

and detained in the infamous Peter and Paul Fortress. He was kept there for over a year before the Russian government brought him to trial. As a result of his trial, acknowledged as a sham even by his detractors, Chernyshevsky was sentenced to hard labor in Siberia to be followed by lifelong exile.

In his brief career, Chernyshevsky published several works that can be considered milestones. In particular, Chernyshevsky's *The Aesthetic Relation of Art to Reality* not only is credited with announcing a new, realist aesthetics in Russian culture but, together with his "The Anthropological Principle in Philosophy," was crucial in the overthrow of idealist philosophy among the Russian left. In his literary criticism, Chernyshevsky is credited with the first use of the term "interior monologue." However much Chernyshevsky may have contributed to Russian culture with his political articles, his fame (or infamy) assuredly rests on his novel *What Is to Be Done?* (1863), which became the gospel of Russian radicalism. The novel focuses on the progressive circles of the younger generation in mid-nineteenth-century Russia. It has been regarded by many as an extremely subversive work, with some seeing it as an attack on marriage and the family, while others have viewed it as a call to violent revolution. Although legally published while the author was in prison awaiting trial, it was quickly outlawed by the Russian government. *What Is to Be Done?* has been denounced by many as devoid of any artistic merit, but the novel became enormously influential in Russia. Russian radicals of all trends looked to Chernyshevsky as a forefather and his novel as a major development in the revolutionary movement. Lenin declared *What Is to Be Done?* a great work of art, and it later became part of the official canon of the Soviet Union.

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Andrew M. Drozd

**CHINESE LITERATURE.** The Chinese concept of literature (*wenxue*) traditionally included ancient works of philosophy, history, and divination, as well as poetry, prose, and fiction. The first of what were referred to as the "five classics" is *Classic of Changes*, a series of ancient commentaries on sixty-four hexagrams (six-line binary diagrams), determined through casting milfoil stalks. Long thought in both East and West to be a text with magical powers, it contains stark and hauntingly beautiful images, such as "fire in the lake," which became part of Chinese literature. The German philosopher Leibniz was influenced by study of the hexagrams when he devised his system of binary mathematics, which led in turn to the invention of the modern computer.

The *Classic of Odes* (known in the West in Arthur Waley's rendering as the *Book of Poetry* or as Bernhard Karlgren's *Book of Odes*) is of greatest importance from a literary standpoint in that it contains the texts of over three hundred folk songs, poems, dynastic hymns, and religious odes, typically written in four-character lines with end rhymes of varying schemes. The folk songs were traditionally viewed as a gauge of

public opinion or read as containing prescriptions for morality and good governance. Confucius is said to have commented that they contained "no heterodox thoughts," though a number are racy in content, describing trysting lovers; extramarital liaisons; and rebellious sentiments against cruel government, tax collectors, landlords, and exploiters of the peasantry. Some also display protodemocratic sentiments. Most of these anonymous poems date from the eleventh through the sixth centuries B.C.E. (the early Zhou era) and are thought to represent a northern tradition. Remarkably, many of the end rhymes can still be detected in modern Mandarin pronunciation.

Another anthology, the *Elegies of Chu*, has been identified by some scholars with a southern tradition, and was thus translated by David Hawkes under the title *Songs of the South*, although recent scholarship has questioned the extent of the validity of this north/south distinction. Lines are of irregular length, and the length of the poems varies, but they employ rhyme. Its authorship, or at least compilation, has been ascribed to one poet, the wronged statesman Qu Yuan (ca. 340–ca. 278 B.C.E.), who was slandered by rivals at the court of Chu—a large kingdom lying in present-day Hubei and Hunan provinces (central China)—and wandered in exile, estranged from his king. The elegies have rich mythological and shamanistic features, often detailing quests by a male shaman for a meeting with a river or mountain goddess. Some describe rituals or mourn the fallen dead in warfare. The centerpiece of the anthology, a long poem "Encountering Sorrow," is rich in flower and plant imagery. It has traditionally been interpreted allegorically as venting the speaker's sorrow at having had his counsel rejected by his king. Other recent rereadings focus on the surrealist journey described in the poem as having been inspired by shamanic dream flight, and again suggest the questing-after-beauty theme.

