairman Mao's wise guidelines for literature and art, and from the efforts of all comrades on the national literary front.

This change and development is firstly manifested in the content of literary works, in the subjects and themes of works, and in the creation of new characters. All kinds of reactionary and decadent literary ideas that had permeated our literature for a long time, including the literary ideas of the feudal class and the colonies, were basically eliminated. Bourgeois individualism, liberalism, and the literary thought of art for art's sake have lost their place in literature. The literature of new China, illuminated by the ideology of communism, is obviously full of vitality, full of infinite confidence and optimism in the construction of the motherland and the liberation of mankind. Much more expansive. According to our preliminary survey, in the past four years, about 2,000 kinds of novels, essays, newsletters and scripts have been published in major magazines and newspapers in the

country, and among the movies shown, about 400 kinds have industrial production and workers' lives as their theme. There are about 400 titles about rural struggle and peasant life, about 300 titles about the War of Resistance Against Japan, the War of Liberation, and the War to Resist U.S. Aggression and Aid Korea, about 300 titles about the life of the army and the relationship between the army and the people, and about the life and There are about 70 kinds of struggles, and about 200 kinds of social struggles and social democratic reform movements in other aspects. Although these figures are not complete, it is clear that compared with the past, the new Chinese literature has undergone tremendous changes. Our writers have absorbed various new themes and new themes from the rich and seething life and struggles of the people in the motherland, and created various new images of characters, through which they reflect the new aspects of our country. face and its prospects. These themes and themes rarely appeared, or did not appear at all in the literature of our country several years ago.

Among the works in recent years, there have been many successful and relatively excellent works. For example, the novel "Bronze Wall and Iron Wall" describes the close cooperation between farmers and the People's Liberation Army during the War of Liberation, overcoming difficulties, and supporting the front-line struggle, creating a glorious image of hardworking, simple, and selfless peasant cadres; "Growing Up in the World" shows the noble qualities of the PLA soldiers' bravery, perseverance, and infinite loyalty to the revolutionary cause in the War of Liberation; such as Ba Jin's Korean newsletter and Wei Wei's essay "Who Is the Loveliest Person" and many reflections The beautiful sketches, reports, and short stories of the Korean War, from various angles, reflect the spirit of high internationalism, patriotism and the noble qualities of amazing heroism of our volunteer soldiers; "On the Sanggan River", "The Storm" and the opera "The White-haired Girl" deeply and vividly reflected the great land reform and changes in rural class relations, and created a beautiful image of the new peasants. The drama "In the Face of New Things" reflects the struggle between progressive and conservative forces in corporate reform. These works have achieved certain achievements in art and have played an extensive educational role among the people.

It is also worth pointing out that, for the first time in the history of our country, there appeared a literary work with the life of a minority as the subject matter and the advanced figures of the working people of the minority as the protagonists. The unity, harmony, and happy new life of the ethnic minorities in our country are reflected more and more in literature. There are many excellent works among them. Excellent young writers from ethnic minorities have appeared.

A large number of new characters appeared in our works: combat heroes of the People's Liberation Army and the Volunteer Army, factory and rural labor models, members of the Communist Party, members of the Youth League, new types of women and children. They don't appear in the image of the oppressed and exploited as written in past works, they appear in the image of the masters of life and the creators of New China. Although the typicality of these characters is not sufficient, they show the essential power of the new society in various degrees anyway. They reflect the noble revolutionary qualities and lofty moral values of the Chinese people, and also reflect the social characteristics of the people. The changes in life have a huge impact and power on the spiritual life of the people.

Because of this, the relationship between literature and the masses has also undergone significant changes. Our literature has increasingly won the care and support of the masses of workers, peasants and soldiers, and the scope of its popularization has expanded. Literature and art have become important ideological weapons in their lives. The number of literary books published has reached ten to twenty times that of before liberation. In 1952, the number of movie audiences reached more than 600 million. Literary and artistic activities were widely carried out in factories, villages and troops. Many works have been adapted by the masses into popular operas and dramas, and the masses have also written many quyi, allegro and songs. Working people who had no or little contact with literary and artistic works in the past have become the basic readers and audiences of literature and art today. The majority of readers not only care about and support the writer's creative activities enthusiastically, but also carefully supervise our literary activities. Comments from readers are not only fast, but also very enthusiastic and sharp. Our writers and the editorial departments of various literary publications often receive a large number of letters and put forward valuable opinions on the works. There have been more and more cases where readers in factories, military forces, government agencies, and schools discuss a work in the form of discussions. The masses enthusiastically support works that have educational significance, reflect the essence of social development, and present new characters with the noble qualities of working people, and oppose those works that distort reality, or that do not reflect reality concretely, and are boring and conceptual. The masses also often put forward their opinions, asking us what kind of works to give them.

We should also take a look at what great changes have taken place among our ranks.

Four years ago, our understanding of the literary policy of "serving the workers, peasants and soldiers" was still very inconsistent; some writers' understandings were still wrong, so there was a debate on whether workers, peasants and soldiers must be the protagonists and positive characters of their works. There are still many phenomena of writers with impure thoughts and unstable positions. In 1951, combined with the criticism of the reactionary film "The Story of Wu Xun", a nationwide upsurge of criticism and self-criticism of creative thinking was launched; The rectification movement further criticized bourgeois and petty bourgeois ideology in literature. Combined with this, the writers went deep into their lives and transformed their thoughts. The study of socialist realism that has recently been launched in various places has also gained certain results. This series of learning, criticism and self-criticism has promoted the unity of our team's thinking, goals and pace, and also strengthened the unity of our team. New writers promote old writers with their vitality, and old writers help new writers with their creative experience. Old writers all realized the importance of standing on the standpoint of the working class, going deep into the lives of the masses, reforming their minds, and striving to serve the people; they realized that the interests of the working class and the interests of the nation are inseparable. Whether writers from the Party or non-Party, writers from worker and peasant backgrounds and petty bourgeoisie writers, young writers and old writers, after going through the literary rectification and thought reform movement, our goals are more consistent, and our unity is therefore more consistent. Close up.

Over the past four years, our new fighters have gradually increased, and today they have become the basis for the vigorous and splendid development of our country's literature.

