

# DOCUMENTING CHINA

A Reader in Seminal  
Twentieth-Century Texts

Compiled, Edited, and Introduced by

**MARGARET HILLENBRAND**

**CHLOË STARR**



## *Documenting China*



# DOCUMENTING CHINA

*A Reader in Seminal Twentieth-Century Texts*

*Compiled and Introduced by*

Margaret Hillenbrand and Chloë Starr

University of Washington Press

*Seattle & London*

This publication was supported  
in part by the Donald R. Ellegood  
International Publications Endowment.

© 2011 by the University of Washington Press  
Printed in the United States of America  
Design and composition by Chloë Starr  
15 14 13 12 11 5 4 3 2 1

All rights reserved. No part of this publication may be reproduced or  
transmitted in any form or by any means, electronic or mechanical, including  
photocopy, recording, or any information storage or retrieval system,  
without permission  
in writing from the publisher.

University of Washington Press  
PO Box 50096, Seattle, WA 98145, USA  
[www.washington.edu/uwpress](http://www.washington.edu/uwpress)

Library of Congress Cataloging-in-Publication Data

Documenting China : a reader in seminal twentieth-century texts /  
compiled and introduced by Margaret Hillenbrand and Chloë Starr.  
p. cm.

Includes bibliographical references.

ISBN 978-0-295-99127-6 (pbk. : acid-free paper)

1. Chinese language—Textbooks for foreign speakers—English. 2. Chinese  
language—Readers. I. Hillenbrand, Margaret, 1972– II. Starr, Chloë, 1971–  
PL1129.E5.D63 2011

495.1'82421—dc23 2011012399

The paper used in this publication is acid-free and meets the minimum  
requirements of American National Standard for Information Sciences—  
Permanence of Paper for Printed Library Materials, ANSI Z39.48–1984.∞

# CONTENTS

## **PREFACE**   vii

- 1 CULTURAL REFORM**   1  
On Constructive Literary Revolution *Hu Shi*
- 2 SOCIAL REFORM**   15  
Excerpts from *The Ladies' Journal*
- 3 REFORM AND REVOLUTION**   31  
The Three People's Principles *Sun Yat-sen*
- 4 RECTIFICATION**   43  
Thoughts on March Eighth *Ding Ling*  
Wild Lilies *Wang Shiwei*
- 5 CULTURAL POLICY IN THE PEOPLE'S REPUBLIC**   58  
Talks at the Yan'an Forum on Art and Literature *Mao Zedong*
- 6 TOTAL REFORM**   72  
Excerpts from *Red Flag*
- 7 THE UNREFORMED**   87  
On Family Background *Yu Luoke*
- 8 TIANANMEN, 1989**   101  
June Fourth – the True Story *Zhang Liang*
- 9 THE 1980s ENLIGHTENMENT**   118  
River Elegy *Su Xiaokang et al.*
- 10 CHINESE NEO-NATIONALISM**   132  
China Can Say No *Song Qiang et al.*
- 11 THE EMERGENCE OF CIVIL SOCIETY**   147  
Building a Civil Society in China *Deng Zhenglai*  
and *Jing Yuejin*

- 12 THE NEW LEFT AND THE CRITIQUE OF CONSUMERISM** 159  
The Invisible Politics of Mass Culture *Dai Jinhua*
- 13 CHINESE INTELLECTUALS AND CHRISTIANITY** 173  
A Sociological Commentary on the Phenomenon of  
“Cultural” Christians *Liu Xiaofeng*
- 14 TAIWANESE IDENTITY** 187  
The Rising People *Hsu Hsin-liang*
- 15 CONTEMPORARY SINO-JAPANESE RELATIONS** 200  
Excerpts from *Strategy and Management*
- 16 CHINA’S PEACEFUL RISE** 215  
The New Path of China’s Peaceful Rise and the Future of Asia  
The New Path of China’s Peaceful Rise and Sino-US Relations  
*Zheng Bijian*

