



Take the Mass Literature Development Line of Combining Intellectuals with the People

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Abstract: Behind the scenes in the era of pure literature, the bottom literature is quite popular in China's literary and artistic circles, prompting a large number of writers to blindly devote themselves to the creation of the bottom literature, but ignoring whether the bottom literature conforms to China's historical logic and practical logic, resulting in a large number of scholars classifying the workers and peasants as the bottom to carry out the so-called bottom narration. As we all know, the worker peasant alliance is the basis of Chinese revolution and socialist regime. If the worker peasant stratum is defined as the bottom of the social structure, how to explain the master position of the worker peasant masses in socialist China. Secondly, the bottom literature is a literary form created by the Indian "bottom school" in the postcolonial context. It is a forgetting of the modernity of the Chinese revolution and the track of historical development to apply it mechanically to the Chinese literary circle. Therefore, it is absolutely necessary for us to pay attention to the bottom literature, choose the good and follow it, and change the bad. Bid farewell to the bottom literature, return to mass literature, and take the development line of mass literature combining intellectuals and the people.

Keywords: bottom literature, mass literature, intellectual, masses

1. Introduction: the termination of pure literature and the emergence of low-level literature

In the 1980s, under the influence of western modernism and postmodernism, pure literature prevailed in the field of Chinese literature. The so-called pure literature refers to the literary works after eliminating all the literature of lies, compromise and imperial use in the process of creation. This part of the literature is not willing to stay on the surface of the spirit, but to explore the limits of human vision, showing a new, strange, difficult to express in secular language, compared with the small world we see with the naked eye of the vast boundless world. In the process of creation, they get rid of the shackles of real life and move forward towards the nothingness they aspire to. They do not mix any trace of utilitarianism in their creation, and even the existence of readers is not in their consideration. With the development period from pure literature to its peak, there had been a series of problems. In this period, the market economy undergone rapid development and the crumbling pure literature was shattered by the economic tide. The literary and art circles also began to reflect on pure literature, trying to strengthen the connection between literary works and society on the basis of improving the artistic quality of literary works. However, the literature of the bottom is mainly described by the bottom, and takes the bottom narrative as an important narrative framework, it has been persistent in the reflection and criticism of the real society, and committed to the voice of the bottom people. The emergence of low-level literature is a reflection of "pure literature" in literary and art circles.

2. Controversy over the "bottom level"

The term "bottom", originated from The Italian scholar Gramsci's *Prison Notes*, mainly refers to the social groups excluding the mainstream groups in European society. In the context of contemporary Chinese, Lu Xueyi, a professor of sociology, gives a clear definition of the bottom class. By combining his *Social Stratification Theory and Research Report on Contemporary Chinese Class*, it can be concluded that based on occupational classification and the possession of organizational resources, economic resources and cultural resources, it is considered that agricultural laborers, urban and rural unemployed or semi-unemployed, commercial service employees and industrial workers are at the bottom of social institutions. This new "bottom" concept has been widely recognized since it was put forward. However, this concept arouse heated controversies. To quote a classic quote from professor Ai Yuejin of Nankai University, "When you look down on the poor, you are poor because you are poor in mind. When you show off your wealth to others, you are still poor because

you are not educated enough." Combined with professor Lu's conclusion that the ownership of organizational resources, economic resources and cultural resources is taken as the standard to measure the bottom, it is really difficult to judge what is the bottom. Secondly, it is well known that the worker-peasant alliance was the foundation of the Chinese revolution and the Chinese socialist regime, and now they are reduced to the bottom part of the social structure? However, we can not deny professor Lu's conclusion out of context, because it itself has a certain objectivity and science.

As for why the definition of bottom has been on controversy, I think it lies on the fact that everyone has different perceptions of bottom. Some people understand bottom from the perspective of economics, some measure bottom from the perspective of sociology, and some interpret bottom from the perspective of philosophy. Throughout the ages, the academic world has been full of contention of a hundred schools of thought, and each school has led the way for hundreds of years. As far as the Spring and Autumn period and the Warring States period of the hundred schools of thought, it can be regarded as "bottom of the struggle". Our bright and dazzling Chinese civilization is not in the constant controversy, predecessors paved the way, future generations carry forward, create brilliant.