Literary historians see the *sao*-style as the direct ancestor of the descriptive prose poem, or "rhapsody" (*fu*). Sima Xiangru (179–117 B.C.E.), the most esteemed practitioner of the Han *fu*, penned "A Description of the Shanglin Park," delineating the wondrous fish and creatures with which this imperial hunting ground had been stocked; he then goes on to describe the wonders of the hunt, thereby criticizing the extravagance of the imperial lifestyle. The *fu* were normally lengthy compositions, but lyric short *fu* also exist.

The *yue fu* (music bureau), another genre, contains both ritual hymns and popular ballads, the latter reflecting the hardships of the common people and expressing criticism of the government. The name was derived from a bureau established by Emperor Wu of the Han dynasty to collect folk songs as a means of sampling popular opinion, so as to determine whether the conduct of his officialdom was good or not. The longest of the *yue fu*, "Southeast Fly the Peacocks" tells the tragic story of a couple in love who are forced by the young man's mother to separate and eventually take their own lives. As such, it makes the case for freedom to choose one's partner over arranged marriages. Perhaps under the influence of the *yue fu*, the second century C.E. saw the rise of a new verse form, the five-character line *shi*, replacing the four-character *shi* meter prevailing since the *Classic of Odes*. The earliest extant poems in this form, which reflect on death and separation, are known collectively as the "Nineteen Old Poems." The *yue fu* also had an influence on what Marxist literary historians call the first representatives of the "feudal" literature, the aristocratic poets Cao Cao (155–220), his brother Cao Zhi (192–232) and Wang Can (177–

217), whose works reflect the depravations of war, famine, and pestilence. The works of poets known as the Seven Sages of the Bamboo Grove—learned men, including Ruan Ji (210–263) and Ji Kang (223–262), who withdrew from court politics and indulged in “pure talk,” drugs, and alcohol—reflect antidespotic sentiments. Tao Yuanming (aka Tao Qian, 365–427), who came from a declining gentry family, served in government for twelve years before renouncing official life, after which he retired to the countryside as a farmer, composing poems idealizing rural life, rejecting court life, and implicitly criticizing the political order. He is considered one of the greatest writers in Chinese history.

At this point poetry became more formalistic, as Xie Lingyun (385–433) began to write nature poetry using an ornate style entailing elaborate parallelism and a descriptive realism characterized by the critical notion of verisimilitude. Shen Yue (441–513) is credited with developing a four-tone system of prosody calling for the correlation of level (*ping*) and oblique (*ze*) tones within individual lines, which would prove highly influential on later poetry. By the Tang dynasty (618–907), the quatrain gave way to the regulated verse form—poems of eight lines (five or seven characters in length) which used the four-tone system along with rhyme and parallelism or antithesis between two lines as the ideal verse form.

The high Tang poet Wang Wei (701–761) looked back to Tao Yuanming as a model in his verse, which seeks to blend the self into nature. Li Bai (alt. Li Po or Li Bo, 701–762), nicknamed the “Immortal of Wine,” was an eccentric romantic figure in the manner of the old Daoists or Ruan Ji, who favored the freer “ancient style” verse over regulated verse. Du Fu (alt. Tu Fu, 712–770), more the sedulous craftsman, favored regulated verse. Li Bai was a dissident with a cultivated flair, a principled hedonist who held “kings and marquises in contempt.” The mature Du Fu was a Confucian humanist who took as his overriding concern the plight of his country and people. Bai Juyi (772–846) declared he would attempt to write in language simple enough to be read to the common people. He penned poems denouncing injustice and social inequity, as well as ballads telling the tragic stories of mistreated women and the consequences of the An Lushan rebellion, in which Yang Guifei, the emperor’s beloved consort, was hanged in his own encampment by rebellious troops, the emperor powerless to save her.

Poetry in these and other classical-style forms such as the “lyric” (*ci*) was composed during Song (960–1279), Yuan (1279–1368), Ming (1368–1644), and Qing (1644–1911) times. It continued through the early years of the Republic and arguably until the present day, though by the May Fourth Movement (1919), a call had gone out among intellectuals to create a new style of poetry in the vernacular to address a different era, and a few poets, such as Wen Yiduo (1899–1946), were able to distinguish themselves in the new freer forms. Notable progressive literati such as Chen Sanli (1852–1937) and the essayist and short-story writer Lu Xun (1881–1936), often referred to as the “Father of Modern Chinese Literature,” continued to compose poetry in the old forms.