## PREFACE

Is it possible to present a selection of texts that documents a modern nation's psyche and collective history? This collection of essays, writings, and speeches sets out to answer this question by marking a series of pivotal moments in twentieth-century Chinese textual history. From Mao Zedong to Dai Jinhua, and from Taiwan to Tiananmen, the texts introduce some of the most contentious themes and personalities of China's recent past. These writings spurred their original readers to reform the Chinese language, to take up the challenge of modernization, to rally to the nation's cause, and to react against the dictates of central government. They offer insights into the formation of national agendas that are by turns engrossing and disturbing. The texts presented here both reflect and create history: they document moments of intellectual, social, or political change, and they exhort their readers to act decisively upon it. In most cases, the texts have also made their authors' reputations, setting them apart as outstanding thinkers, rhetoricians, or politicians. They thus read as both a history and a biography of twentieth-century Chinese thought and illustrate how seminal texts interact with one another to generate history. This collection differs from other advanced readers and compilations of writings by specific individuals in the clear witness it provides to the way in which both action and reaction have emerged from the written word in China's recent past.

The aims of *Documenting China* are two-fold: to present a series of texts which will challenge and extend the reading abilities of advanced language learners, and to encourage greater understanding of China's turbulent modern history. In compiling this volume, we have sought to address a problem that we observe regularly with students: namely, that a critical gap exists between the proficiency that can be attained after three or four years' intensive study of Chinese and the rather more elusive ability to handle real, raw, primary sources with confidence. This reader provides the training necessary to bridge this gap. Designed for advanced undergraduate students, master's level graduates, and students in master's and doctoral programs in Chinese Studies, it can be studied by individuals seeking an advanced level of reading comprehension or by seminar groups and classes as a basis for discussion. The texts selected are deliberately longer than those found in standard Chinese-language readers, and glossaries are selective rather than exhaustive. The readings are arranged more or less chronologically, but the vocabulary lists are not cumulative, and the individual sections can be read in any order.

The texts selected here are not intended as passages for intensive bursts of meticulous and stylistically polished translation. Rather than word-for-word translation or sentence-by-sentence accuracy, this volume encourages students to read for sense, to grasp challenging pieces whose overall

## Preface

argument is what counts. These are documents to be perused and précised, their main points extracted and their intellectual and literary contours described. This kind of extensive reading also allows students to assimilate many different language styles, registers, and discursive modes. These are *written* texts: how the message is encoded and narrated is key to their impact, and due attention to this encoding and narration can begin to turn language students into literary and cultural critics. For this reason, the texts are presented in both long (complex) form and simplified characters, and their eighty-year timespan exposes students to the complexities of language in different periods. Some are much simpler than others; the key is their breadth of style and rhetoric.

Historical understanding is equally germane to our objectives. In terms of selection, the political, social, and cultural impact of the text has been the prime criterion; and as these articles move from the early days of modern vernacular Chinese (白花 *baihua*) writings in the 1910s through to the beginnings of the hypertext age, they provide a series of illuminating snapshots of changing contexts and ideologies. These are almost exclusively elite texts, written in the main by politicians and intellectuals. Other texts may have had a penetrating effect at the grassroots level, and there are several literary writings that might have earned their place in a political history of twentieth-century China; but the texts chosen here are distinctive in the documentary record they provide of self-conscious attempts to bring change. Some do so by direct appeal to readers, others by their record of political speeches, and others still by highlighting—through discussion or transcript—facets of life intended to provoke outrage or incite reform. The volume is deliberately wide-ranging, including texts in the fields of philosophy, literary history, political science, gender studies, media and popular culture, neonationalist discourse, democratization movements, and international relations. At the same time, each essay, article, or speech plunges the reader right into the throes of a passionately fought debate. As a result, the student who knows little of, say, tensions in Sino-Japanese relations, will gain real insight into the sources of current problems as he or she comes to terms with the given text, while a student with greater knowledge will be able to focus on the nuances of the particular piece and its role in ongoing debate. The chapter prefaces give a concise but in-depth introduction to each article and to the debate that it has engendered, as well as providing suggestions for further reading. Each topic can be used as the basis of a research assignment, either to develop bibliographic and archival skills, or to form the raw material for more sustained inquiry.