3. The birth and development of the underlying narrative theory

Relatively comprehensive studies on the bottom can be traced back to the "bottom school" in India in the 1980s, which advocated the use of the bottom critical elitism, including bourgeois nationalist elitism and colonialist elitism. They believe that top-down bottom research can challenge the existence, stability and historical legitimacy of capitalist modernity itself, which is similar to the top-down bourgeois reform movement.

The term bottom itself implies the existence of inequality in the society. The existence of bottom groups always reminds people that the process of social development and modernization is trying to get rid of their burden. When researchers went deep into the bottom groups to obtain support to criticize modernity and elitism, they found that our understanding and cognition of the bottom is nothing but the bottom constructed by intellectuals in their creation. Their real face has been replaced by another way in the narrative of intellectuals, and what finally shows us is the camouflage imposed by intellectuals on them. As the bottom group, they have a unique character - taciturn. Even intellectuals dress them in out of place and not the size of the clothes, they can't speak, more won't fight, only a intellectual's tool, or give them wear a great aura, or to shape them as the marginal groups in the society, but is to fulfill different mission, show different meaning. In this regard, in the late 1980s, Indian underclass researchers realized that the key to underclass research is how to express underclass rather than what is underclass.

According to common sense, anyone who has reached a certain level of knowledge and chooses to engage in low-level literary creation has been elevated to the status of middle-class intellectuals. The literary creation of this group of people at the bottom represents the middle class and is relayed in the third person. Its expression of the bottom cannot be classified as the bottom narrative. In order to change this phenomenon, the Brazilian philosopher Paul Freire put forward the view of "equal education" in *The Pedagogy of the Oppressed*. It advocates equal treatment of everyone in the education process, and grants equal opportunities for achievement to the bottom groups and a series of rights to achieve complete equality. Paul Freire's vision and original intentions are good. However, the formal equal dialogue education method of equal education, and the equal interpersonal and social relationships that educators deliberately create when they step into the bottom social life, cannot cover up the inequality of their true identities. As educators leave with disgust for the life they live in, the equal relationship established in a short period of time is bound to be fragile and even disintegrate in an instant in the face of a ruthless and huge unequal social structure. Equal education is Paul Freire's beautiful yearning for democracy and equality, but in the face of cruel reality, it shows some self-deception.

Fortunately, there is also real expression at the bottom. Taking a well-known example — *Ordinary World* as an example, it presents the changes of urban and rural life and the transformation of people's thoughts in modern China in a panoramic manner with grand vision and unique artistic style as an outstanding low-level literary work. It is widely spread at home and abroad. At the beginning of *Ordinary World*, there is a humble sentence: "I dedicate this book to the land and years I have lived." Literally speaking, Lu Yao lived in Shaanxi for a long time, and what the book shows is exactly what he heard and saw during this time. In fact, Lu Yao was born in a rural family in northern Shaanxi. Even though he became a member of intellectuals later, he always believed that he was the son of a peasant, and he was a person with both rural and urban flavor. With this identity, Lu Yao's works vividly depict the image of ordinary people at the bottom of the society at that time. Labor and love, frustration and pursuit, pain and joy, daily life and huge social conflicts are intricately intertwined, profoundly showing the difficult and tortuous road that the people at the bottom of the society went through in the historical process of the great era. Lu Yao's *Ordinary World* proves once again that the outdated logic that middle class intellectuals cannot represent the bottom is nonsense.

