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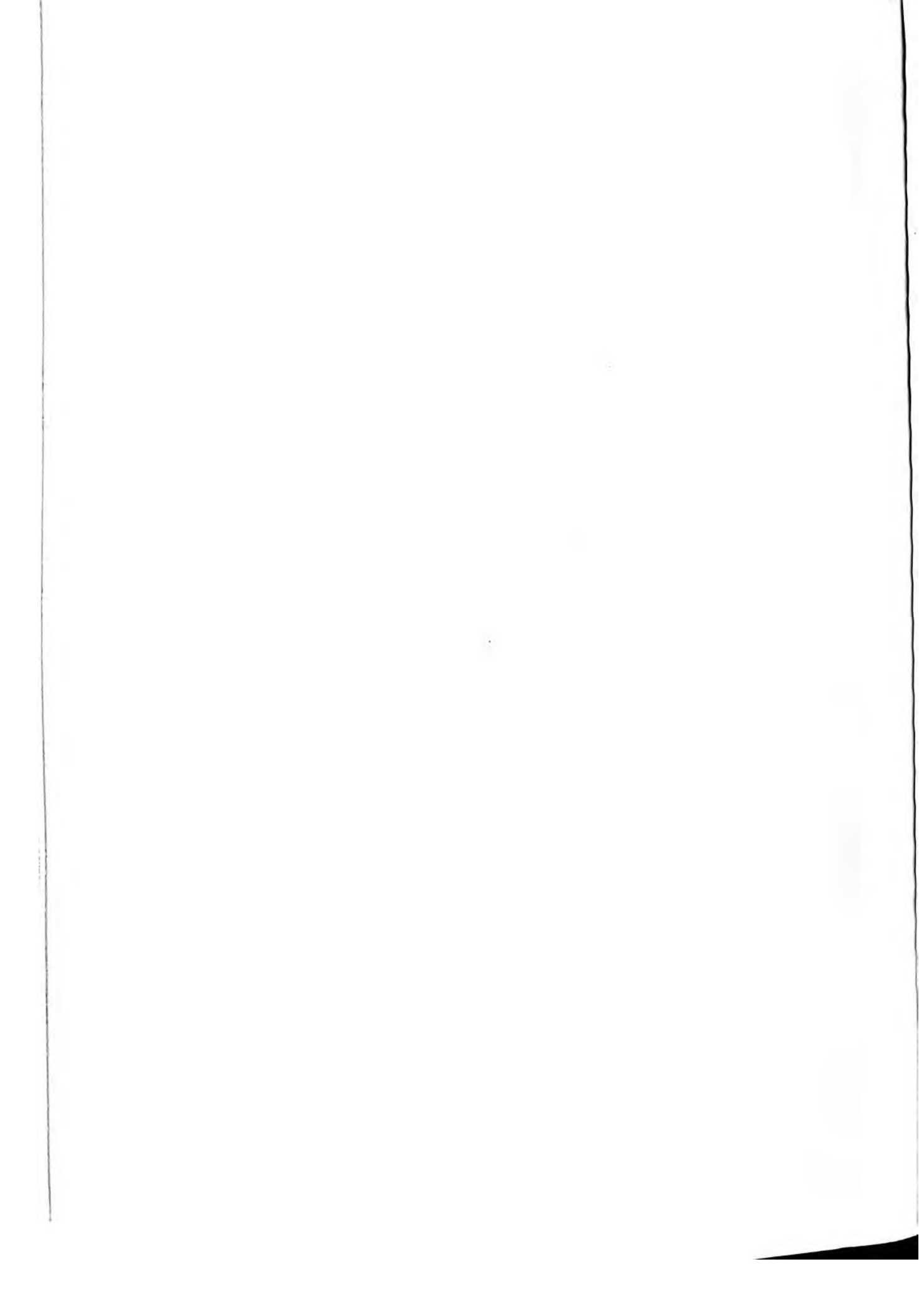
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LITERATURE AND ART MUST INSIST ON MARXIST
EPISTEMOLOGY--A CRITIQUE OF
SUBSTANTIALISM

Following is a translation of an article by Cheng Chi-ch'iao (6774 1323 5062) in the Chinese-language periodical Hung-ch'i (Red Flag), Peiping, No 5, 5 April 1966, pages 34-52.

Editor's Note: In this article Comrade Cheng Chi-ch'iao has advanced a new view on questions relating to the process of thinking an author goes through in making creations of literature and art, especially questions of "substantialism." The article is published below, and we welcome any discussion of it on the part of our readers.

Said Comrade Mao Tse-tung, "In our society revolutionary criticism and counter-criticism are good methods for exposing contradictions, solving them, developing science and art, and giving a satisfactory performance of all work." He also said, "Debate on divergent views can result in the development of truth." We believe that the discussion of questions of "substantialism" will be of decided advantage to the development of Marxist-Leninist theories of literature and art.

* * * *

A. Introduction

In recent years a special theory has been current in the field of our literature and art, viz., substantialism. This theory has been very influential. It is being promoted by literary and art theorists, dealt with in university courses in literature, and discussed by workers in literature and art. In

a word it has become the basic theory explaining the process of thinking an author goes through in making creations of literature and art. It asserts that producers of literature and art understand things and turn out creative works in accordance with special laws at variance with the laws of epistemology. Precisely for this reason, when certain workers in literature and art reject the party's leadership and attack it, they bring to the fore substantialism, declaring that the party should not "interfere" in creative literature and art, because while the party committee applies logical thinking, such special personages as the said workers think according to images. How has substantialism, which has been upheld by some comrades, become a theoretical weapon for opposing the party and Marxist activities? This question has raised some doubts in our minds: Is the characteristic of creative literature and art really "substantial thinking"? What is this "magical wand" worshiped by certain people and employed by them to frighten others?

Only after research have we been able to find out that so-called substantialism is nothing but an anti-Marxist epistemological system, an epistemological basis for the modern revisionist tide of thinking on literature and art. In recent years a crop of questions have uninterruptedly arisen in the field of literature and art, which reflect the complex and acute contradictions on this front; and substantialism has provided those who reject Marxism and the party's leadership with an epistemological "basis" and has produced a very bad result. This special theory has done no good to creative work, but on the contrary it has deluded many authors.

At present our socialist cultural revolution is having a penetrating development. In the field of literature and art we are waging a struggle with a number of anti-socialist productions and theories. This is absolutely necessary. However, if we do not thoroughly smash substantialism, which is an anti-Marxist system, we shall leave intact a fortress for sheltering anti-socialist literature and art, so far as basic questions of epistemology are concerned. Therefore, with a view to protecting Marxist epistemology, defending Mao Tse-tung's thinking on literature and art, and persisting in the party's literary and art line, the thorough criticism of substantialism and the dispersion of the fog spread by substantialists should be an important task on the ideological front and on that of literature and art.

B. Basic Viewpoints in Substantialism

What is substantial thinking? Therorists agree that it is a unique formula of thinking on the part of authors and artists,

which is opposed to logical thinking. Let us now make certain references to some works which have been examined as follows:

In Wen-hsueh ti Chi-pen Yuan-li (Basic Principles of Literature), Vol I, with Comrade Yi-ch'un (0110 5028) as its chief editor, it is said:

"The thinking of producers of literature and art is commonly said to be substantial, as distinguished from the abstract or logical thinking of philosophers and artists." [See Note]

[Note]: Op cit, Vol I, Shanghai Literary and Art Publishing Agency, 1963, page 186.

In Wen-i-hsueh Hsin-lun (New Theories of Literature and Art), rev ed, edited by Office of Instruction and Research in Literary and Art Theories, Chinese Department, University of Shantung, it is said:

"As literature and art has its special nature not only in the description of opposites, but in the reflection of realistic forms, its formula of thinking in the cognition of realism is different from the formula of thinking of science in the cognition of realism. The former is generally called substantial thinking as distinguished from the latter, which is known as logical thinking." [See Note]

[Note]: Op cit, Shantung People's Publishing Agency, 1962, 2d ed, page 221.