## Preface

### *Outline of the Reader*

*Documenting China* begins as China comes to terms with the enormity of the end of imperial rule. The Peking University intellectual Hu Shi drew on decades of dissent and debate among scholars as he wrote his famous series of articles calling for literary and language reform. For Hu, language reform, the emergence of a vernacular literature, and hopes for national rejuvenation were tightly bound together. Hu Shi's writings gave momentum to a new wave of radicalism that championed mass education and continuing political reform, and led toward the famed debates of the May Fourth era. Just as Hu Shi's articles were carried in new media, so too did magazines and journals for a range of interest groups begin to proliferate in the early twentieth century. *The Ladies' Journal* was one of the earliest, running from 1915 onward and initiating debate between traditional notions of womanhood and Western feminism. How should the "new woman" be educated, and what was her role in a modern society? Editorials, articles, and advertisements present answers. Sun Yat-sen's "Three People's Principles" rounds off this section of pieces from the first two decades of the century. Sun's famous three-part program for democracy was a blueprint not just for revolution, but for the reform and governance that could transform radicalism into workable political praxis.

Mao Zedong's "Talks at the Yan'an Forum" laid down his vision of cultural practice in a communist state. Aimed at winning over intellectuals, the talks set out the role that intellectuals should play vis-à-vis the masses in promoting the revolution. That Mao, still a guerrilla leader, should produce an arts policy for his future state is indicative of the standing of culture in Chinese society; these talks have been much cited and debated ever since. Ding Ling and Wang Shiwei's articles, also written in the early 1940s, depict another side of the Yan'an era: critical engagement with the darker side of the Communist Party leadership, its hidden hierarchies, and sexual power plays. The rectification campaign that followed publication of these articles was thorough, and became a brutal model for later reeducation movements in the People's Republic of China.

The excerpts from state-run journal *Red Flag*, with their flamboyant yet totalizing rhetoric, shine a light on the ways and means through which continuous revolution was pursued in Mao's China. Just as the champions of revolution are described in metaphors that tap the elemental forces of the universe, so are its supposed enemies vilified in the language of demonology. Every bit as illuminating is the unadorned prose through which the young dissident Yu Luoke expressed his deep disenchantment at the injustices of the new class war. His essay "On Family Background," which protested the absurdities of a world in which only those "born red" could be true Communists, was part of a powerful countercurrent that flowed against the great wave of Cultural Revolution discourse during the

## Preface

late 1960s. It won him many admirers among disenfranchised Chinese youth, but ultimately cost him his life.

The next three readings chart the extraordinary decade of the 1980s, from the exhilarating days of democratic flourishes and economic opening up to the West, to the violent crackdown of 1989 and the inevitable reorientation inwards. The preface to Zhang Liang's volume *June Fourth—the True Story*, which purportedly documents meetings between China's leaders within Zhongnanhai from April to June 1989, explores the debates that waged within the Party over the nature of reform. *River Elegy* and *China Can Say No* document the changing tenor of the times in equally contrasting, but more culturalist, ways. The former, an emotionally charged appeal to a future symbolized by the seafaring spirit, the West, and the great blue yonder beyond China's shores was succeeded only a few short years later by *China Can Say No*, a neonationalist polemic that is as much an exercise in xenophobia as it is a paean to Chineseness.

China in the 1990s is the subject of the next cluster of writings. Deng Zhenglai and Jing Yuejin's groundbreaking essay on civil society in China tries to broker a different kind of relationship between the state and the people, one that rewrites power relations from the ground up, and creates the possibility of a more participatory social world. Dai Jinhua's essay, by contrast, hints at something close to nostalgia for the old days of autocracy, when Tiananmen Square was a place steeped in political meaning and intellectuals were people whose opinion mattered. Now, according to Dai, the squares of old are consumer plazas, while the rhetoric of middle-class belonging hides a swelling underclass, and many intellectuals prefer selling out to standing up and being counted. All the while, the resurgence of religious belief during the 1990s has led to questioning of the role that faith can play in modern communist China. The philosopher Liu Xiaofeng was one of the first to comment on the recent growth of Christianity among Chinese intellectuals, and his 1991 article looks at what the term "cultural Christian" might mean from theological and societal perspectives.

*Documenting China* ends with China and its place in the world: the Taiwan question, Sino-Japanese relations, and the possible promise of China's peaceful rise. In the case of Taiwan, the last three decades have witnessed an intense interrogation of the links between ethnicity and identity, as people across the spectrum ask themselves whether they are Chinese, Taiwanese, or both. China's relationship with Japan is no less tortuous: economic expediency, political rivalry, and the unburied past jostle for position in a diplomatic forcefield that governments have often manipulated at will. Yet all the while, the notion of China's peaceful rise—first articulated by Zheng Bijian in 2003—seemed to give the lie to China's flashes of belligerence. Promising a smooth path to superpower status, Zheng and his ilk argued for a China that was cosmopolitan,

## *Preface*

accommodating, and alert to the needs of the East Asian region. The Chinese government's response to this promise, and its progression to other slogans and campaigns is, of course, another story.