Prose writing in the classical language was greatly influenced by the style of the philosophers: Confucius (ca. 551–479 B.C.E.), who took benevolence and humanity as his starting point; Mencius (ca. 372–289 B.C.E.), who put the people before the monarch and affirmed their right to overthrow a tyrant; Xunzi (ca. 313–238 B.C.E.),

who argued that human nature was inherently bad, but advocated rules and teaching to transform the people; Han Fei (ca. 280–233 B.C.E.), a Machiavellian “legalist” who counseled the emperor to enact a system of strict laws and punishments; Mozi, who advocated universal love, and the Daoists Laozi (ca. 570–ca. 490 B.C.E.) and Zhuangzi (ca. 369–ca. 286 B.C.E.), who questioned man’s artificiality and separation from nature. The book of *Zhuangzi* challenges conventional ways of seeing and mocks the Confucians’ attempts at categorizing the world as petty and limiting. It also coined the term that later came to mean “fiction”: *xiao shuo*. *Zhuangzi* contains brilliant flights of fancy, which are in fact protofiction.

Prose was also shaped and influenced by Sima Qian (145–90 B.C.E.), who compiled the *Records of the Grand Historian* (*Shiji*), a history of China and the known world from the beginning to the early Han (his own day). The *Shiji* uses re-created dialogues, dramatic episodes, and a swift narrative style, techniques that make it partially akin to fiction. It also develops the character known as the *xia* (swordsmen, or “knight errant”), later featured in *wuxia*, or “kung-fu” fiction. Sima Qian’s style became a model not only for subsequent dynastic histories but also for classical Chinese prose written in China, Korea, and Japan. The work posits existential questions without recourse to pat answers and assigns both agency and responsibility to major figures in history.

Fiction first appeared in the short tales of the supernatural stories of Han, Wei, and Six Dynasties periods, in part inspired by the insecurities of years of war and rebellion at the end of the Han (220) and in the periods of North-South division and civil war that followed. An early example is the *Records in Search of Spirits* compiled by Gan Bao (ca. 285–360). These were followed by longer tales of the marvelous, which flourished during the Tang. The Ming saw full-length novels such as *Romance of the Three Kingdoms*, a stirring tale of an ill-fated attempt overthrow tyranny and restore the Han; *The Water Margin*, a novel which lionizes a rebel band during the Song for their defiance of the corrupt officialdom and their aid to just causes; *Journey to the West*—translated by Arthur Waley as *Monkey*—the story of the Tang-era monk Xuanzang’s pilgrimage to India to obtain Buddhist sutras, guarded by comic supernatural beings, including the famed monkey Sun Wukong and a part-human pig, Zhu Bajie.

The greatest novel of the Qing era, *Dream of the Red Chamber*—probably written by Cao Xueqin (ca. 1715–1763) and Gao E, translated by Hawkes and John Minford as *The Story of the Stone* and by the Yangs as *Dream of Red Mansions*—highlights the tragedy of its young protagonists Jia Baoyu and Lin Daiyu, who fall in love as they grow up in a great and wealthy household. The novel indicts the patriarchy and a materialistic society. As such, it is a direct ancestor of *The Family* (1931), a modern novel set in the 1920s by the anarchist writer Ba Jin (1904–). Similarly, *The Scholars*, by Wu Jingzi (1701–1754), makes witty use of over ten interconnected stories to satirize the empty standards of literati, the civil-service exams, and widespread corruption. It provided a classic model for the novels of the castigatory genre in the late nineteenth century, which are more scathing in their attacks but lack their precursor’s subtlety and literary refinement.

Many writers of the twentieth century responded to the call put forth by Chen Duxiu (1879–1942) and Hu Shi (1891–1962) in the journal *The New Youth* circa

1918–1919 for a new literature written in the vernacular, aiming at social and political abuses to awaken the nation in the face of warlord, gentry, and compradore misrule as well as the continuing Western and Japanese imperialist incursions in China. Lu Xun was the most prominent writer to respond with a series of short stories and the satiric novella *The True Story of Ah Q*.

During the nationalist decade (1927–1937), censorship was increasingly tightened, and after the victory of the Communists in the civil war in 1949, literary control became institutionalized. Still, some limited dissent was possible (Liu Binyan, 1925–; Wang Meng, 1934–). Socialist realism was promoted in the early 1950s: already prominent woman writer **Ding Ling** (1904–1986) won the Stalin Prize in 1951 but was later officially criticized. Revolutionary romanticism came to the fore during the Cultural Revolution (1966–1976) with the novelist Hao Ran (1932–), a time that was also demarcated by the revolutionary model operas, extolling heroism (often by women or volunteeristic male leaders), anti-imperialism, and class consciousness. These were usually set prior to the communist era, during the civil war against the nationalists (1927–1949) or the War to Resist Japan (1937–1945).