In his pamphlet Lun Wen-hsueh Yi-shu ti T'e-cheng (On the Characteristics of Literature and Art) Comrade Chiang K'ung-yang (5592 1313 7122) said:

"Substantial thinking and logical thinking are opposed to each other. They are both ideological activities of mankind, different formulas of thinking in the grasp and cognition of objective realism, produced to meet different practical requirements. Logical thinking is a formula of thinking in logical reasoning produced as a result of the needs of scientists in grasping the relationships between objective things and discovering and devising the laws relating to natural and social phenomena... Substantial thinking is a special formula of thinking adopted by authors and artists for meeting the requirements of constructing artistic images." [See Note]

[Note]: Op cit, New Literary and Art Publishing Agency, 1957, page 53.

Then does substantial thinking refer to man's sensual cognition? No. All substantialists agree that substantial thinking is the deepening from sensuality to reason and is the rational stage of cognition.

In Basic Principles of Literature, Vol I, it is said:

"In the practices of literary creation the substantial thinking of authors, like the abstract thinking of scientists, must go through the process from sensual to rational cognition." [See Note]

[Note]: Op cit, Vol I, page 187.

In New Theories of Literature and Art it is said:

"Both substantial and logical thoughts are formed by people through their practices on the basis of their sensual cognition (sensation, perception, and presentation) and both are higher stages in the process of cognition." [See Note]

[Note]: Op cit, rev ed, pages 221-222.

In his thesis Shih-lun Hsing-hsiang Ssu-wei (Attempted Discussion of Substantial Thinking Li Tse-hou (2621 3419 0624)) said:

"Thinking, be it substantial or logical, is a deepening of cognition and a rational stage in man's cognition." [See Note]

[Note]: Wen-hsueh P'ing-lun (Comments on Literature), No 2, 1959, page 104.

Said Comrade Chiang K'ung-yang:

"Both logical thinking and substantial thinking are the deepening of our cognition from phenomena to essence gradually, indicating the regularity of our real life." [See Note]

[Note]: On the Characteristics of Literature and Art, page 56.

In Wen-i-hsueh Kai-lun (General Concepts of Literature and Art), edited by him, Comrade Ho Sung-lin (7202 2646 2651) said:

"Both substantial thinking and logical thinking...are based on 'sensational material' and at the same time reflect generally the coordination and relationships of essences of things." [See Note]

[Note]: Op cit, Shensi People's Publishing Agency, 1957, page 7.

Since substantial thinking is the "deepening from sensuality to reason" and the "rational stage of cognition," how does it develop from sensuality to reason? Since it is opposed to logical thinking, how is it different from the latter?

In New Theories of Literature and Art, it is said:

"Their difference lies in the fact that one is a form of thinking done through images differing from the other, which is thinking done through conceptions." [See Note]

[Note]: Op cit, rev ed, page 222.

In Basic Principles of Literature, Vol I, it is pointed out that

'The characteristic and "quintessence" of substantial thinking lie in the fact that "in the process of creation thinking cannot be done away from the image of concrete things but must be done through it." [See Note]

[Note]: Op cit, Vol I, page 190.

Said Comrade Chiang K'ung-yang:

"If we say that logical thinking is something developed from something individual and concrete through something general and abstract to pure essence, so far as substantial thinking is concerned, it is from beginning to end individual and concrete, though it also deeply reflects the laws governing the essence of real life;"

"Comparatively speaking, substantial thinking does not abstract conceptions from reality, but carries out the formation of thought through the form of real life itself." [See Note]

[Note]: On the Characteristics of Literature and Art, pages 68, 70.

Said Comrade Li Tse-hou:

"Substantial thinking is the simultaneous process of individualization and formation of essence. This is what Engels said in praise of Hegel: 'this' typical creation. The process of substantial thinking is the same as that of typi-

fication." [See Note]

[Note]: Comments on Literature, No 2, 1959, page 104. The italics are from the original.

Said Comrade Ho Sung-lin:

"In short substantial thinking is thinking by means of images." [See Note]

[Note]: General Concepts of Literature and Art, page 10.

To sum up, so-called substantial thinking, which is the rational stage of cognition and which is opposed to logical thinking, is thinking done, not by means of abstractions, not by means of conceptions, not in accordance with logical laws, but by means of images.

People cannot help asking: Can thinking be done in this way? Can there be cognition of the essence of things?

Substantialists reply that this kind of substantial thinking is very subtle and is superior to logical thinking. "What an author or artist can attain in substantial thinking can not necessarily be attained by him in logical thinking." [See Note]

[Note]: Ch'en Yung (7115 3196), "Some Questions Relating to the Characteristics of Literature and Art," Wen-i Pao (Literature and Art), No 9, 1956, page 35.

Moreover, "precisely because of the different laws governing these two kinds of thinking...though the world conception of certain authors contains backward factors, it can possibly break through its limitations and attain the real reflection of life." [See Note]

[Note]: Chou P'o (0719 0514), "Brief Discussion of Substantial Thinking," Ch'ang-chiang Wen-i (Yangtze Literature and Art), August 1956, page 40.

Does this substantialism at all comply with the Marxist epistemological viewpoint made clear and developed by Comrade Mao Tse-tung?

In his article "On Practice" Comrade Mao has had this to say, "To reflect integral things entirely, to reflect their essence, to reflect their internal regularity, it is necessary to go through thinking, to sift the chaff from the wheat and the false from the true in the rich sensational material, and en-

gage in the work of transformation and production here and there and from the outside to the inside, so as to form a system of conceptions and theories." He added that for this reason rational or logical cognition is the "integration of sensational material for reorganization and transformation and belongs to the stage of conception, judgment, and reason." [See Note/

[Note/]: Mao Tse-tung Hsuan-chi (Selected Works of Mao Tse-tung), Vol I, People's Publishing Agency, 1952, 2d ed, pages 280, 279.

Evidently so-called substantialism is opposed to this point raised by Comrade Mao Tse-tung in the field of literature and art. To explain this point more clearly, let me quote again from Comrade Ho Sung-lin:

"Some people hold the view that there is no difference between logical and substantial thinking, so far as the method of 'transformation and production' of the 'rich sensational material' is concerned. That is to say, logical thinking proceeds from the concrete to the abstract for the formation of 'a system of conceptions and theories,' and substantial thinking also proceeds from the concrete to the abstract for the formation of abstract theme thinking. In their view the difference between substantial and logical thinking lies in the fact that after the formation of theme thinking the former has to form a cloak of substance for this abstract theme thinking. It is easily discernible that this view is mistaken and very dangerous. In accordance with this view, at a certain stage in the process of creation logical thinking must necessarily replace substantial thinking, resulting in the production of stereotyped and conceptualized works." [See Note/

[Note/]: General Concepts of Literature and Art, pages 8-9.

It is unbelievable that the substantialists can become so wild in opposing the application in the field of literature and art of the universal laws of cognition expounded in the article "On Practice."

C. So-called Substantial Thinking Not by Means of Abstractions and Conceptions and Not Based on Logic Basically Non-Existent

Substantialists have mystified so-called substantial thinking. However, if we eliminate superstition, strip substantialism of its Marxist-Leninist cloak, with which it ornaments itself, and analyze its essence, it is not difficult for

us to discover that this so-called theory is something contrary to common sense and reality.

What is surprising is that substantialists are opposed to authors of literary and art works doing their thinking by means of conceptions, and not by means of images. As we all know, language is the tool of thinking. According to Marx, "language is the direct reality of thinking." [See Note 1] Said Stalin, "Whatever the thoughts produced in man's brain and at whatever time they are produced, they can be produced and they can exist only on the basis of linguistic material and on the basis of linguistic terms and phrases. Without linguistic material, without the 'natural matter' of language, naked thoughts can not exist." [See Note 2]

[Note 1]: "German Ideology," Ma-k'o-ssu En-ko-ssu Ch'uan-chi (Complete Works of Marx and Engels), Vol III, People's Publishing Agency, page 525.

[Note 2]: Ma-k'o-ssu-chu-i ho Yu-yen-hsueh Wen-t'i (Marxism and Questions of Linguistics), People's Publishing Agency, 1964, pages 26-27.

Language is composed of words, and conceptions are contained in words. Said Lenin, "In any word there is already a conception." [See Note] Thus thinking without the use of conceptions is non-existent.

[Note]: "Extracts from Hegel's Lectures on the History of Philosophy," Lieh-ning Ch'uan-chi (Complete Works of Lenin), Vol XXXVIII, People's Publishing Agency, page 303.