This volume began life as a selection of readings for a master's course in modern documentary texts at the School of Oriental and African Studies, University of London, on which both of the volume editors have taught. We would like to thank Professor Michel Hockx, the course's original architect, for generously allowing us to use some of his texts and ideas. We would like to offer our sincere thanks to Lorri Hagman and her team at Washington University Press for their vision, help and encouragement in producing this volume. Lorri Hagman's painstaking editorial work has been much appreciated. We are also very grateful to Fang Jing in Oxford, Xiao Min in Beijing, and Liu Boyun and Ding Yuting in New Haven for their various suggestions and for helping to check the text for accuracy.

Margaret Hillenbrand  
Chloë Starr  
2011



## *Documenting China*



# 1. CULTURAL REFORM

## On Constructive Literary Revolution

*Hu Shi*

The centrality of literature and literary reform to China's revolution in the early twentieth century might surprise outsiders. No matter how much the reformers sought to model themselves on the West, this aspect of cultural remaking made theirs a peculiarly Chinese revolution. To understand why the creation of a new literature was key to the program of reforming the nation, we need to glance back at what was being replaced. By 1905, when the state examinations were abolished, the empire was already on the brink of chaos, and the calls of many scholars to "save the nation" were born out of a real and urgent sense of this imminent doom. Immediate and practical solutions were needed to avoid not only political but societal breakdown. Overthrowing the current Manchu imperial ruling house was not enough: the reformers wanted a thorough rejuvenation of society, a makeover that would safeguard China from the kind of humiliations that the Western powers and Japan had been inflicting on the country in a series of defeats and unequal treaties since the 1840s. The Sino-Japanese War of 1895 and the Boxer Rebellion of 1900 had further weakened imperial authority, partly because the Qing dynasty (1644-1911) rulers had failed to act promptly and shore up China's damaged sense of national pride. Many thinkers of the time believed that the way forward was to adopt those aspects of Western society that had contributed to the West's ascendance. Science and democracy became key rallying terms.

Imperial China had been governed for centuries by a small number of elite scholars, recruited through a national examination system. The purpose of scholarship was eminently practical: to create individuals morally fit to carry out state rule. Education and governance were tightly bound together. This system, which required that candidates for office demonstrate a close textual knowledge of the classical canons (unchanged since around the twelfth century), was seen by many in the late Qing as one of the greatest obstacles to reform. A new curriculum was needed for a new era: one that taught useful subjects, such as engineering and armament design, foreign languages, math, chemistry, and agriculture, and not just philosophy, poetry, and moral righteousness. China had been left behind in the struggle for world supremacy, and in order to catch up, she needed to model herself on the West. For the intellectuals who fretted over China's predicament, the solutions were plain: modern education and democratic politics. Schools and universities set up by foreign missionaries had begun to introduce alternative schooling systems, but new technologies and new curricula could not easily be taught in the old written language of China. This language was thought too inflexible to accommodate imported terms

and scientific language, and it was so distant from spoken Chinese that years of education were required to attain any useful proficiency. Language reform was therefore vital.

There were at least two stages to China's literary revolution. The first, championed by late nineteenth-century reformers, argued for raising the status of fiction and revamping it as a tool of moral and social education. The new fiction was to be a socially inspiring literature expressed in the vernacular language. Its works were to be instruments for change, means of influencing and galvanizing the population, tools for progress in the absence of political solutions. Fiction was also, needless to say, a strategy for making one's name, especially for intellectuals with no obvious role in government. Politico-literary discussions filled the new journals that sprang up in the wake of innovative printing technologies and a growing newsprint industry.<sup>1</sup> Scholars such as Liu Shipei and Zhang Binglin developed arguments for writing fiction into the literary canon, and they devised a new theoretical mode to allow for its study. *Wenxue* 文学, one of the four traditional classes of learning, came to include fiction and referred more closely to literature in the Western sense in the years after 1895.<sup>2</sup> Reformers such as Liang Qichao and Yan Fu promoted their understanding of the political and social purpose of fiction, and ensured the spread of this view among authors.