According to incomplete statistics, in the past four years, a total of 256 novels, 159 poems, 265 plays, and 896 prose and others have been published nationwide in the past four years. If you add works that have been published in various journals but have not yet been published separately, the total number will be even greater. Most of the authors of such a large number of works are new writers. Noteworthy are worker and peasant writers whose works are popular with the masses. The formation and development of new teams on the literary front shows the profound potential power of Chinese literature. Most of these new writers are young people. Although their works are still immature, they come from the masses of workers and peasants. Feelings about the country's construction and the inevitable victory of socialist transformation have boundless confidence. Under the cultivation of the Communist Party and the people, their future is bright. Our country's socialist realist literature will mainly rely on this new team to grow. Therefore, helping and educating them has become one of the most important tasks at present.

In the past four years, these achievements and profound and huge changes in literature firstly illustrate the advanced thinking of the working class, which has achieved an unshakable leading position in the literary cause of our country, and the concern and instructions of the Communist Party and Chairman Mao for the literary movement. , especially the 1951 directive of the Party Central Committee on criticizing "The Biography of Wu Xun" is of great significance to the development of Chinese literature in recent years. Only under the ideological leadership of the working class and under the policy guidance of the Communist Party can the literary movement achieve its correct development.

However, this great change and new atmosphere in our literature in the past four years is only the beginning. Compared with the speed of our country's political and economic construction, compared with the rapid changes in people's lives, and compared with the demands of the masses for literature and art, our literary work is still far behind the reality. At most, we can only say that we have laid a preliminary foundation for better completion of new tasks.

There are naturally objective reasons why literary work lags behind reality. For example, in the early days of national liberation, due to the needs of national work, many literary workers participated in the administrative work of the government and other departments, thus weakening the strength of the literary front. But the main thing should be said is that there are still many subjective shortcomings in our work. First of all, the ideological and artistic qualities of our works are generally not high enough. Although some of our works have also described new characters, these characters often lack the power of strong artistic appeal. Compared with those brilliant heroes who appear every day in real life, the heroes in our works are not more powerful. It is bright, but it appears to be degraded. There are also characters in some works, which can only be said to be the incarnation of the author's concept, rather than the image of life itself. Because of this, it is difficult for these works to express the political and ideological power of the work with artistic images, and effectively Give full play to the role of educating and reforming the working people in the spirit of socialism. Although many of our works also describe new life, they are often just a list of phenomena, rather than "collecting these life phenomena and typicalizing the contradictions and struggles in them" as Chairman Mao said. Many of our writers are still unable to boldly express the contradictions in all

aspects of social life, go deep into the contradictions, and describe the dynamics of the complex class struggle under the new situation. They often either slipped away from these contradictions and struggles, or used subjective methods to easily "solve" the contradictions. Therefore, complex and rich social phenomena were simplified, one-sided, and turned into dry formula. This is the tendency towards conceptualization and formulaicity that is commonly accused of.

The shortcomings of literary work are also manifested in the monotony and roughness of literary forms, the neglect of language and structure, and the backwardness of theory and criticism. Many of our writers and critics are not yet skilled and careful in using the weapons of our literature.

The basic responsibility of the Association of Literary Workers for all the above-mentioned shortcomings is the lack of leadership in literary thought, which prevents the above-mentioned shortcomings from being timely and properly overcome.

The analysis of these shortcomings and the methods to overcome them will be discussed later. It should be pointed out here that the existence of these shortcomings makes us absolutely no reason to be complacent about the above-mentioned work achievements (naturally we cannot and should not be discouraged). These shortcomings once made our work incompatible with our tasks, and now, with the development of the revolution, new historical tasks confront us. This new task is more arduous and complicated. If we do not work hard to overcome these shortcomings and change this situation, then the state that literary work lags behind reality will not only continue, but the distance will become wider and wider. The task of this conference is to discuss and resolve such issues. Comrades, we believe that these shortcomings and difficulties can be overcome. We should assess our achievements realistically, learn from past experience, and at the same time resolutely overcome our shortcomings, improve our work, and meet our country's new tasks in the new historical period with confidence.

What is our new task? Our country is now in the period of realizing the socialist industrialization and socialist transformation of the country. No matter what department you are working in, no matter what front you are on, you should fight for the general political task of completing the country's socialist industrialization and socialist transformation.

This struggle is arduous and complicated, but it will surely be won. During this transitional period, we must continue to fight against foreign imperialism and the remaining latent counter-revolutionaries at home. Among the people, we still need to carry out the gradual transformation of capitalist industry and commerce, that is, to fight against the bourgeoisie under united conditions, and we must also educate tens of millions of peasants and handicraftsmen to transform them. In the process of such socialist transformation, class relations in our society will undergo more profound changes than in the past, and the spiritual life of society will also reflect this intricate change.

The task of literature is not only to truly reflect these intricate changes in the works, but it is especially important to promote the work of socialist transformation with the power of art, that is to say, to educate and transform thousands of people with socialist ideas. Millions of people, use the noble character and heroism of the working people to inspire their courage and confidence to move forward. We must fight against all kinds of ideas that resist socialist transformation, and fight against all kinds of backward consciousness among the people who are afraid of difficulties, conservative and selfish; these are important issues before us. Our job is to use the true description of literature to teach the broad masses of people not only to correctly understand today's reality, but also to understand tomorrow's reality, and to teach them to transform themselves and overcome obstacles in this complicated class struggle, take responsibility for building the motherland, and gradually The great historical task of transitioning to a socialist society.

To fulfill such a task, first of all our literature must not be literature with socialist ideas as its content, and our writers must not be socialists or try to transform themselves into socialists. If we want to educate the people to have a correct understanding of reality and make them look forward instead of backward, we must require our works to truly and concretely reflect reality, not only to show the people's today, but also to look forward to the people's tomorrow. To illuminate their way forward—in a word, to educate the people in socialist ideology through literary works.

Because of this, every writer must strictly require himself to follow the socialist realism creative method to carry out his work, must strictly require himself to better study socialist realism, and requires himself to be a good student of Marxism-Leninism.