Substantialists oppose the application of abstractions by authors in their thinking and require them not to deviate from the sensual images of concrete things and the integral bodies of images in the entire process of their thinking at any time. This is an extremely fallacious viewpoint. An abstraction is an ideological activity removing the non-essential image from concrete things and retaining their essence. Things with the same integral bodies in the world are only the things themselves. Therefore, if men do not make use of abstractions, they cannot coordinate two things, find the common factors in all things, discover the essence of things, or attain rational cognition. A conception is formed only through abstraction. Said Lenin, "Cognition is man's reflection of the natural world. However, this is not simple, direct, and complete reflection, but a series of abstract processes, viz., processes of constructing and forming conceptions and laws." [See Note]

[Note]: "Extracts from Hegel's Logic," ibid, page 194.

Evidently, to do thinking and to discover the essence of things, the method of abstraction must be applied. Without abstraction there can be basically no thinking. By taking "not through abstraction" as the characteristic of substantial thinking, the theory of substantialism makes its most basic mistake. Here it should be made clear what we oppose in substantialism is not the substantial nature of literature and art and that when we say abstraction must be applied in thinking, we do not mean all works should be abstract. I shall elucidate this point below.

Though substantialists assert that substantial thinking is also the deepening from sensuality to reason, yet since they are opposed to the application of logical thinking by authors in their literary and art creations, in fact they are removing thinking from such works and opposing reason, because the rational cognition of the essence of things is, as stated by Comrade Mao Tse-tung in his article "On Practice," attainable only when people, on the basis of sensual cognition, resort to abstractions, apply conceptions, and employ the methods of judgment and reasoning. To do these things, it is necessary to follow the laws of logic.

It must be made clear in this connection that what we call logic refers to dialectical and formal logic. The reason why thinking can lead to the cognition of the essence of things is because objective things are the most basic, most universal, and most general reflection of the laws. Said Lenin, "Logic is not a theory concerning the external form of thinking, but one concerning the laws relating to the development of 'all material, natural, and spiritual things,' one concerning the laws relating to the development of the whole concrete content of the world and its cognition. In other words logic is the aggregate, sum-total, and conclusion of the history of cognition." [See Note 1] He also said, "The form and laws of logic are not an empty outer crust, but a reflection of the objective world." [See Note 2]

[Note 1]: Ibid, pages 89-90.

[Note 2]: Ibid, page 192.

Precisely because of this, thinking according to the laws of logic can lead to a correct understanding of the essence of objective things. It can thus be seen that the discovery of the essence of things depends on the strict observance of the laws of logic, whether one is willing to follow them or not.

Some substantialists seem to have sensed the danger of their theory and sought by every possible means in secret to mend their ways, stating that in making their creations authors are in need of some abstract thinking as an aid to substantial thinking and some, making use of the dialectical form, even going so far as to declare, "The denial of the principal role of substantial thinking in the process of creative writing leads to the generalization of works produced; on the other hand, the denial of the role played by abstract thinking in the process of creative writing can possibly weaken the profundity of the thinking embodied in the works produced."

In the view of substantialists the placing of substantial and abstract as two sides of the contradiction and the treatment of the former as the guiding phase of the contradiction is something really safe and secure. However, substantialists would in vain maintain in this fashion their false reasoning. Eclectic sophism is after all not the same as dialectics. Let us ask: Is so-called substantial thinking, which plays the principal role here, the rational cognition reflecting the essence of things? If so, it has, on the road to rational cognition, produced a theory of dualism, which is in practice opposed to the article "On Practice." On the other hand, if it is said that the meaning of substantial thinking in works of literature and art is provided by abstract thinking, then it is the voluntary declaration of the bankruptcy of substantial thinking. Here it can also be seen that the thinking of substantialists is extremely confused.

To prove that substantial thinking, without going through abstraction but by proceeding "from the individual to the individual and from the concrete to the concrete," can lead to the cognition of the essence of things, substantialists have invented a formula of "merger of two into one," purporting simultaneous individualization and the cognition of essence. They claim that this is the characteristic of substantial thinking.

It must be pointed out that this point raised by substantialists is equally a revision of Marxist epistemology. In discussing man's process of cognition and thinking, Marx said, "An integral presentation is evaporated into an abstract provision;...an abstract provision leads to a concrete reproduction in the course of thinking." [See Note 1] Said Engels, "All true and fully comprehensive cognition depends entirely on our ability to raise something individual to something extraordinary and something extraordinary to something general in our thinking." [See Note 2] Said Lenin, "With a view to understanding, we must begin our understanding and research from experience, from which we can rise to the general." [See Note 3] In speaking of the relationship between special and general

cognition, Comrade Mao Tse-tung said, "These are two processes of cognition, one from the special to the general and the other from the general to the special. The cognition of mankind is always carried out by rotation like this. Each rotation (so long as it is in strict accordance with the scientific method) can possibly advance the cognition of mankind until it deepens uninterruptedly." [See Note 4]

[Note 1]: "Foreword," Complete Works of Marx and Engels, Vol XII, page 751.

[Note 2]: Tzu-jan Pien-cheng-fa (Natural Dialectics), People's Publishing Agency, 1955, page 195.

[Note 3]: "Extracts from Hegel's Logic," Complete Works of Lenin, Vol XXXVIII, page 221.

[Note 4]: "On Contradictions," Selected Works of Mao Tse-tung, Vol I, page 298.

Evidently the advocacy of "simultaneous individualization and discovery of the essence" is tantamount to opposing the Marxist theory relating to the process from vivacious intuition to abstract thinking and from sensual cognition to the stage of rational cognition.

To provide a proof for this fallacious concoction, substantialists have arbitrarily stated that the process of typification in producing creative works of literature and art is the same as that of what they call "simultaneous individualization and discovery of the essence." This is of course inconsistent with reality. As is known to all, the type is the perfect form of anything. In realistic things individuality not manifested in essence and essence not manifested in individuality do not exist. Therefore the type cannot be other than the unification of individuality and essence. But the type in works of literature and art being the one created by their authors, they can only have a firm grip on and create this type by adhering self-consciously to the essence and individual characteristics of the typical personages.

To this end, authors must make an analysis of personages with different individualities, with whom they come into contact, compare them, and obtain a cognition of the various common factors (essence) in all personages of all classes. They must also, in accordance with the mutual relations between these personages and their environment, obtain a clear cognition of the individualities of these personages manifesting their common character. Only thus can these authors produce

creative works on the basis of this cognition, gather together certain presentation materials taken from personages in real life and compatible with the authors' own plan of thinking, and create all types of all classes. Thus only can people, through these types, gain the cognition of the personages concerned and the cognition be meaningful. It can be seen from this that in creating his types an author thinks according to the laws relating to cognition indicated by Marxism, and not through "simultaneous individualization and discovery of the essence."

In opposing abstractions and advocating the application of images : by authors and simultaneous individualization and discovery of the essence, substantialists are opposed to theme thinking and ideological guidance in the production of creative works. Some substantialists do not even conceal this point. Said Comrade Ho Sung-lin, "In the whole process of substantial thinking the abstract and the concrete are unified, and naked 'theme thinking' should not first be abstracted before it is made concrete." [See Note] Some say, "The theme of a work is derived from the analysis made by critics after the work is written. It must be pointed out that this theory, which dispenses with the necessity of first having theme thinking in the production of creative works of literature and art was in vogue, not long ago, among quite a few literary and art workers.

[Note]: General Concepts of Literature and Art, page 10.

In practice this is an empty theory. A characteristic of mankind is its self-conscious dynamism. In performing any act we must have an object and there must be an arrangement of some kind, no matter how rough they may be. Without them nothing can be started. Similarly an author does not know where to start his writing without his theme thinking. Of course, man's cognition always starts from something sensual, but the theme thinking of a work, pertaining to the author's rational cognition, cannot be produced from nothing. Basically speaking, theme thinking is the result invariably of the author's observation, test, study, and analysis of social life in its actuality. Because man's cognition is gradually deepened, it is common for an author to develop and alter his original theme thinking in the course of his writing. But in any case an author always writes under the control of his theme thinking, original or new.