The second stage of literary reform followed on from fiction's new-found status and from this exponential growth in literary production and its distribution. This phase, spearheaded by Hu Shi (1891-1962), called for an abandonment of literary language (文言 *wenyan*) for all forms and genres of writing, and for a wholesale adoption of modern vernacular Chinese (白话 *baihua*) instead. Widespread use of the vernacular in fiction had begun in the late Qing, but Hu Shi advocated extending this to all literature, even that which had by generic definition been the preserve of classical Chinese. Hu continued to press for a socially inspiring literature; like Liang Qichao, he wanted the "new literature" to adhere to certain moral frames, and he castigated some late Qing works for their "depravity."

Hu, like most of his intellectual contemporaries, had received a classical education, in his case supplemented by modern-style teaching in a high school in Shanghai. His experiences as a student of philosophy in the United States, first at Cornell and then at Columbia for graduate work under a Boxer Indemnity scholarship, were formative for his later

---

1. On the debates in the new fiction magazines, see Shu-ying Tsau, "The Rise of 'New Fiction,'" in Doleželová-Velingerová, ed., *The Chinese Novel at the Turn of the Century*, 18-37.

2. See Hutters, "A New Way of Writing"; and Hsia, "Yen Fu and Liang Ch'i-ch'ao," in *C. T. Hsia on Literature*, 223-46.

thinking.<sup>3</sup> One of Hu Shi's great interests was poetry, and his poems published in *New Youth* (新青年 *Xin Qingnian*) in 1918 were pioneering in their use of *baihua*. It was, however, as a critic that Hu Shi had most impact on society. Throughout the 1910s, Peking University was the epicenter of iconoclastic activity, and in 1917 Hu Shi joined its Faculty of Letters. His seminal article "Preliminary Comments on Literary Reform" was published in *New Youth* in 1917, and was followed a year later by his article "On Constructive Literary Revolution." These were later heralded as the spur for the literary revolution, and Hu's "Eight Don'ts"—or how not to write literature—were taken as programmatic for new writing. Over the next few years, *baihua* was adopted in schools, newspapers, and magazines, and by writers of new fiction.

In his article "On Constructive Literary Revolution" Hu Shi scathingly claims that contemporary literature survives only because nothing better has appeared. *Wenyan* is a dead language and cannot breathe life into the present. The finer ancient poets used *baihua*, as did the great vernacular novels of late imperial China—and this, according to Hu, offers a starting point for the development of a new language for literature. As a counterpoint to the "Eight Don'ts," he proposes four positives, and his criteria center around what is topically relevant and emotionally appealing to contemporary readers. The article discusses at length the relationship between a new literature and a literary national language (国语 *guoyu*). For Hu, a new literature preceded a new language, and those writing the new literature were also the creators of the new language. The precedents for this, he argues, come from medieval European literatures.

Hu's essays are much more than radical theorizing: he also suggests practical means whereby authors could develop this new literature. Much of the vernacular literature of the late Qing fails to meet his standards because of its formulaic nature, poor characterization, or limited scope. Chinese literature needed broader range, more disparate source material, greater imaginative power, and stronger structures. The models for language reform were Ming and Qing novels, but the inspiration for literary structures was foreign: English and French essayists, American short story writers, European dramatists. China needed a national translation program to ensure that the best of foreign literature was continuously available. It would take, he anticipated, thirty to fifty years to complete the reforms.

It is difficult to assess the direct contribution of the new literature to social or political revolution. As the reformers soon discovered, highly politicized or didactic literature does not always make for enjoyable reading, and more populist fiction soon grabbed back its market share. But

---

3. See McDougall and Louie, *The Literature of China*, 34-37.

language reform and educational change certainly had a great impact on China's development, and the close connection between literary and political reform meant that radical ideas in one field fed into a wider cultural transformation. It was, in part, the successes that the reformers scored in remolding the literary sphere—for so long the marker of social power in China—that gave them the courage to progress to broader political rethinking. In terms of literature, the chief legacy of Hu Shi, Chen Duxiu, and their fellow critics lies in the fact that the works written in the wake of their theorizing won the title “modern Chinese literature,” a taxonomic convention that lasted for most of the twentieth century. According to this model, the literary revolution was triggered by the desire for social change, and modern literature began with the socially concerned short stories that Lu Xun published from 1918 onwards. Perhaps as a direct consequence of this linkage between literature and reform, the backdrop to literary works has tended paradoxically to garner more attention than the texts themselves. Indeed, for many critics literary modernity specifically denoted novels of social satire rooted in an antitraditional stance.<sup>4</sup> Recent challenges to this paradigm have emerged,<sup>5</sup> but its longevity testifies to the enduring persuasiveness of the May Fourth reformers.