Some people once wondered: Is this requirement too high? I think this doubt is unnecessary, and this doubt is due to some people's insufficient understanding of socialist realism. In fact, socialist realism is not a new problem in Chinese literature. The Chinese revolutionary literary movement since the "May 4th Movement" has developed along the direction of socialist realism under the ideological leadership of the working class. Especially since Chairman Mao's speech at the Yan'an Forum on Literature and Art in 1942, he more clearly established the theoretical foundation of socialist realism in Chinese literature, thus pushing the Chinese literary movement led by the working class since the May Fourth Movement to the a new stage. In his speech at the Yan'an Forum on Literature and Art, Chairman Mao instructed the principles of creation, including the writer's standpoint and point of view, the object of service, the relationship between the writer and the masses, the writer's attitude towards life and study, and the acceptance of cultural traditions. Aren't attitudes, and about the creation of models, about the method of criticism, etc., the principles of socialist realism? For many years, we have all worked hard for Mao Zedong's direction of literature and art, and we have rarely heard anyone say that this is an "excessive" requirement. Why do we now feel that the slogan of socialist realism is an "excessive" requirement?

It should be pointed out that there are still some comrades among us who have not yet fully understood the Communist Party and Chairman Mao's policy on literature and art, and this has led to some people's suspicions. Because of this, we should strengthen the study, research and publicity of

socialist realism, we should focus on raising this issue, and take it as the common direction and goal of our creative and critical practices.

There may still be such a wrong idea among people, thinking that our country has not yet entered a socialist society, so why should we emphasize socialist realism in literature?

Such erroneous ideas must be clarified. You must know that, first, even if he does not describe a socialist society, the creative method of a socialist writer should still be socialist realism, such as A. Tolstoy's "Peter the Great" or Gorky's "Mother". That's all. Second, it is not that there is no socialism in our country today. On the contrary, in today's political, economic, cultural and other aspects of our country, the powerful leading force of socialism has already existed and is developing rapidly. In the real life of our country today, there are not only huge socialist enterprises, but also a large number of heroic pioneers who are creating conditions for the realization of a socialist society, and tens of thousands of working people have emerged with socialist ideology. Noble quality. A socialist realist writer must ask himself to be good at detecting the direction of life development and the germination of new things, and be good at expressing life from the development of revolution; Universal existence, but things that will exist universally tomorrow will be expressed. It is impossible for such a writer to be a good realist if he cannot correctly see today's and tomorrow's reality, and cannot correctly express today's and tomorrow's reality.

In order to be able to shoulder our tasks well, we must clearly affirm the method of socialist realism, and we must unswervingly work towards this direction.

But this does not mean that today every work is required to reach a high level of socialist realism. Such a requirement is unrealistic. In order for our literature to develop and grow soundly along the road of socialist realism, there must be a process of learning and training, we need to improve our level step by step from creative practice, and fully develop the diversity of writers' styles. Therefore, it is unacceptable to ask any writer for a certain "standard" or "standard" of socialist realism in a dogmatic way out of the writer's reality. This method of criticism itself is not Socialist realism, but subjectivism.

However, on the other hand, we should not refuse to advance in the direction of socialist realism for one reason or another; for those ideas in our creation that violate the interests of the working class and the people, anti-collectivist tendencies and anti-realism The tendency towards doctrine cannot adopt an attitude of turning a blind eye. For the shortcomings in our work, we must adopt correct methods of criticism and self-criticism to overcome and correct them. Because the principle of socialist realism can only be successfully developed through constant learning and ideological struggle from creative practice.

I have pointed out earlier that there are still many shortcomings in our current literary work. We must analyze these shortcomings, study how to overcome them, and point out specific ways for future efforts.

The first is the problem of creative method. In terms of creation, we have noticed a long time ago, but what is still common up to now is the tendency of works to be conceptualized and formulaic.

Both conceptualization and formulation are products of subjectivist thought. They are twin brothers. This creative method violates the fundamental principle of realism, because it forgets that "revolutionary literature and art are the product of the reflection of the people's life in the minds of revolutionary writers" and that the real life of the people is the only source of literature and art. It does not start from the objective reality, but from the author's subjective concept. It simplifies the complex and rich real life into a formula composed of several concepts. The image has a certain number of "faces", whether it is about a factory or a village, whether the theme is increasing production or fighting for freedom of marriage, this formula can be applied. Of course, such works cannot be authentic and specific, and of course they will not be liked by the masses. The fundamental reason for the creation of such works is that the writers are separated from the lives of the people and use the method of building cars behind closed doors to write. This is, of course, the worst, but generally not the most common. More commonly, writers have experienced certain life experiences, went to factories, the army, or the countryside, and mastered certain practical materials, but the works they write often still give the masses a conceptual impression. Impressions, but seldom have the power of art, in this case, we need to analyze and study.

I think the primary problem is the creation of characters. The authenticity of realism is mainly expressed through the creation of characters. Engels said: "In my opinion, realism is to correctly express the typical character in the typical environment in addition to the truth of the details." So the typical character in the typical environment is the fundamental problem of the realistic creation method. However, some of our writers tend to ignore this fundamental problem. They often grasp some superficial phenomena from life, grasp a large amount of material that has not been digested by the mind, and have no time to wait for the characters to mature in their chests, so they hastily prepare for the novel in advance. You specify the theme yourself, and then seek characters according to your needs, or fill in the characters according to a formula. Such character traits, as Gorky said, are pasted from the outside. Such characters, of course, cannot have clear personalities and flesh-and-blood feelings, and they will not have the infectious power of art. Some of our writers often spend more energy to consider whether the theme is correct, which is naturally good, but he happened to forget how to express his theme by describing the character of the characters and the relationship between character and environment. Can't express it well. This kind of situation can be said to be quite common. Some of the works discussed at this year's film creation conference mainly committed the above-mentioned problems.

In particular, it should be pointed out that many of our works are weak in portraying positive heroes. In many movies, novels, and scripts, the heroes, especially the leading characters, often lack personality, emotion, and brilliance of thought. Such characters often appear as preachers or

speakers, standing high and isolated idolized above the masses, just as Marx reprimanded, "This deified portrait of Raphael loses all the authenticity of the description." The reason for this situation is that our writers are not familiar enough with the new heroes, and we have not been able to discover their noble qualities and typical and positive characteristics, so we cannot consciously exaggerate and highlight them. score. Although we writers have still interviewed and observed some heroes in real life, and collected a lot of materials about their heroic deeds, because we do not really understand them from the inner life, understand their development from the struggle. process, and even lacks a heartfelt love for them, so when describing them, it is still inevitable to use one's own subjective concepts to replace them, or to describe them in a way of supplementing things, and as a result, the heroes lose their lives. The splendor of life becomes a lifeless image.