The practice of art demonstrates that theme thinking is manifested not only through concrete acts and the images of certain personages, but at times through a given direct formula designed by the author. In the early chapters of his Hung-lou Meng (Red Chamber Dream) Ts'ao Hsueh-ch'in (2580 7185 5367) has indicated the main purpose of his book. Similarly, in one of its chapters, the author of Shui-hu Chuan (All Men Are Brethren) has woven the guiding thought of the whole book in the

praise of the heroes of Liang Shan. In his War and Peace Tolstoy not only manifested the fatalist view of the Franco-Russian War in the images of the characters, but directly told his readers of this view through the author's own remarks. Even though it is a naturalist work, the social phenomena depicted by the author were included after his own selection, and this selection was done under the guidance of his thinking in every instance.

In short, in writing creative works, an author seeks to execute a certain plan of thinking derived from practice, and the general plan of thinking in such works is the theme thinking. As to readers who do not share the same era, attitude, world outlook, ideological level, and living experience with the author, they can generalize on and gain a cognition of the meaning of the images in the work from another angle and draw conclusions differing from the author's scheme of thinking. This can be fully explained by the Marxist theory of cognition and cannot provide any basis for substantialism, which disputes the necessity for a theme.

As to stereotyped and generalized works, which existed before and which are likely to exist in future, they must be opposed. But they can be effectively overcome only when the reasons for their production are correctly pointed out. What are the reasons for the production of stereotyped and generalized works? First of all, owing to their lack of social experience and failure to obtain rich original material and to form their rational cognition on the basis of such material, authors have derived some conceptions only from the words of others or from books, without having personally tested and proved them in their own life. Thus they cannot associate the said conceptions with living things, and so they cannot create moving and vivacious images. This condition is not due to the existence in their minds of Marxism-Leninism, but on the contrary, to the failure to act according to the Marxist theory of cognition.

Another reason for the production of stereotyped and generalized works is the low level of the Marxist-Leninist background of their authors and the simplification of their thinking. At times, though they have accumulated some experience in their living, they fail to make a penetrating analysis of the complex phenomena of their living by means of the Marxist-Leninist viewpoint and method and derive from it their inherent significance. Frequently these authors force the rich material taken out of their living to fit into certain ready-made formulas, which is impossible. Thus it can be seen that if authors really wish to overcome the defects of stereotypes

and generalizations, they must, in accordance with the teachings and guidance of Comrade Mao Tse-tung, study hard Marxism-Leninism and penetrate into the ranks of workers, peasants, and soldiers and participate in actual struggle for the longer term, and not, in accordance with the guidance of substantialists, exclude abstractions and forsake conceptions in their thinking and return to the animal condition.

The exclusion of reason, appeal to feeling for help, and the mystification of feeling are the common stand made by many substantialists. Of them all Comrade Li Tse-hou is the most outspoken. He asks authors to rely on their "correct emotion"-- "aesthetic feeling"--to gain a cognition of the essence of things. As we are all aware, "sentimentalism" in theories of literature has been a basis of the capitalist class's mysticist theories of literature and art, and substantialists have regarded it as a treasure. Comrade Li Tse-hou has even capitalized on the name of Tolstoy, saying, "Tolstoy recognized all the more that the essence and mission of art consisted of the transmission of feeling: from the author to the reader and from an older to a younger generation...Many aestheticians in England, France, and Germany have taken the same or a similar stand. Therefore not only are poetry, music, and dancing-- these are arts which directly manifest feeling (arts strong in so-called 'demonstration')--like this, but arts like fiction, drawing, sculpture, architecture, and technology (arts strong in so-called 'construction') are also like this." [See Note]

[Note]: "Attempted Discussion of Substantial Thinking," Wen-hsueh P'ing-lun (Comments on Literature), No 2, 1959, pages 107-108.

Thus substantialists have openly declared themselves as the disciples of Tolstoy and the worshipers of the capitalist aestheticians of England, France, and Germany. From this point it can also be seen that substantialism is the same merchandise as a part of the capitalist aesthetics advocated by some.

The relationship between feeling and reason should be made clear. We all know that in transforming the world, man comes into contact with all kinds of things, some of which can satisfy his requirements and others cannot. So, in accordance with their cognition of objective things and their relationship with them, people determine their attitude toward objective things and either affirm or deny them. People show the feelings of satisfaction, pleasure, joy, and ardent love with regard to things that are affirmed and those of dissatisfaction, sadness, grief, and deep hatred with regard to things that are denied. Said Comrade Mao Tse-tung, "In the world there is no love with-

out reason or hatred without reason." [See Note] Precisely contrary to what substantialists say, people do not gain their cognition of the essence of things through feeling, but their cognition of the essence of things determines their feeling. So-called aesthetic feeling, which is only a kind of feeling, must necessarily be the same.

[Note]: "Talk at the Yen-an Forum on Literature and Art," Selected Works of Mao Tse-tung, Vol III, People's Publishing Agency, 1953, 2d ed, page 872.

Once it is formed on the basis of a certain cognition, man's given feeling has its relative independence and fixed quality, and when one day similar things which have given rise to this feeling reappear, they lead to similar emotional reactions on the part of the party concerned. However, these quick reactions may very well be wrong. For example, some people get very angry when they see or hear certain things; but after some thinking and giving careful consideration to the matter, their anger disappears, and at times they even feel happy or grateful. This is because things are very complex in the world and they are constantly changing. Similar objective things appearing under different conditions frequently have a different significance and a different quality. For the cognition of this significance and quality feeling can do nothing. There must be careful consideration and the formation of new judgment. Only in this way can one correctly determine one's attitude. Feeling is always restrained by reason.

Man's feeling has a tremendous influence on one's practice. In people's transformation of the world, any creative work, which requires the payment of a high price in labor, is not only produced under the control of certain thinking, but undertaken and completed under the driving force of certain feeling. This is true of authors as well as scientists and revolutionary statesmen. Said Lenin, "Without 'human feeling' it has never been possible to have the pursuit of truth by anyone." [See Note]

[Note] "Book Reviews," Complete Works of Lenin, Vol XX, page 255.

However, this feeling must be very profound and based on a deep rational cognition. Temporary feeling not based on this deep cognition may be very strongly expressed at the time, but it can only be a fast-fading provocation, which cannot become a driving force for creative labors, let alone for creative works on the part of authors.

The latter must move their readers by means of their

overflowing feeling. It was Tolstoy's view that the essence of art was to transmit through images the feeling experienced by the author himself to his readers. According to Pulekhanov, this is a one-sided and mistaken view. However, if it is meant that over and above the education received through images created by the author transmitting his thinking, they are moved by the profound feeling expressed by him at the same time, the view can be said to be a correct one. The possession of warm feeling is one of the characteristics of art distinguishing it from science. But art is at any rate based on rational cognition, and the feeling of authors expressed in their works is determined and controlled by reason. In linguistic art, in particular, this feeling is expressed by something rational-- words and sentences. Readers of written works are touched through their understanding of the language employed by their authors in such works. Only by associating feeling and reason and assigning the first place to the latter can the significance of feeling to art be correctly explained. Otherwise, by splitting the two and opposing reason while stressing feeling, as in the case of Comrade Li Tse-hou--who says, "the more genuine the feeling, the stronger it is and the greater capability it has for reflection" [See Note] --we would march toward extreme idealism and believe in the scroll, hung over temples and shrines, with the inscription that "with sincerity there is response to prayer."

[Note]: "Attempted Discussion of Substantial Thinking," op.cit, page 108.

In short, substantialism, which does away with conceptions, abstractions, and logic and which advocates the epistemology of gaining the cognition of the essence of things by proceeding from images to images, is evidently a kind of intuition and a system of mysticism. This so-called thinking is basically non-existent in the world.