Excerpted from *Xin qingnian* 4/8 (1917), 289-97.

### Further Reading

- Chow Tse-tsung. *The May Fourth Movement: Intellectual Revolution in Modern China*. Cambridge, Mass.: Harvard University Press, 1960.
- Doleželová-Velingerová, Milena, ed. *The Chinese Novel at the Turn of the Century*. Toronto: University of Toronto Press, 1980.
- Feng, Liping. “Democracy and Elitism: The May Fourth Ideal of Literature.” *Modern China* 22/2 (1996), 170-96.
- Hsia, C. T. *C. T. Hsia on Chinese Literature*. New York: Columbia University Press, 2004.
- Huters, Theodore. “A New Way of Writing: The Possibilities for Literature in Late Qing China, 1895-1908.” *Modern China* 14/3 (1988), 243-376.
- Lee, Leo Ou-fan. “Literary Trends I: The Quest for Modernity 1895-1927.” In John K. Fairbank, ed. *Cambridge History of China*, vol. 12: 451-504. Cambridge: Cambridge University Press, 1983.

---

4. See Lee, “Literary Trends I,” 451-52.

5. David Der-wei Wang, for example, has discerned signs of reform and innovation long before the May Fourth era. These so-called “incipient modernities” were subsequently denied and repressed as the discourse of Western modernity took over. As Wang observes, by the time Yan Fu and Liang Qichao were proposing their reforms, “Chinese fictional convention had shown every sign of disintegrating and reinventing itself.” See Wang, *Fin-de-siècle Splendor*, 4.

*On Constructive Literary Revolution*

- McDougall, Bonnie S., and Kam Louie. *The Literature of China in the Twentieth Century*. London: Hurst, 1997.
- Mitter, Rana. *A Bitter Revolution: China's Struggle with the Modern World*. Oxford: Oxford University Press, 2004.
- Schwartz, Benjamin I. *Reflections on the May Fourth Movement: A Symposium*. Cambridge, Mass: Harvard University Press, 1972.
- Wang, David Der-wei. *Fin-de-siècle Splendor: Repressed Modernities of Late Qing Fiction, 1849-1911*. Stanford: Stanford University Press, 1997.
- Yingjin, Zhang. "The Institutionalization of Modern Literary History in China, 1922-1980." *Modern China* 20/3 (1994), 347-77.

## 建設的文明革命論

### 胡适

一

我的《文學改良芻議》發表以來，已有一年多了。這十幾個月之中，這個問題引起了許多很有價值的討論，居然受了許多很可使人樂觀的回應。我想我們提倡文學革命的人，固然不能不從破壞一方面下手。但是我們仔細看來，現在的舊派文學實在不值得一駁。甚麼桐城派的古文哪，文選派的文學哪，江西派的詩哪，夢窗派的詞哪，聊齋志異派的小說哪，——都沒有破壞的價值。他們所以還能存在國中，正因為現在還沒有一種真有價值，真有生氣，真可算作文學的新文學起來代他們的位置。有了這種「真文學」和「活文學」，那些「假文學」和「死文學」，自然會消滅了。所以我望我們提倡文學革命的人，對於那些腐敗文學，個個都該存一個「彼可

文學改良芻議	Wénxué gǎiliáng chúyì	Hu's "Tentative Suggestions for Literary Reform," which appeared in <i>New Youth</i> on January 1, 1917
駁	bó	v refute; dispute
桐城派	Tóngchéng pài	Tongcheng School, named after a county in Anhui that produced several famous prose writers whose style was imitated by later Qing writers
文選派	Wénxuǎn pài	Wenxuan School, named after sixth-century anthology of exemplary poetry and prose
江西派	Jiāngxī pài	Jiangxi School, successors of Song dynasty poetry school associated with Huang Tingjian 黃庭堅
夢窗派	Mèngchuāng pài	Mengchuang School, named after a collection of <i>ci</i> 詞 poems by Southern Song poet Wu Wenying 吳文英
聊齋志異派	Liáozhāi zhìyì pài	followers of the style of Pu Songling's 蒲松齡 famed c collection of short stories of the supernatural from the early Qing