We know that the character of a hero always develops out of struggle. Without struggle, there will be no heroes. Anyone who cannot or does not boldly express the struggle between revolution and counter-revolution, progressive and backward forces, and does not place heroes at the center of the struggle to describe, will not be able to create vivid, vivid images that inspire the masses. Therefore, when describing this kind of struggle, it is also necessary to describe the villain. But in some of our works, heroes are often described in isolation from the center of struggle. Instead of being at the forefront of the struggle, they are behind or outside it. Although the authors try their best to shape their characters, express their characteristics, and describe the details of their lives, but because they are described without contradictions and struggles, the characters of such characters often do not develop, and they are the same from beginning to end. ; the character of the characters has little to do with the environment in which they struggle, and has little to do with the theme of the work; the author is only describing characters for the sake of describing characters, not creating them from typical environments, so neither can be seen from them. The profound content of the struggle of the times cannot be seen from the progress of the struggle to see the characteristics of the class essence reflected in their characters; even some characters among them are dispensable to the work. In such works, the negative or criticized characters are also often powerless, conceptual, and buffoonized. Because of this, the authenticity of the work is weakened.

Secondly, another important issue that cannot be separated from character creation is how to express the contradictions and conflicts in life. Socialist realism requires writers to truly and historically describe reality from the development of the revolution, so "literature and art must boldly express the contradictions and conflicts of life, must be good at using the weapon of criticism, and regard it as an effective education Tools" (Malinkov). But many of our writers often lack such a boldness, such a fighting spirit. We often easily avoid the contradictions and conflicts in life, or simplify complex contradictions. Or use a formula method to solve it. For example, in the rural areas of our country today, on the one hand, the broad masses of peasants have escaped feudal exploitation and have become the most solid allies of the working class in the struggle for socialism; Thought still has its historical basis, and our country's agricultural technology is still at the

In a backward state, and therefore on the basis of strengthening the worker-peasant alliance, the contradiction between individual economic thinking and collective economic thinking in the rural areas is by no means a very simple problem. In the period of socialist transformation, educating the peasants is undoubtedly an extremely complicated task. We writers must realistically recognize and deal with the complexity of these issues. These contradictions must not be so easily regarded as

problems that can be resolved in one morning. However, in some of our works describing agricultural production cooperatives and mutual aid groups, these contradictions are often easily resolved through some comic methods. From such works, it is difficult for us to see the real appearance of life in the countryside today. It seems that the struggle for agricultural collectivization is already a broad road and there is no need for such and such hard work.

The same is true in works describing war. In order to show the heroism of the PLA, the enemy is often written too much to be vulnerable, thus covering up the difficulty of the struggle between the enemy and ourselves and the great significance of its victory. In some works, in order to express the optimism in battle, the author uses a lot of "amuse" and "joke" descriptions in daily life, but the result is to dilute the atmosphere of war and appear powerless. The fact is that only when the arduous battle is shown can the bravery and optimism of the battle be displayed more prominently, otherwise it will weaken the sense of reality of the war and also cause the blurring of the characters.

There are similar situations in works describing other subjects.

Because we dare not boldly express the contradictions and conflicts of life, there is still a lack of works among us that expose and satirize villains and backward phenomena. This means that we have not yet been able to use the full power of literature to ruthlessly burn down everything that is rotten and dying in life, everything that hinders progress.

How should this phenomenon be explained?

The basic reason is naturally that the writers have insufficient understanding of reality. They either cannot see or understand the contradictions in real life, lack clear observation, lack of research on real life, lack of independent analysis and generalization, ability to judge. Due to the lack of political accomplishment and narrow life experience, they are often dazzled by the appearance of reality. If they cannot see the essence of life, they will naturally be unable to distinguish the essence from the non-essential. They cannot grasp the relationship between the overall and the partial, so although they go to life, they only see the trees but not the forest, so naturally it is difficult to deeply reflect the contradictions in life in their works.

There are also some writers who have seen the contradictions and struggles in life, but because they cannot stand firmly on the standpoint of the working class, they have not devoted themselves wholeheartedly to the fiery struggle, and lack the high fighting spirit, so they dare not boldly go to it. When he came into contact with these contradictions, he did not dare to dig deeper into them. He was afraid of making mistakes. In a mental state of "seeking no faults", he felt that since he was not very sure, it was better not to write or to write less. This is manifested in the works as a lightly skimming or deliberately avoiding attitude towards contradictions.

There are also some writers who are worried that if they describe the contradictions among the people, will they "expose" the shortcomings of the people? This is totally a misunderstanding. We show the contradictions in life precisely to show the process of overcoming the remaining backward forces by the advanced forces who are the leading force in the contradictions in our reality. It is precisely because of such contradictions that we show the strength of our advanced forces. Naturally, this first requires the author to take a firm standpoint of the working class and have a high degree of confidence in life. If the author himself lacks this kind of confidence in life. And with a doubtful and gloomy mood about life, then he will not correctly understand and reflect the struggle of real life.

Comrade Malenkov told us: "Our writers and artists must relentlessly attack in their works the vices, shortcomings and unhealthy phenomena that still exist in society, they must create positive artistic images, express the brilliant personality of new types of characters, and thus help To train the people of our society to have characters and habits completely insulated from the sores and vices produced by capitalism." This is the task of our socialist realist literature. Because of this, we must oppose the tendency of "no conflict theory" or similar "no conflict theory" in creation, and oppose the tendency to describe life out of life; we must regard creating characters from expressing life contradictions as important subject of realism.