D. Marxist Epistemology Is Irreplaceable Scientific Theory for Explaining Creative Works of Literature and Art

The activities of cognition and creation on the part of producers of literature and art can absolutely not be separated from the Marxist viewpoint of epistemology. In his "Talk at the Yen-an Forum on Literature and Art" Comrade Mao Tse-tung pointed out, "As an ideology, all works of literature and art are the products of the reflection of given social life in the human mind;" "but life reflected in works of literature and art may and should be higher, stronger, more centralized, more typical, more ideal, and so more universal than ordinary real life. Revolutionary literature and art should, on the basis of real

life, create all kinds of characters and help the masses push ahead the progress of history." He also said, "China's literateurs and artists, those with a future, must join the masses, unconditionally and wholeheartedly join workers, peasants, and soldiers for the long term, get into the flamboyant struggle, the sole, the widest, the richest source, to observe, test, study, and analyze all the people, all classes, all the masses, all forms of vivacious living and struggle, and all original materials of literature and art, and only then can they get into the process of creation." [See Note]

[Note]: Selected Works of Mao Tse-tung, Vol III, pages 862-863.

All these famous sayings of Comrade Mao, which elucidate scientifically the essence and creation of literature and art, are the fundamental basis for our understanding of questions of literature and art. This is an important offshoot from Marxist epistemology in the realm of literature and art. Therefore it is necessary to proceed from thinking and the principles of dialectics relating to the transformation from the spiritual to the material and vice versa, and it is only in this way that we can understand basically the above scientific discussion by Comrade Mao with regard to questions of literature and art and correctly explain the cognition and activities of thinking on the part of authors. Hereinbelow let us elucidate these questions by linking them with the discussion of Marxist epistemology.

As we all know, people's ideology is the reflection of objective existence in their mind, and the eye, ear, nose, tongue, and body are the organs of sensation which coordinate the mind with the external material environment. In our social activities the innumerable phenomena of the objective world are reflected in the mind through the organs of sensation and form sensations and perceptions. Sensations are the reflections of the individual attributes of the objective opposites (such as color, smell, heat, cold, etc.), and perceptions reflect the sum-total of the mutually related attributes of the material world. Sensations and perceptions are the direct reflections of the material world, and they always concretely reflect the concrete characteristics of material objects. For example, what they reflect is not color in general, but the certain color of a certain object under a certain condition; not weight in general, but the certain weight of a certain object under a certain condition. Sensations and perceptions are the basis of human cognition.

As the human brain is endowed with the faculty of memory, once man has obtained through his sensations or perceptions the

impression of an external thing, he can have the concrete image of the latter, even if this concrete thing has not given rise to any sensation. This image which is reproduced in the human memory is called presentation (impression). Presentation is the reproduction of a past perception, and it in general reflects the outline of an objective thing. Sensation, perception, and presentation are all sensual stages of cognition. They can reflect only the phenomena of things, and not the essence of things.

Comrade Mao Tse-tung said, "The real task of cognition is through sensation to reach thinking, the gradual understanding of the internal contradictions of objective things, the understanding of their reduction to laws, the understanding of the internal relationships between this and that process, and logical cognition." [See Note]

[Note]: "On Practice," op cit, Vol I, page 275.

But memory is an indispensable prerequisite for man's thinking. When man has accumulated a great many presentation materials, they give rise to a leap forward and form conceptions after repeated appearances and comparisons, analyses and integrations (after the presentations of many things are dissolved and things in common among them are deduced). There are not only quantitative, but also qualitative, differences. They have gone beyond the intuition regarding concrete things and entered the realm of rational cognition, i. e., the realm of thinking. Conceptions are produced from the analysis of concrete things, and they provide people with the possibility of further analyses and generalizations. By exercising their judgment and reasoning on the basis of the application of conceptions, people can draw logical conclusions in their activities and step by step penetratingly expose the essence of things and their reduction to laws. Thus, in the course of social activities, so far as the cognition of objective things is concerned, people proceed from sensations, perceptions, and presentations to the development of conceptions and the exercise of judgment and reasoning through the application of such conceptions. This is the process from the material to the spiritual, from existence to thinking, which has been made clear by Comrade Mao Tse-tung.

From this it can be seen that thinking is likewise the reflection of the material or objective world, but this reflection does not take the form of sensations, perceptions, and presentations, but of conceptions, judgments, and reasoning. What is reflected does not consist of the concrete images of individual things, but factors in common among things, their essence, their internal relationships, and their inherent possibility of being reduced to laws. Therefore, when engaging in thinking,

people must go beyond the sensational images of concrete things and "sift the chaff from the wheat and the false from the true" in the sensual material, "and engage in the work of transformation and production." If it is stopped short or stalemated with the concrete images of things, thinking is impossible. In criticizing a statement made by Hegel that "abstract thinking abandons sensual material and summarizes the simple phenomena involved in this material into essential things only appearing in conceptions," Lenin said, "When thinking rises from something concrete to something abstract, it does not deviate from, but approaches, truth, if it is correct (thinking)...All scientific (correct, serious, and not fallacious) abstractions are more profound, more accurate, and more complete reflections of nature." He emphatically pointed out, "From vivacious intuition to abstract thinking is the road that must be taken to the cognition of truth." [See Note]

[Note]: "Extracts from Hegel's Logic," op cit, Vol XXXVIII, page 181. The italics are from the original.

This demonstrates that contrary to the claim of substantialists, substantial thinking not abandoning sensual material and not deviating from sensual images but capable of gaining the cognition of the essence of things is non-existent. From another point of view conceptions are after all extracted and generalized from concrete things and are closely associated with a portion of their attributes. Even if they are something highly abstract produced after repeated judgments and applications of reasoning and apparently very far away from something sensual, they are nevertheless something rooted in sensation. Lenin pointed out, "Laws are phenomena in essence" and "Laws are things consolidated (preserved) in phenomena." He also said, "Here we can see mutual transformation and flowing to and fro. Essence is manifested, and phenomena are of the essence." [See Note]

[Note]: Ibid and "Extracts from Hegel's Lectures on the History of Philosophy," op cit, pages 159, 158, 278.

That is to say, all essence must be manifested through concrete processes, relations, and phenomena, and there is no essence which is not manifested in phenomena. Therefore, in thinking, so long as a conception is obtained by one through the generalization of concrete things, or if one obtains a certain conception from somewhere else and, through one's experience in actual life, one understands fully the relationship between this conception and concrete life, then in time of need one can revert back to a sensual image from a conception. It can thus be seen that it is equally groundless for substantial-

ists to hold that once one resorts to conceptional thinking, images cannot return and conceptions cannot again be manifested as sensual images.

The object of man's cognition of the world is its transformation, and whether man's reflection of objective things in his thinking is correct must be proved in the transformation of the world. In the process from matter to spirit objective existence is reflected through sensation in man's mind and becomes presentation, from which it develops into thinking. In the process from spirit to matter this thinking becomes in turn the basis and guidance of man's activities. In such activities, owing to the discovery of conditions or other reasons not in existence before, man is frequently in need of changing his original thinking and plans in part or even in whole. However, the change of original thinking and plans produces new thinking and plans, and so man's activities are always those which have given self-conscious objects. This is a characteristic of mankind. Said Engels, "Animals utilize only the external natural world to cause its change simply by means of their own existence; but men resort to changes caused by themselves to force the natural world to serve their objects." [See Note]

[Note]: Tzu-jan Pien-cheng-fa (Natural Dialectics), page 145. The italics are from the original.

It is discernible that the denial by substantialists of the existence first of all of these things when authors write creative works is inconsistent with the laws of human activity. To attain their own ends, men, in their creative labors involved in the transformation of the world, have to proceed from ideological cognition, through creative imagination, to turn their own thinking into corresponding presentations, change the form of matter on the basis of these presentations, and carry out new creations. Said Marx, "In the building of their beehives, bees show a skill which puts to shame many professional architects. However, what makes the most stupid architects superior to the most skilled bees is this fact from the very beginning: that before the bees build their hives with their beeswax, architects have already constructed them in their minds. The results obtained at the conclusion of the process of labor exist already in the conceptions of the laborer at the beginning of the process of labor, and so they already exist conceptionally." [See Note]

[Note]: Tzu-pen Lun (Capital), Vol I, People's Publishing Agency, 1963, 2d ed, page 172. The italics are from the original.

What Marx says here about the existence ideologically in

men's minds, already at the beginning of the process of labor, of the product of such labor refers to the presentation arising out of the reproduction of thinking. Thus men proceed from a given thought and through creative imagination obtain a newly created presentation consistent with their own thinking. On the basis of this presentation they manufacture products and transform the world. This is what Comrade Mao Tse-tung calls the process from spirit to matter and from thinking to existence.