4. Returning from "the bottom" to "the masses"

By conclusion, the "bottom layer" was born and multiplied under the background of post-colonialism, and was bred under a potential colonial oppression, which is incompatible with China's historical logic and practical logic. If the workers and peasants after the reform and opening to the outside world correspond to the "bottom class" proposed in the post-colonial modernity, it is to forget the development process of Chinese history and the modernity of Chinese revolution. Similarly, those who apply the basic theory of postcolonial modernity to the exploration of Chinese workers and peasants and the literature about the workers and peasants only know why. Although some writers say that they try every means to blend into the bottom, listening to their appeals and speaking for them is just a supplement to the diversification of mainstream capitalist society. To some extent, they view their so-called social practice based on bottom, and even symbolize the hypocritical "democracy" of capitalism. The masses of workers and peasants are the political foundation that the Party and the state can never abandon, which is a historical resource that is absent in the post-colonial era. As mentioned above, the term bottom itself has a certain degree of camouflage, which covers up the structure of inequality in the society in the post-colonial era. If we change it to China in the new century, it will not only cover up the unequal structure of society, but also the "mass line" adhered to by The Chinese revolution and socialist development. In this way, the concept of "bottom layer" mentioned in the article has become a huge controversy in the contemporary Chinese context. Therefore, it is necessary for us to re-understand the bottom literature. In addition, there is another reason. The reason for the end of the era of pure literature in the past was the result of the blind imitation of the western modern ideological trend, which failed to conform to the status quo of social development in China at that time. On the contrary, the bottom literature in contemporary Chinese literary circle is not the same as blindly imitating the bottom research in post-colonial modernity. There is an old saying goes that: Men lament the fate of their predecessors without learning their lessons, as a result, people continue to lament predecessors. The reflection of pure literature should not only reflect on a literary form, but also reflect on the bloody "lessons", so that the "tragedy" of the old times can not be repeated. In essence, the bottom literature bred by post-colonialism did strengthen the connection between literature and society, and played the role of "catalyst" to the development of society to a certain extent. However, we should not mechanically apply them to the Chinese literary circle, so as to follow their good ones and correct their bad ones. Based on the bottom literature, we should give our voice for the bottom to return back to mass literature.

In a sense, the essence of literary creation is a form of mass culture, which derives from and reflects the lives of the masses. Therefore, whether in content or form, intellectuals in the creation process should be close to the people's life, reflect the interests and needs of the people. Throughout the 1960s, the "educated youth to the countryside" movement came from the masses and went to the masses. This movement produced many outstanding writers of mass literature, such as Yu Hua, Lu Yao, Liang Xiaosheng, Shi Tiesheng and so on. They are based on the "mass line" adhered to by the communist Party of China, with the masses as the main body and intellectuals as the expression body. To be one with the masses, to live together, to work together, to create together. We should put oneself in the position of the masses, and stand in the angle of the masses in writing to ensure the master status of the masses. Besides, it is made to ensure that the emotions, views, interests, appeals of the masses to be fully expressed. The works were created in a panoramic manner to restore the real life of the people under the background of a certain era, which contained high literary value and ideological value. It is not only in the period when educated youth went to the countryside, but also in the whole process of the development of Chinese literature that literary works with real significance and social value depend on a certain background of the times and social development conditions. At the same time, the characters can truly reflect the ideology and living habits of the people in specific historical stages. However, we should not forget the creative spirit of educated youth writers and the flesh-and-blood relationship between their literary creation and the people. Instead, we should inherit and carry forward them.

5. Conclusion: take the mass literature development line of combining intellectuals with the people

The bottom, in China is a euphemism, the masses are basis. In the new century, the unity of intellectuals and the masses is a necessary condition for the development of Chinese society. The combination of intellectuals and the masses by virtue of their cultural and skill advantages can realize the mutual improvement of the two, which can expand the scope of knowledge and vision of the common people, increase the feelings of the common people concerned about the prosperity of the nation, and fully make the common people participate in the construction of socialist culture. At the same time, in the process of in-depth investigation among the masses, intellectuals can also harvest a large number of creative materials, and combine the specific social background to remove the false and retain the true to extract the essence, make various theme structures and plots more fluent, to further enrich the spiritual world of the masses, and create high-quality literary works.

Only by combining the intellectuals with the masses can the development of mass literature meet the essential

requirements of literary creation, and it is the need of the times, which is also a necessary condition for the construction and development of Chinese socialist culture.

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