Finally, it is about the writer's understanding of life. The characteristic of literature is to start from the understanding of life, through artistic thinking, to create the image of life, and to achieve the task of educating and transforming the people by virtue of such creation. Therefore, understanding the problems of life is a more fundamental problem for the creation of realism. It is the first key to overcome the conceptualization and formulation in creation and improve the level of realism in our works. In the past two years, many writers have gone deep into all aspects of life in factories, villages, and troops. Many other writers have also ardently asked to go deeper into life. This is a very good phenomenon. And it is from this practice of deepening life that the question of how writers understand life is raised more practically.

Among us, there is a fairly common situation that focuses on the observation and experience of life, while ignoring the research and analysis of social life. We often say: "Go down and experience life". Naturally, experience is very important. What intellectuals often lack is the perceptual knowledge of the lives of the workers and peasants. However, if we do not unify observation and experience of life with research and analysis of life, then it is still difficult for us to understand the complex life phenomena. Summarize and focus. Many writers often feel fresh at first after going down, and then gradually feel a little dazed. I think this is related to the lack of research and analysis of life. We know that social life is an integral whole, and no matter whether it is the life of a factory, a village, or an army, it is impossible to separate it from the whole society and its development. A writer needs to have more knowledge about a certain aspect of life, and at the same time, he also needs to have extensive knowledge of various aspects of social life, and also needs a certain amount of social and historical knowledge, so that he can comprehensively analyze and study local Phenomena, from partial phenomena to see the whole, from a certain person or event to reflect the broad style and spirit of the times. If we are only limited to the scope of "experiencing life", it may make us stay in the understanding of some superficial phenomena, so what we show can only be the appearance of these lives.

It is absolutely necessary for us to go to a certain factory or village and use this factory or village as our base of life. But this does not mean that our world is this factory or village, and our field of vision is limited to this factory or village. The so-called base of life means that we can observe and study all aspects of life in a deeper and more specific way under the special familiarity with a certain living environment. A writer must have the viewpoint of historical materialism, must have the mind of the world and history, and have the vision to see far and wide, but at the same time have specific and rich life experience and knowledge, have the heroism of the working class, and at the same time have the spirit of seeking truth from facts. Only in this way can our works have broad content and rich colors. The monotony and narrowness of the content and style that prevail in our works at present, should be said to be somewhat related to the narrow and vulgar views of some of our writers on understanding life.

Regardless of observing, experiencing, analyzing, and studying life, a writer must be a practitioner of "fiery struggle", not a bystander. The meaning of the so-called practitioner of struggle is not only whether the writer has held a certain practical work in the factory, the countryside, or the army, but more importantly, whether he treats his life with the standpoint of an advanced person and a high degree of fighting enthusiasm. with work. If he lacks such a standpoint and enthusiasm, even if he holds a certain job, he will still be a bystander, which will not allow him to observe, experience, study and analyze life more deeply from the struggle.

In the life of the masses, the writer should not forget the special task of his own labor, the task of the engineer of the human soul. It is good to hold a certain job in an appropriate period, but he should observe, experience, analyze and study all characters, lives and struggles anytime and anywhere. While observing, experiencing, analyzing, and researching, you should try your best to write short works in the form of reports and sketches. But never, in a subjective mood of eagerness for quick results, hastily draw up a theme plan of 200,000 or 300,000 words for yourself as soon as you arrive in the middle of the life of the masses; such a plan is quite dangerous. of.

Understanding life and studying the Party's theories and policies are inseparable, because the Party's theories and policies are the guiding principles with a high degree of objective truth that are summarized and concentrated from the struggles of the masses in life. If a writer does not earnestly study the Party's theories and policies, he will not be able to understand the life struggles of the masses well; at the same time, if he does not seriously study life, he will not be able to understand policies well and reflect them. . For writers who live among the masses, since they are more directly involved in the struggle of the masses, this kind of theoretical and policy research is of particular practical significance. But it should be pointed out that the party's theories and policies are only used as guidelines for us to observe, experience, analyze, and study life, and cannot replace life or literary realism with policy provisions. Formalists arrange plots and characters according to policy provisions. This is neither policy research nor understanding life. What is written in such a cheap way will never be a literary work.

I think the problems mentioned above are the main ones in current creation. We believe that these problems can be solved, and our shortcomings can be overcome.

In order to overcome the current shortcomings in creation, improve the ideological and artistic quality of our works, practice the creative principles of socialist realism, and enable our creations to fulfill the mission of our times, our writers should be required to take the issue of creating characters into consideration. , especially the issue of creating an artistic image of a positive character, mentioned the primacy of our creation. In the great life of our country, heroes like Huang Jiguang, Zhang Mingshan, Li Shunda, and Hao Jianxiu appear every day. They have inspired and inspired the people of the country with their noble qualities and heroic deeds, but in the pages of our literature, there are seldom such heroic artistic images. This is a huge shortcoming in our work. We should portray in novels, films, plays, poems more intensely, more concentratedly, more typically, more ideally, more alive than they actually exist, and through them more widely to educate and inspire millions of working people vigorously. At the same time, we should also deeply describe the images of those negative and hostile characters, so as to arouse people's hatred and vigilance against them.

Writers should be required to use the spirit of class struggle to boldly reflect various contradictions in social life during the period of socialist transformation in our country, and to educate the people through these contradictions to know what is emerging, new, advancing, and irresistible Power, what is the dying, old, decaying force, to promote the accelerated growth of new forces and the accelerated death of old, decayed forces.

Writers should be required to describe life in all aspects of our society more broadly, freely, and more colorfully, to choose themes and themes of their works more broadly, and to create various forms and styles.

In order to fulfill the above requirements, writers should continue to go deep into social life, and learn to observe, experience, analyze, and study all people, all classes, all masses, and all vivid forms of life and forms of struggle with socialist viewpoints and attitudes. , the raw materials of all literature and art; we should work harder to study Marxism-Leninism and the Party's policies, and continue to work hard on ideological remolding in order to strengthen our ideological arm and raise our political level. Political study and life practice are the most basic issues for writers at any time.

Comrades, the great life of our motherland is so splendid, our working people are so brave and wise, and the source of our literature is so vast and rich. As long as we work hard, we are fully capable of writing works that are worthy of our times!