From this it can be seen that presentation is the middle link which must be traversed from matter to thinking and from thinking to matter. In the process from matter to thinking, precisely because objective matter enters into men's ideology through sensations and becomes presentations, it is possible for them to make analyses, comparisons, integrations, and generalizations with regard to the innumerable sensual images and obtain the rational cognition of objective things. In the process from thinking to matter, again precisely because presentational material can become thinking through abstractions, men can compare and evaluate repeatedly the presentational material with their own schemes of thinking through abstractions and in their minds construct images compatible with their schemes of thinking. On the basis of these images they can manufacture vessels and transform the world. The dialectical uniformity of thinking and existence is manifested in ideology as the dialectical uniformity of conceptions (or thinking) and presentations. The mutual transformation from existence to thinking and from thinking to existence can come to pass only on the basis of actual practice and only through the mutual transformation from presentations to conceptions and from conceptions to presentations in men's ideology. That is to say, in the use of thinking to guide practice in the transformation of the world, new presentations transformed from thinking must serve as the model.

Though presentation is the intermediary both in the process from matter to thinking and in that from thinking to matter, the nature of the presentation in each stage is different. In the former stage the presentation is the reproduction of the impression of objective things already in the mind. This is an advance step in rational cognition, and it falls in the stage of sensual cognition. The presentation in the latter stage, however, has been transformed from men's schemes of thinking, is the model of the newly created product in the conception of the creator, and is the sensual manifestation of rational cognition in men's minds. The emergence of the presentation in the first stage is due to image memory, and the production of the presentation in the second stage is the result of creative images based on men's schemes of thinking. As an en-

gineer's blueprint is the basis for new material products, so works of literature and art are for the perusal and appreciation of their readers and play a role in forming men's ideology. The formulas employed by the two for the transformation of the objective world are different, but so far as the process of thinking is concerned, images of art are presentations of the second stage in men's minds and are depicted by authors by means of a given artistic skill. Creative images are men's common property. Authors of works of literature and art can cast images in their minds, precisely because, like men in general, they can have such creative images.

Said Gorki, "Imagination is also, in essence, thinking relating to the world. Only it is thinking especially relying on images, it is 'artistic' thinking. Imagination may be said to be the ability to provide even the spontaneous phenomena and things of nature with man's quality, sensations, and schemes." [See Note]

[Note]: Quoted from Chou Yang (0719 2254) (ed), Ma-k'o-ssu-chu-i yu Wen-i (Marxism and Literature and Art), Liberation Agency, 1949, page 76. In the same essay Gorki pointed out that to create types, it is necessary first to make abstract the characteristics of the essence of a certain social collective and then to substantiate these characteristics in one character. See page 102.

Some substantialists, on the basis of such vague remarks, describe creative imagination as thinking exclusively belonging to an author who does it by means of images, and they oppose the application of abstractions in thinking. This is also in vain. As has been proved before, men's thinking can be done only through abstractions, and so creative imagination is absolutely not thinking done without abstractions and with images, but on the contrary, precisely because of the existence of abstract thinking can there be creative imagination.

Creative imagination is a kind of ideological activity carried out by men, who, on the basis of their own schemes of thinking, select a part of the presentational material on objective things preserved in their minds and process and combine it appropriately to form a new presentation. Men's schemes of thinking are formed on the basis of objective things and first through sensations and then through abstract thinking. They are within the confines of reason. But the presentational material in men's minds is something sensual. If we do not engage in the analysis and abstraction of such sensual things and gain the cognition of their faculties and significance, then such presentational material cannot be hooked up with men's schemes of thinking.

It can thus be seen that the creation of a new presentation in the mind of the author of a work of literature and art must be a process of thinking rotating and alternating between the abstract and concrete, the general and the special. The advocacy of the process "from the concrete to the concrete" is different in principle. Concisely, men (including authors) can apply the imagination in their minds to the creation of new images, because on the basis of the presentation of objective things in the first stage there is the intermediary of abstract thinking, i. e. the guidance of rational cognition. Precisely only because abstract thinking in control of the essence of things is the intermediary in the process from life images to artistic images can the latter be "higher, stronger, more centralized, more typical, more ideal, and so more universal" than the images in ordinary real life. Also precisely because of this can revolutionary works of literature and art "arouse, awaken, and stimulate the masses of the people, push them toward unity and struggle and the transformation of their own environment." [See Note]

[Note]: "Talk at the Yen'an Forum on Literature and Art," op cit, Vol III, page 863.

It is idealism to maintain that without the presentation of objective things in the first stage the creative presentation in the second stage can be produced and that in works of literature and art artistic images can be created from thin air away from the sources of social life. However, if it is maintained that without the intermediary of abstract thinking the presentation of the first stage can directly become the creative images of the second stage, as advocated by substantialists, then it is, as we have already pointed out, unadulterated intuition and mysticism.

"Images are greater than thinking"--this is one of the important bases, on which substantialists oppose the dialectical uniformity of thinking and images, prove that the creations of authors are from images to images, disregard the guiding role of world outlook in creations, and insist on their view of substantialism. This is a demonstration of their ignorance of epistemology and dialectics. As stated above, the leap from presentations to conceptions is the result of abstraction and the removal of certain divergent attributes of things and the generalization of those which are the same. On the other hand, in the change from conceptions to new presentations, men must return through creative images to images of new things manifested by the said conceptions, because these are the concrete images of things and possess at the same time other attributes. Because of this condition could we deny the dialectical uniformity

of thinking and images in their mutual transformation?

In fact conceptions and images have this dialectical relationship: Each conception contains the same attributes of a certain number of images, and each image has a certain number of divergent attributes containing the above-mentioned attributes in common. Said Lenin, "Anything in general is individual (one part, one aspect, or essence). Anything in general only approximately contains all individual things." [See Note]

[Note]: "Some Discussions of Dialectical Questions," Complete Works of Lenin, Vol XXXVIII, page 409.

When it is said that a conception is "one part" of an image, the latter is greater than thinking. When it is said that a conception "approximately contains all individual things," thinking is greater than images. So, the same theme can be expressed by different images. For example, if we assign a subject to painters, who do not consult with one another and who think independently, they may produce different paintings. On the other hand, in creative works produced on the basis of certain theme thinking, different men observing them from different angles can discover other significance, in addition to the theme thinking depicted therein, because these works contain concrete images. Such phenomena do not exist in the realm of literature and art alone, but they are universal in cognition and creation. But so far as the creator is concerned, he casts an image because it coincides with his thinking, i. e., it has arisen from the transformation of his certain thinking. The substantialist view that authors can produce creative works basically contrary to the tendency of their thinking is extremely fallacious.

In short, Images and conceptions are uniform in their dialectical relationships, and they change back and forth. The denial of this point is correspondingly the denial of the dialectical uniformity of matter and spirit or of existence and thinking.

On the basis of the above discussion the general process of thinking in the creations of authors is from presentation (the direct impression of things) to conception (thinking) to presentation (newly created image), i. e., from the individual (in a large number) to the general to the type. Of course, be it the transformation from a presentation to a conception or from a conception to a new presentation, it does not proceed in a straight line and is not completed at once, but is a dialectical process with many rotations and alternations. However, there is a point in this connection that must be fully clarified.

The thinking of authors, like that of people in general, must be done through abstraction, only through which can they gain rational cognition. The rational cognition of authors is formed only through their observation and study of concrete things in their activities, but when it turns back, it becomes the commanding influence in their creative work and the soul of the images in their works. Literary and art productions are precisely the substantial manifestation of the given rational cognition thus formed by their authors. The denial of the intermediary of this rational cognition is the denial of the creativity of works of literature and art, in practice the denial of the possibility of the guidance of Marxism in the creation of literature and art and opposition to the political tendencies of literature and art in the service of the proletariat.

Creative works of literature and art are weapons for carrying on the class struggle, and transforming men and society. Revolutionary producers of literature and art, in order to discharge their responsibility, must plunge themselves into the flamboyant struggle of the masses of workers, peasants, and soldiers, procure from this sole and widest source rich "original material," and obtain the sensual knowledge of social life. They must also make a "study and analysis" of this "original material," i. e., to have firmly in hand, through scientific abstractions, the essence of the confusing and complex phenomena of life and gain rational cognition. Only thus can the principle of creation associating revolutionary realism with revolutionary romanticism be implemented and the creation made possible of works of literature and art with revolutionary political content and as far as possible in conformity with the perfect forms of art, for the service of proletarian politics effectively.