After the death of Chairman **Mao Zedong**, and the fall from power of the “Gang of Four” and Hua Guofeng, a group of stories criticizing the excesses of the Cultural Revolution appeared in 1978, later referred to collectively as “the literature of the wounded” or “scar literature.” Women writers such as Zhang Jie (1937–) and Wang Anyi (1954–) began to revive feminist issues. By the early 1980s, Western literature was again being translated in quantity; magical realism and postmodernism made a notable impact (Yu Hua, 1960–; Can Xue, 1953–). The 1980s became a decade of experimentation: the “Misty” poets (**Bei Dao**, 1949–; Mang Ke, 1950–; Shu Ting, 1952–; Gu Cheng, 1956–1993; Yang Lian, 1955–; Duo Duo, 1951–) with their obscure references defied the censors and riled the critics; the theater of the absurd made its debut with **Gao Xingjian**; a search for Chinese roots (*xungen*) independent of the communist metanarrative of the revolution, or at least the calling for a reexamination of the history of the revolution (**Mo Yan**, 1956–; Su Tong, 1963–; Ah Cheng, 1949–; Han Shaogong, 1953–; Jia Pingwa, 1953–); and the so-called cultural fervor, which was sparked by popular journals for intellectuals, such as *Reading*.

With the suppression of the prodemocracy demonstrations in Tiananmen Square in June 1989, a genre sometimes referred to as “hooligan” literature by **Wang Shuo** (1958–), which also had its beginnings in the 1980s, took on greater prominence. It gives a cynical, alternately bleak and humored depiction of jaded, alienated characters inhabiting a crass society, whose values they deride, constantly in search of a quick fix. The racy novel *Shanghai Baby* by Wei Hui, a young woman writer, features debauched urban youth broaching topics like interracial sex and sado-masochism. The cynicism of these works offers a marked contrast to the enthusiasm for all things cultural of the 1980s and may be symbolic of resistance toward the post-1989 order, which combined political repression with crass materialism, the disassembly of state-owned enterprises, and greater disparities between wealth and poverty, urban seaboard and rural hinterland, against the backdrop of hegemonic global forces.

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Jon Eugene von Kowallis

**CHINESE WRITERS' ASSOCIATION (CWA)** is a professional organization for writers, critics, and editors in the People's Republic of China. It was established in 1949 (known as the Chinese Literary Workers' Association until 1953) after the model of the Union of Soviet Writers. Like its Soviet model, the CWA organizes writers and directs their creativity according to the guidelines set by the **Chinese Communist Party (CCP)**. It plays a dual role of facilitator and censor through the administration of literary prizes, literary magazines, and membership scanning. The CWA has branches in every province and municipality. Up to the late 1980s, it dominated every phase of literary production, making it practically impossible for anyone outside the network to survive as a full-time writer. Until the 1990s, a majority of its members were salaried writers or critics employed by cultural institutions or bureaus. Following the economic reform (known as the dual-track system of market economy and communist ideology) initiated by Deng Xiaoping, the CWA's monopoly on literary production has been modified by market mechanisms. A growing number of nonestablishment writers and freelance writers have emerged.

The CWA accepted **socialist realism** as its recommended aesthetic, which in the Chinese context has been reworded many times in accordance with the shifts and turns that have reshaped Chinese cultural and social scenes since 1949. At its first national congress held in 1949, the CWA endorsed “proletarian realism,” avoiding the too obvious Soviet connection of socialist realism. Socialist realism was officially accepted and used to replace proletarian realism at the second CWA congress in 1953, during the peak hours of Sino-Soviet fraternity. In 1958, following the CCP's increasing estrangement from the Soviets, socialist realism was replaced by Mao's “revolutionary realism and romanticism.”

The CWA suffered a devastating setback during the Cultural Revolution (1966–1976). The administrative body was abolished. With a few exceptions, CWA members were dispatched to reform farms. Their ideological reeducation was superintended by representatives from the military and factories. In 1979, CWA held its third national congress. It nonetheless took another five years for the CWA to resume its in-

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*Edited by M. Keith Booker*



GREENWOOD PRESS  
Westport, Connecticut • London