In order to improve the artistic level of our works, another important task for writers is to master and exercise our artistic expression skills. A complete work of art must have a rigorous structure, vivid descriptions of characters and environments, pure and expressive literary language; in terms of poetry, it must also have beautiful syllables and rhythms. The artistic skills of a work are not

separated from the ideological content of the work, but subordinate to and serve the content. The structure of the work and the description of the characters are themselves the expression of thought. It is impossible to express anything without relying on technology alone without ideological content. Therefore, we must resolutely oppose the purely technical views and formalism of the bourgeoisie. But on the other hand, if one thinks that a work can vividly express the correct ideological content without relying on certain techniques, it is like just having strategic thinking without mastering combat techniques, and the result will undoubtedly be defeat. Therefore, at the same time, we must resolutely oppose the wrong tendency to underestimate or deny skills. In addition, there is a wrong view: admitting that skills are needed, but thinking that the so-called skills in the past were all feudal or bourgeois and did not meet our needs, so we must "start from scratch." From such thoughts arose a tendency to disregard classical literature. Everyone is familiar with this golden saying: "If you don't clearly understand, only by knowing exactly the culture created by the entire process of human development, and only by transforming this past culture, can you build a proletarian culture." (Lenin) in literary techniques On this issue, we should follow such a policy. In other words, we must follow the policy of inheriting the heritage and carrying forward the fine traditions clearly pointed out in Chairman Mao's "Speech at the Yan'an Forum on Literature and Art". Of course, inheriting the inheritance and carrying forward the literary tradition is mainly to inherit the spirit of people and realism in classical literature, and its scope is much wider than learning skills.

It should be pointed out that in our present creation, attention to technical issues is too insufficient. Confusion and slack in structure, impurity and procrastination in language have become quite common phenomena, and many good themes are often damaged by this. Due to the lack of proficient literary skills, many works are dull and lifeless to read, thus losing or weakening its inspiring effect.

A work should be a complete organism. That is to say, the description of the characters and plots of the work cannot be added or deleted at will. In other words, when dealing with characters, plots, environment descriptions, etc., a writer should plan carefully, so that there must be what should be there, what should be gone must be gone, what should be long must be long, and what should be short must be short. This work, called "cutting", is an important work in writing.

Most of our works are very poor in this respect. Some authors do not seem to have thought at all that the material must be refined, that it must be tailored to the needs of the subject of the work. They often use as much material as they have, regardless of the fineness, and regardless of whether it is necessary or unnecessary, and just stuff it all in. As a result, the structure of the work is bloated and loose, without a pattern, and there are many characters, most of which are not worth mentioning. Nothing, or it is a redundant staff of "nothing is worse than nothing"; the description of the environment does not match the development of the story and the emotions of the characters, so it cannot play the role of foil.

The description of the environment must be connected with the actions and feelings of the characters. Describing the environment in isolation becomes a "set" pasted behind the characters. It should be described flexibly through the interaction of the characters' actions, eyes, emotions and

the current environment. There are many such examples worth learning in our country's classical literature. Although those lives are far away from us, the environment and characters described in those works are still so clear and vivid to us, as if we can feel them face to face.

Many of our classics are unusually economical in their use of literary language. Novels such as "Water Margin", "A Dream of Red Mansions", and "The Scholars" often use one or two thousand characters to write very vivid scenes. In old Chinese poems, dozens of characters are often used to express the entire artistic conception, especially with incomparable refinement. This tradition should be actively studied and researched by us.

Tolstoy once told us: We must learn to eliminate "bloat" and develop "muscle" in artistic prose. This is very important, the fact is that many of our works have too much "bloat" and too little "muscle".

The vivid description of characters is another important item in artistic expression skills. Character description is to describe the character and its development, so it is necessary to describe the characters from the specific actions and the thoughts and emotions that govern these actions, and to describe the growth of the characters from the development of the story, and to write from various angles. So as not to write a character one-sided, monotonous, boring.

)

Because they are not good at describing characters from their actions, some works devote themselves to describing the appearance of characters in an attempt to give readers an impression. Of course, the appearance of the characters should also be written, but this should not be regarded as the main method of describing the characters. The description of the appearance of characters in some works is also very sloppy or formulaic. Sometimes it also emphasizes one or two characteristics of the character's appearance or behavior in an attempt to set off his character. Characteristics can of course also be written, but this should not make the characters clown.

The arrangement of main characters and secondary characters is also often not paid much attention to. Some secondary characters seem to be only used to set off the main characters, they have no independent existence, and their role in the work is similar to the "props" in the play. On the contrary, there are also cases where secondary characters are described too much to the detriment of the main characters.

The cutting of materials, the organization of stories and the description of characters are a kind of meticulous labor, and it is difficult to complete them without repeated revisions. The artistic roughness of some works is not necessarily due to the limitations of the writer's talent, but only due to carelessness and sloppiness, and a reluctance to spend more labor on revision. Here, we must remember Chairman Mao's instruction to us: "Articles are the reflection of objective things, and

things are complicated and tortuous, and must be studied repeatedly before they can be properly reflected; being careless here means not knowing the basic knowledge of writing articles." ""
(stereotyped writing from the opposition party)

Another important issue in literary technique is that of language.

The basic material of literary works is language. The language of a literary work should be figurative, expressive, accurate and refined, and then it can convey the thoughts and emotions the author wants to convey, and then it can form a vivid image. To express certain thoughts and emotions, one must use words correctly, make sentences legally (grammar), choose appropriate words, and use appropriate sentences. Poor "vocabulary" and lack of variation in syntax will make the work dull and unattractive. On the contrary, piling up floating words and unprincipled and weird syntax will make the work procrastinated, messy, and stiff, making it difficult for people to read. We have to admit that these two kinds of problems are equally common.

Grammatical barriers and improper use of words are common problems for beginner writers. The root cause is that the Chinese teaching in our school is not done well. As for the lack of "vocabulary", experienced writers are not immune. Everyone often uses the same "vocabulary", which seems to have become a habit, and it never occurred to me that we should find a new vocabulary. It should be remembered that the misuse of old vocabulary often leads to nasty mistakes. For example, using words such as "ghost crying and wolf howling" to describe the situation of our people under the enemy's bombing, and using "like cutting watermelon" to describe the enemy's brutal killing of our people is completely intolerable. Naturally, the new vocabulary does not allow abuse. For example, there is a sentence like this: "The tears fall straight down." To describe the tears as "crack, pat, pat" is so many and urgent, it is unavoidably novel to the point of inappropriate. Innovation is a good thing, but it cannot be done without hard work. If you try to save trouble and innovate casually, you will ruin the good things.