## *On Constructive Literary Revolution*

取而代之」的心理，個個都該從建設一方面用力，要在三五十年內替中國創造出一派新中國的活文學。

我現在做這篇文章的宗旨，在於貢獻我對於建設新文學的意見。我且先把我從前所主張破壞的八事引來做參考的資料：

- 一，不做「言之無物」的文字。
- 二，不做「無病呻吟」的文字。
- 三，不用典。
- 四，不用套語爛調。
- 五，不重對偶：——文須廢駢，詩須廢律。
- 六，不做不合文法的文字。
- 七，不摹仿古人。
- 八，不避俗話俗字。

這是我的「八不主義」，是單從消極的，破壞的一方面著想的。

自從去年歸國以後，我在各處演說文學革命，便把這「八不主義」都改作了肯定的口氣，又總括作四條，如下：

- 一，要有話說，方才說話。這是「不做言之無物的文字」一條的變相。
- 二，有甚麼話，說甚麼話；話怎麼說，就怎麼說。這是二、三、四、五、六諸條的變相。
- 三，要說我自己的話，別說別人的話。這是「不摹仿古人」一條的變相。
- 四，是甚麼時代的人，說甚麼時代的話。這是「不避俗話俗字」的變相。這是一半消極，一半積極的主張。一筆表過，且說正文。

言之無物	yánzhī wúwù	lacking in substance; devoid of
無病呻吟	wúbìng shēnyín	moan without being ill; affectation
典	diǎn	allusions; literary quotations
套語	tàoyǔ	conventional expressions
爛(瀾)調	làn(lán) diào	slander; poor phrases
駢	pián	parallel(isms); antithetical couplets
摹仿	mófǎng	imitate; model on
八不主義	“Bābùzhǔyì”	“Eight Don’ts”

## 二

我的「建設新文學論」的唯一宗旨只有十個大字：「國語的文學，文學的國語」。我們所提倡的文學革命，只是要替中國創造一種國語的文學。有了國語的文學，方才可有文學的國語。有了文學的國語，我們的國語才可算得真正國語。國語沒有文學，便沒有生命，便沒有價值，便不能成立，便不能發達。這是我這一篇文字的大旨。

我曾仔細研究：中國這二千年何以沒有真有價值真有生命的「文言的文學」？我自己回答道：「這都因為這二千年的文人所做的文學都是死的，都是用已經死了的語言文字做的。死文字決不能產出活文學。所以中國這二千年只有些死文學，只有些沒有價值的死文學。」

我們為什麼愛讀《木蘭辭》和《孔雀東南飛》呢？因為這兩首詩是用白話做的。為甚麼愛讀陶淵明的詩和李後主的詞呢？因為他們的詩詞是用白話做的。為甚麼愛杜甫的《石壕吏》、《兵車行》諸詩呢？因為他們都是用白話做的。為甚麼不愛韓愈的《南山》呢？因為他用的是死字死話。……簡單說來，自從《三百篇》到於今，中國的文學凡是有一些價值有一些兒生命的，都是白話的，或是近於白話的。其餘的都是沒有生氣的古董，都是博物院的陳列品！

木蘭辭	“Mùlancí”	folk song from the Northern and Southern dynasties
孔雀東南飛	“Kǒngquè dōng nán fēi”	“The Peacock Flies Southeast,” Han dynasty <i>yuefu</i> poem, also known as “Jiao Zhongqing’s wife” (Jiāo Zhòngqīng qī 焦仲卿妻)
陶淵明	Táo Yuānmíng	famous Eastern Jin poet and literatus (365-427)
李後主	Lǐ Hòuzhǔ	posthumous title of Li Yu (937-78), Southern Tang ruler and poet
杜甫	Dù Fǔ	renowned Tang poet (712-70)
韓愈	Hán Yù	Tang prose writer and poet (768-824)
三百篇	Sānbǎi piān	another name for the <i>Book of Odes</i> (Shijing 詩經)

再看近世的文學：何以《水滸傳》、《西遊記》、《儒林外史》、《紅樓夢》，可以稱為「活文學」呢？因為他們都是用一種活文字做的。若是施耐庵、邱長春、吳敬梓、曹雪芹，都用了文言做書，他們的小說一定不會有這樣生命，一定不會有這樣價值。