E. Judge from the Changes of Substantialism Whom It Serves

To understand whom substantialism serves after all, it would be very significant to observe the history of the creation and development of this theory.

Intuition is one of the bases of capitalist theories of literature and art. For example, the theory of Croce, which was formerly spread by some capitalist aestheticians in our country, was based on intuition. But the substantialism which is now current in our country has been taken from certain Soviet groups of literateurs and artists. When modern Soviet substantialists discuss their viewpoints, they generally refer to Belinsky, a Russian capitalist democrat, who, in his unfinished thesis on Thinking on Art in 1841, defined art as follows: "Art is the direct contemplation of truth or thinking in images." [See Note]

In another essay he frequently refers to "thinking by means of images." Imported into our country, this has been translated as "substantial thinking." In his article on Thinking on Art Belinsky maintains that the essence of all things in the universe are self-thinking, thinking which is self-developing. Manifested in man, thinking has three stages of development and takes three forms: religious thinking, artistic thinking, and the highest and ultimate pure thinking (i. e., philosophy). So, art is a stage in man of self-developing thinking. In this stage thinking changes into images, and so thinking in images is the essence of art.

Note: "Belinsky on Literature," Selections from Pieh-lieh-chin-na, translated by Liang Chen (2733 4176), New Literature and Art Publishing Agency, 1958, page 7. The italics are from the original.

Belinsky's definition of art as "thinking in images" was not his invention. When discussing the substance of art in his books on Aesthetics, Hegel said, "The content of art is reason, and the forms of art are images appealing to organs of sensation." He also said that works of art are developments from conceptions arising out of themselves and changes led from conceptions to sensual things." Again, "The mission of art lies in the use of the form of sensual artistic images to manifest truth" and "the reflection of reason for direct contemplation." See Note Belinsky's definition of art was thus derived from the aesthetic thinking of Hegel. As to the reference to the artist's "thinking by means of images," it was an extension of Hegel's viewpoint made by Belinsky.

Note: Mei-hsueh (Aesthetics), translated by Chu Kuang-ch'ien (2612 0342 3383), People's Publishing Agency, 1958, pages 83, 14, 65, 86. The italics are from the original.

Hegel's discussion of the essence of art started from his so-called absolute reason, and so it is idealist, but it contains reasonable factors of dialectics. The idealist angle of Hegel has explained the dialectical uniformity of conceptions and images. In receiving this dialectical thinking from Hegel, Belinsky had a positive effect on the thinking at the time. Starting from the principle of the dialectical uniformity of conceptions and images, he criticized the tendency of engaging in art for the sake of art, explained the ideological nature and social significance of art, and proved that the type is the unification of the individual and the general. However, Belinsky extended and developed Hegel's idealist viewpoint at the same time, and so his view of art was filled with the hazy thinking of intuition and mysticism.

On the one hand he could not understand scientifically the sources of thinking, nor did he comprehend the change of objective existence into thinking. In his view thinking forming the content of art "is that eternal thinking which is dialectically developing in free inevitability;" "it is not through reason, but directly," that it rises; and "the source of the activities of a creative poet is that spirit which is manifested from his individuality." [See Note]

[Note]: "Belinsky on Literature," pages 27, 9, 138.

On the other hand he did not understand how thinking changes into an image. He said, "Even an artist himself is frequently not clear as to how the embryo of a new production has fallen on his mind, and like the fetus borne in a mother's womb, he bears the seeds of "poetic thinking." [See Note 1] He reduced the change from thinking into images to a natural gift, "a kind of direct ability," with which the artist was endowed by nature, so that he could "by means of substantial thinking and judgment" and "through feeling obtain realistic impressions by the poetic formula and could through the activities of illusion remake these impressions in the poetic images." [See Note 2] All this is the negative side of Belinsky's thinking on art.

[Note 1]: Ibid, page 52.

[Note 2]: Ibid, pages 13, 11.

On the ideological front the inheritance of property has always been closely connected with the requirements of the class struggle. The proletariat has sifted the chaff from the wheat, which latter is taken as the material for the construction of scientific theories of literature and art. On the other hand the capitalist class and revisionist literary and art theorists have removed the wheat from the chaff and taken the latter as the weapon for opposing Marxism and the party's leadership. During the period of Stalin's leadership, the literary and art and theoretical circles of the Soviet Union had among them some who discussed substantialism, but their interpretation was different in different cases. After the death of Stalin in 1953 a so-called countercurrent against stereotypes and generalizations was stirred up among the Soviet literary and art circles. But in fact the opposition was to the tendencies of literature and art and their Marxist guidance. Precisely under this historical background some people brought up the point of "substantialism" from the works of Belinsky, dressed it up with Marxist-Leninist phraseology, and took advantage of certain of its weaknesses and mistakes as a weapon for revising Marxism in the realm of lit-

erature and art.

The representative work on modern substantialism is the thesis of great length "On the Characteristics of Artistic Literature," by Nikolayeva, a woman author of the Soviet Union, published in the Soviet periodical Questions of Philosophy, No 5, 1953. In this article she emphatically pointed out "'Substantialism' is the center of the definition of the characteristics of art." But this definition of Belinsky's has been subjected to a "mistaken interpretation," and so there must be "a struggle for the correct understanding of images and the substance of substantial thinking." Moreover, there was the necessity of bringing about the "development and further refinement" of this "truly scientific principle." She maintained that "logical thinking and substantial thinking are different forms of reflecting the actual unifying process." In summing up the characteristics of substantial thinking, the article pointed out, "In substantial thinking the indication and generalization of the essence of things and phenomena is carried out at the same time with the selection and centralization of details which are rich in stimulation and concrete." Starting from this equation, Nikolayeva opposed the use of logic and abstractions, maintaining that stereotypes and generalizations were produced in works of literature and art, precisely because "in a given stage of creation logical thinking is used to replace substantial thinking." [See Note]

[Note]: See Su-lien Wen-hsueh Yi-shu Lun-wen Chi (Collection of Soviet Theses on Literature and Art), Study Publishing Agency, 1954, pages 145, 146, 147, 160, 182.

In her article Nikolayeva has repeatedly declared that to implement the Marxist world conception, it is necessary to apply Lenin's principles on reflection and oppose irrationalism, etc., but owing to her opposition to the application of logic and abstractions in the thinking of creative works of literature and art, she has in fact denied the Marxist world conception, revised Lenin's theory of reflection, and spread irrationalism. Opposition to Marxism under the banner of Marxism is exactly the special feature of revisionism.

In 1955, in the Soviet periodical Communist, No 18, was published an article "Concerning the Typical Questions in Literature and Art," which asserted, "The artistic cognition of life has its own laws, which are very different from the laws on scientific cognition in many respects." [See Note] It pointed out that the condition in artistic cognition is different from that in philosophy and the social sciences and that in the former case given party attitudes and political viewpoints are not

the necessary prerequisites for the indication of the essence of reality. The article cited Balzac as an example to show that even a politically reactionary author could produce progressive works. Though this article did not directly refer to substantialism, its general tendency was to support this theory.

[Note]: Mei-hsueh yu Wen-i Wen-t'i Lun-wen Chi (Collection of Theses on Questions of Aesthetics, Literature, and Art), Study Publishing Agency, 1957, page 107.

In 1958 the Soviet periodical Communist, No 1, published the article entitled "Discussions of the Characteristics of Art," by Ivanov, a member of its editorial committee. This article developed substantialism further, saying, "Though man's cognition takes different forms, ultimately they can be reduced to two forms with the largest differences--the scientific form and the artistic form. In reality they can be set down as man's two powers of cognition. Each one has these two powers, but some people are stronger in the power of using conceptional thinking, while others are stronger in the power of using concrete pictures and substantial thinking." "The substance of art can exactly be reduced to this form of cognition: the reproduction of realistic phenomena from the concrete sensual faces of realistic phenomena. But this is substantialism." [See Note] Subsequently, with the support of theoretical periodicals published by the Central Committee of the Soviet Communist party, the position of substantialism was further consolidated in the Soviet Union and it was even termed by some a "great truth."