How can we enrich our "vocabulary"? Chairman Mao has already instructed: "We must learn language from the people. The people's vocabulary is very rich, lively, and expresses real life." "We must absorb the elements we need from foreign languages. We are not copying or abusing Foreign languages need to absorb the good things in foreign languages, things that are applicable to us." "We also need to learn the living things in the languages of the ancients. Since we didn't work hard to learn the languages, many of the things in the languages of the ancients are still alive. We have not made full and reasonable use of it. Of course, we firmly oppose the use of dead vocabulary and allusions, which is certain, but good things that are still useful should be inherited." (Opposition Party Stereotypes)

Facts have proved that we did not follow Chairman Mao's instructions correctly and conscientiously.

Especially in the matter of "learning the living things in the language of the ancients", our efforts are not enough. Not only literary youths, but even quite a few writers don't pay much attention to our country's classical literature. "Water Margin", Lu Xun's works, you may have read it, but I am afraid that very few people are willing to study and study hard. Lu Xun's works tried their best to make use of the still alive things in the language of the ancients. Now most of our works don't even inherit what Lu Xun has already used, let alone discover it ourselves. However, on the other hand: "dead vocabulary and allusions" have not disappeared here.

What is more serious and has made certain achievements is learning the language of the people. Excellent works in recent years have this characteristic. If the works of most of the new writers do not absorb nutrition from the people's language, then the "vocabulary" may still appear poor. However, on the other hand, unnecessary abuse of dialects and the tendency to use some unhealthy language in social life without selection are also very common. The vulgar "Xiehouyu" is also often used. "Xiehouyu" is just a language game, not a literary language. The result of the abuse of dialects and "Xiehouyu" not only fails to achieve the purpose of enriching the vocabulary, but also makes the literary language rough and complex. We must enrich our "vocabulary", but at the same time, we must also pay attention to maintaining the purity of our motherland language.

Socialist realism requires writers to choose various genres and create various styles according to their own interests. Therefore, it is one of the important tasks of our literary work to actively create forms that can fully reflect the new life content and be loved by the masses. The creative achievement of this art form is the unique style of individual writers and works. Lu Xun's works have his own outstanding style. Many of our current works can be said to lack a unique style. If Zhang San's work is replaced by Li Si's name, it is impossible to recognize who wrote it. This shows how uncreative we are in terms of the form of our work. The creative method of socialist realism not only does not hinder, but requires us to create and develop the diversity of literary styles.

We also require the development of various styles of literature, such as film scripts, operas, songs, rap literature and other more popular literary styles, which have not been adopted by many writers at present. The screenplay is particularly lacking. We ask more writers to take this aspect of writing seriously.

Strengthening and improving literary criticism is an important condition for promoting the growth and development of socialist realism literature.

Over the past few years, our work of literary criticism has played a certain positive role in the creative activities of literature: we have struggled against bourgeois and petty bourgeois literary and artistic ideas through criticism of specific works; The creative method violated realism, and once criticized the non-working class thoughts and emotions in several works. He once paid great attention to the works of new writers from workers, peasants and soldiers, and made publicity and introductions in a timely manner, thus encouraging the writing enthusiasm of workers and peasants writers.

But looking at it as a whole, literary criticism has serious shortcomings, and it is even more backward than creative writing. Literary criticism has not fully played its role in guiding creation, and has not fulfilled its task of helping and educating writers more effectively.

Our literary criticism often does not comprehensively and specifically analyze the content of works, but dogmatic and one-sided criticism of subjectivism; it only accuses the shortcomings of works without affirming its existing advantages; The advantages of the work can not be pointed out its basic shortcomings. A comprehensive, detailed and scientific analysis of the ideological and artistic qualities of the works is far from enough. Several works with national influence have not seen the response of the critical circles long after their publication. Controversy on some issues in creation cannot often be summed up in a timely manner.

There is also not enough guidance and help for new writers. The editorial departments of various journals spend most of their energy and time reading the contributions of young writers and giving them advice. The comrades in the editorial departments have worked hard enough. But from the overall point of view, our work is not satisfactory. In the past four years, there have been few monographs aimed at analyzing and guiding the general situation of young writers. It is not uncommon for us to mention the study of literary heritage, but we have not given specific examples through literary criticism to arouse the general attention of writers, especially the attention of young writers in general.

It should also be pointed out that some critics often lack an attitude of love, enthusiasm, help, and cooperation, and instead adopt an attitude of brutal attack. This rude attitude is manifested in the fact that the critic does not use an objective and scientific attitude to study and analyze the object of his criticism, but makes a hasty judgment based on a momentary subjective impression; However, he only uses some principles of revolutionary literary theory as dogmas and formulas to force his criticism objects; this is manifested in the fact that the critics do not have the patience to study all aspects of the entire work, but only grasp the outstanding points in the work out of context. Because of these shortcomings, they make unfair and unconvincing conclusions.

It should also be pointed out that the dogmatic criticism of subjectivism, because it does not measure works from the objective reality, not only cannot solve the problem to a certain extent, but also makes writers follow it and follow certain formulas. To write, as a result, contributed to the development of formulaic and conceptual tendencies of the work.

It should also be pointed out that some critics are not starting from the actual level of creation, but impatiently put forward inappropriately high demands on writers, especially young writers. Some critics use some fixed yardsticks to measure all works mechanically, which causes writers to fear and dissatisfy critics. Such criticism does not encourage the creative enthusiasm of the writer, but hinders it. Some writers who lack self-confidence often dare not write because they are afraid of criticism. Of course, the writer should be blamed for his lack of courage, but he is also responsible for his unsound criticism.

Naturally, it is also wrong to belittle and hostile to criticism, and the result will also lead to the decline of criticism. Writers themselves should also adopt a positive and mutual promotional attitude towards the creation situation, and should not regard criticism as the work of critics only.