讀者不要誤會，我並不曾說凡是用白話做的書都是有價值有生命的。我說的是，用死了的文言決不能做出有生命有價值的文學來。這一千多年的文學，凡是有真正文學價值的，沒有一種不帶有白話的性質，沒有一種不靠這個「白話性質」的幫助。換言之，白話能產出有價值的文學，也能產出沒有價值的文學；可以產出《儒林外史》，也可以產出《肉蒲團》。但是那已死的文言只能產出沒有價值沒有生命的文學，決不能產出有價值有生命的文學；只能做幾篇《擬韓退之〈原道〉》或《擬陸士衡〈擬古〉》，決不能做出一部《儒林外史》。若有人不信這話，可先讀明朝古文大家宋濂的《王冕傳》，再讀《儒林外史》第一回的《王冕傳》，便可知道死文學和活文學的分別了。

為甚麼死文字不能產生活文學呢？這都由於文學的性質。一切語言文字

水滸傳	<i>Shuǐhǔzhuàn</i>	<i>Outlaws of the Marsh</i> , Ming novel attr. to Shi Nai'an 施耐庵
西遊記	<i>Xīyóujì</i>	<i>Journey to the West</i> , Ming novel attr. to Wu Cheng'en 吳承恩
儒林外史	<i>Rúlín Wàishǐ</i>	<i>The Scholars</i> , Qing novel by Wu Jingzi 吳敬梓
紅樓夢	<i>Hónglóumèng</i>	<i>The Dream of Red Chambers</i> , also known as <i>The Story of the Stone</i> (石頭記 <i>Shítou jì</i> ), Qing dynasty novel by Cao Xueqin 曹雪芹 and Gao E 高鶚
肉蒲團	<i>Ròupútúán</i>	<i>The Carnal Prayer Mat</i> , salacious Ming dynasty novel attr. to Li Yu 李漁
韓退之	<i>Hán Tuìzhī</i>	style name (子 字) of Han Yu
陸士衡	<i>Lù Shìhéng</i>	Jin poet and minor official (261-303)
宋濂	<i>Sòng Lián</i>	late Yuan—early Ming prose writer (1310-81) noted for his characterization

的作用在於達意表情；達意達得妙，表情表得好，便是文學。那些用死文言的人，有了意思，卻須把這意思翻成幾千年前的典故；有了感情，卻須把這感情譯為幾千年前的文言。明明是客子思家，他們須說「王粲登樓」、「仲宣作賦」；明明是送別，他們卻須說「陽關三迭」、「一曲渭城」；明明是賀陳寶琛七十歲生日，他們卻須說是賀伊尹、周公、傳說。更笑，明明是鄉下老太婆說話，他們卻要叫他打起唐宋八家的古文腔兒；明明是極下流的妓女說話，他們卻要他打起胡天游、洪亮吉的駢文調子……請問這樣做文章如何能達意表情呢？既不能達意，既不能表情，那裏還有文學呢？即如那《儒林外史》裏的王冕，是一個有感情、有血氣、

王粲登樓	“Wáng Càn dēnglóu”	“Wang Can Ascends the Tower,” short title of a Yuan <i>zaju</i> drama, based on Han dynasty characters
仲宣	Zhòngyí	style name of Wang Can (177-217)
陽關三迭	“Yángguān” sāndié	“repeat the ‘Yang Pass Tune’ three times,” referring to a song based on a poem by the famous Tang poet Wang Wei 王維 (701-761) that was traditionally used as a metaphor for parting
一曲渭城	“Yī qǔ Wèi Chéng”	Wang Wei’s poem “Parting at Wei Cheng,” also used as a metaphor for parting. Wei Cheng was a town on the Wei River just north of the Tang capital Chang’an, from which one began the journey west
陳寶琛	Chén Bǎochēn	scholar-official and tutor (1848-1935) to the last emperor, Xuantong 宣統 (Puyi 溥儀, 1906-67)
伊尹	Yī Yǐn	Duke of Yi
周公	Zhōu Gōng	Duke of Zhou
胡天游	Hú Tiānyóu	poet and specialist in parallelisms (1696-1758)
洪亮吉	Hóng Liàngjí	Hanlin Academy scholar (1746-1809) ranked second in state exams in 1790