The job of criticism is not only to help writers, but especially to educate readers. Young readers whose judgment is not yet strong often use critical passages as a guide for their reading. The social influence produced by our criticism is enormous, and critics bear a heavy responsibility for the education and guidance of these young people.

To overcome these shortcomings of literary criticism, to develop socialist realism criticism, and to promote creation are inseparable and equally important tasks. Therefore, our critics are required to stand at the forefront of the ideological struggle, be good at mastering the theory of Marxism-Leninism and the critical method of socialist realism, analyze works realistically from a higher level of thinking, and help writers educate readers. Criticism should be regarded as a serious scientific work, mass work, not sentimental work. Therefore, we must strictly follow the standards of literary criticism instructed by Chairman Mao at the Yan'an Forum on Literature and Art, adhere to the principle of literary criticism, and carry out the struggle on the two fronts on literature and art issues.

Critics and writers should be required to cooperate closely, and establish comradely criticism with an attitude of mutual help, mutual respect, and mutual learning. Critics should be required to always listen to the opinions of the masses and pay attention to social conditions. A critic should have more social knowledge than a writer, a more systematic understanding of social life, and a deeper ability to discriminate social phenomena, and only then can he help the writer more effectively.

The scientific literature and art theory of Marxism-Leninism, the basic knowledge of the history of literature in the country and the world, and the experience of Soviet literature and art creation are also the capital that literary critics must possess. The existence of some dogmatic criticisms that confuse texts is precisely because we lack the armament of Marxist-Leninist theory of literature and art. Strengthening the study in this area should be an important part of the critic's daily life.

Finally, let's check the work of the "Cultural Association".

In the past four years, the leadership work of the "Cultural Association" has not been done well. The series of shortcomings in the literary work mentioned above are basically inseparable from the shortcomings in the leadership of the "Cultural Association". Many working organizations of the "Cultural Association" have not really been established for a long period of time. Regarding the leadership of creative ideas and literary criticism, the "Artistic Association" has done little, and the leadership ideas and guidelines are not clear enough. For some tasks, such as the guidance of mass amateur cultural activities, such as the study of our country's literary heritage, the "Artistic Association" did not give due attention. Under the instructions and urging of the Party, we led the

literature and art rectification movement and the study of socialist realism, and achieved certain results. However, some problems that occurred during the movement and study were not resolved in a timely and appropriate manner. draw conclusions. Also under the instructions of the Party, we have twice organized writers to go deep into life and organize writers' creations, and we have also gained some experience. However, after the writer goes down, our concern is not enough. We have not been able to give them the necessary help and solutions to the problems that occur in the process of experiencing life at any time; recently, in this regard, our work has improved. The work of several publications of the "Cultural Association" is also not satisfactory. We have scarcely any guidance for the popular publications, which play an important role in the work of popularization.

The leading organ of the "Cultural Association" is also not close enough to writers. There are a lot of writers in Beijing, but we haven't taken effective measures to help writers exchange ideas and experience. In 1951, I organized several groups (poetry, novels, etc.) based on writers in Beijing. Due to the imperfect organization method and the lack of good preparation for each discussion meeting, most of the results were ineffective. In the form, it will disappear invisibly in the future. We need to enable the writers participating in each group to have something to say, so that the discussions in each group will not be endless, and we must also avoid boring theories, but have a center every time and truly solve some problems.

If all these basic shortcomings are not resolutely overcome, we will never be able to complete the new tasks entrusted to us by the new historical period.

In order to adjust and strengthen various literary groups, the National Committee put forward a proposal to reorganize the "National Association for Literature and Art" into the Chinese Writers Association. I think this advice is correct and timely. The Bureau of the General Assembly has drafted a draft of the new constitution of the Writers Association, which will be submitted to the General Assembly for discussion. In the "General Outline" of this draft, the tasks of the Writers Association are specified in detail. We believe that the Writers Association should be a voluntary organization of writers and critics who actively participate in the revolutionary struggle of the Chinese people and the cause of national construction with their own creative and critical activities. Its tasks are mainly the following:

1. Organize writers to create literary works with socialist ideas and a high degree of authenticity, and strengthen leadership over creative activities and critical work. We must accept the experience and lessons of the past four years well, continue to mobilize writers to go deep into life in a planned and organized manner, study Marxism-Leninism, the policies of the government and the party, and the literary theory of socialist realism and the experience of literary creation in the Soviet Union; We must use the method of creative groups to develop mutual competition among writers on creative research, help each other, and encourage the development of diversity in various literary forms, genres, and styles.

We must put our critical work on the path of sound development. When strengthening the leadership of critical work, we should pay attention to overcoming subjectivist and one-sided criticism, we should help writers by studying and analyzing specific works, and we should develop the principle of socialist realism through creative practice and criticism.

Second, we should strengthen the guidance of literature popularization work from the perspective of thought and method. We must do our best to cultivate young writers, strengthen guidance for young and beginner writers, and spread mature experience. Special attention should be paid to cultivating new writers from among worker and peasant cadres, and attention should be paid to promoting the literary movement of the fraternal nationalities.

3. Using Marxist-Leninist viewpoints and methods, critically accept Chinese and world classical literary heritage. Organize and study ancient and modern Chinese literature, and carry forward the fine traditions of Chinese national culture. Promote international cultural cooperation, strengthen international cultural exchanges, and actively participate in the great struggle to defend world peace and progressive culture.

This is the task of the Writers Association, which is the goal we all strive for together.

The new Writers Association must be a group of writers full of vigor and intense work; it must be a group that seriously and responsibly leads literary creation and criticism activities.

The new Writers Association has the responsibility to lead us to do our best to accomplish the above tasks, and all members of the Writers Association should also regard the completion of the above tasks as their own responsibility.

Delegate Comrades: The great Mao Zedong era gave us the best conditions to develop our strengths, develop freely, serve the people, and serve the motherland. We are living in a historical period of great socialist transformation. Before us is the beautiful prospect of a socialist society. Under the leadership of the Communist Party, under the education of communist ideology, we have the confidence to complete the glorious task. Our country's literary and artistic potential is unlimited, our team is growing day by day, and we are adding healthy fresh blood every day. Let us strive for the growth and growth of China's socialist realism literature, and let us work hard for the brilliant future of new Chinese literature!