[Note]: Hsueh-hsi Yi-ts'ung (Translations from Study), No 6, 1958, pages 30, 32.

After investigating the changes undergone by substantialism and its currency in the Soviet Union, we can comprehend that the thesis "art is thinking in images," derived from Belinsky and Hegel, has suddenly been developed from the negative side in the Soviet Union today and is in great vogue mainly because of the requirements of revisionists. In their revision of Marxism with reference to theories on literature and art the revisionists have occupied themselves in many directions, and substantialism carries on the revision from the viewpoint of the basic questions of epistemology. The aim is to deprive theories on literature and art of the foundations of Marxist epistemology, so that literature and art become something irrational and mystic, to facilitate their diabolic tricks. It is very evident that since the death of Stalin substantialism has gradually been in circulation in the literary and art circles of the Soviet Union, and it definitely cannot be overlooked that this theory is the epistemological basis of the tide of thinking in the revisionist literature and art of the Soviet Union.

After the substantialist viewpoint spread to our country Hu Feng (5170 7364) made use of it in opposing Marxism. In his article on "What Is Our Central Problem Today?" written in January 1940, he said, "Literature creates images, and so the epistemological role of authors is that of substantialism. Instead of there being conceptions first, which 'change' into images, the point is to hold human life and to hold the world under forms of images which can be sensed." He made this frantic call to authors: "To make art (literature) art (literature) and to enable art (literature) to obtain the power it should have, authors should vigorously cross 'the plane of the logical equation.'" [See Note]

[Note]: Chien, Wen-i, Jen-min (The Sword, Literature and Art, and the People), Ni-t'u Agency, 1953, 3d ed, pages 155-156, 149.

In 1951, in a postscript to his book Lun Hsien-shih-chu-i ti Lu (On the Road of Realism), Hu Feng announced his intention to write another article "On Substantialism" as a continuation of the book referred to. This article has not been written, but he later expressed the view, in an anti-party outline on literature and art, stressing the so-called contradiction between world outlook and creative methods and opposing the guiding role of the Marxist world outlook for authors. From this we can see what the article "On Substantialism" he had intended to write would adopt as its main viewpoint.

Though Hu Feng's anti-party conspiracy was subsequently smashed, his substantialist viewpoint had not been subjected to criticism. At this time Nikolayeva's article had been translated and introduced with great respect by its publisher to our literary and art circles. The publication of the article in the Soviet periodical Communist in 1955 signified the further progress made by the tide of revisionist thinking on literature and art in the Soviet Union. Under the influence of this thinking authors with ulterior motives continued to use substantialism as a weapon for attacking the Marxist world outlook.

In May 1956 Ch'en Yung, a member of the editorial committee of Wen-i Pao (Literature and Art) and later identified as a rightist element of the capitalist class, published his article "Concerning Some Questions Relating to the Characteristics of Literature and Art," which adopted the views of Nikolayeva. Quoting from the article in the Communist the statement that literature and art have their special laws, this article openly opposed the application of the thinking of the work "On Practice" to creative works of literature and art and the application of the principles of the theory on the stages of cognition

elucidated by Comrade Mao Tse-tung to explain authors' process of thinking, accusing this application as "a typically vulgar equation of sociology." Ch'en's article also manufactured proofs to deny the guiding role of the Marxist world outlook in connection with the basic questions of the essence of art and the thinking of authors.

In August of the same year Chou P'o, a right-wing element, published in the periodical Ch'ang-chiang Wen-i (Yangtze Literature and Art) his article entitled "Brief Discussion of Substantial Thinking," which was even more outspoken than Ch'en's article. On the basis of the so-called laws on substantial thinking, Chou openly challenged the stand of Comrade Mao Tse-tung and declared that "it is extremely harmful" to express the creative process of authors in this formula: "After gaining rational cognition through the analysis and study of all men and all classes only can authors begin the process of creation."

[See Note]

[Note]: Op cit, August 1956, page 41.

With the anti-party and anti-socialist activities of Ch'en Yung and Chou P'o our literary and art circles have waged a struggle, but the theoretical weapon wielded by them to attack the party--substantialism--has not been touched. Though at the time individual comrades leveled criticisms against substantial thinking, they did not gain wide support, but on the contrary, were subjected to refutation by some. In their view, since substantialism has been affirmed by the Soviet periodical Communist, it cannot be open to question. Other comrades maintain that it is a mistake to use substantialism to oppose the guiding role of Marxism in literature and art, but that substantialism itself cannot be wrong, since only substantial thinking can explain the characteristics of creative works of literature and art.

Thus, though the points of departure are different, there is only one result, the affirmation of substantialism. This anti-Marxist theory has been widely accepted in our works on literature and art and in university courses in literature and become a basis of epistemology.

F. Conclusion

The above discussion has fully confirmed our observation at the beginning of this article: that modern substantialism is an anti-Marxist epistemological system and an epistemological basis for the tide of thinking in modern revisionist literature and art. This system has set down for the thinking of authors

the special formula "from the concrete to the concrete and from images to images and does not permit abstract thinking or conception to "stand in the middle," thus depriving all rational thinking of any position in the minds of authors, denying the possibility of the party's leadership and the guidance of the Marxist world outlook, and even nullifying any literary criticism. The spread of this anti-scientific theory of intuition and mysticism can only numb the rationality of authors, obstruct their self-consciousness, and subject creative works of literature and art spontaneously to the control of the capitalist system of thinking during the transitional class struggle in the realm of ideology.

Evidently substantialism is at the service of the capitalist class. If we believe in substantialism, no matter how many correct Marxist views we have with respect to creative works of literature and art, they can be totally swept away by this theory. Evidently, without thoroughly smashing substantialism it is impossible to reason clearly in the field of literature and art and to overcome all our mistakes basically.

Substantialism has such a vogue in our country, because it is imported from the Soviet Union. True, theories like those of Croce and his school, which stand nakedly for the service of the capitalist class, have no legal position in our revolutionary movement of literature and art and have further been subjected to criticism since the founding of our new state. But substantialism, which has come from the Soviet Union and which has on it the outer coat of Marxism, is very deceptive. Many of our comrades who advocate substantialism have just been deceived and accepted it as a form of Marxism. At the same time some who have entered our camp by the back door, who have ulterior motives, and who are under the influence of the capitalist class take the opportunity of writing extensively on substantialism and carrying on activities against the party and the thinking of Mao Tse-tung.

We must make an analysis of this complex situation. On the one hand we cannot brand as revisionists all our comrades who have been deceived by the revisionist theories of substantialism and who have advocated and diffused them. On the other hand we must point out the substance of revisionism in those instances in which the facts show the service rendered to the capitalist class by the anti-Marxist epistemology of substantialism, so that people can see its danger clearly and draw a distinct line from it.

So far as those comrades who have been deceived are concerned, they have been subject to the deceit because of their metaphysical interpretation of the substantial nature of litera-

ture and art and their lack of understanding of the dialectical uniformity of thinking and images. From the standpoint of spiritual condition, this is because in the depth of their souls there is a very strong superstition toward the "theories" of certain foreign producers of literature and art. They do not take the trouble to find out whether these theories are compatible with Marxism and Mao Tse-tung's thinking. Even if these "theories" are at times found to be in contravention of Marxism and Mao Tse-tung's thinking, they are not criticized by means of Marxism and Mao Tse-tung's thinking, but an attempt is made to reconcile them.

The mistakes made by substantialists in our country have imposed on us in reverse the historic task of further developing our scientific theories on literature and art on the basis of Mao Tse-tung's thinking. Comrade Mao has developed the principles of Marxist epistemology, which are the scientific basis for our explanation of creative works of literature and art. The "Talk at the Yen-an Forum on Literature and Art" made by Comrade Mao, the creative principle deduced by him with regard to the association of revolutionary realism and revolutionary romanticism, and all his important directives concerning literary and art work constitute the creative developments in Marxist-Leninist thinking on literature and art. We should use Mao Tse-tung's thinking as a weapon, with which to assess scientifically our Chinese and foreign heritages down through the ages relating to theories of literature and art and to summarize scientifically our practical experiences on the contemporary front of literature and art. We should disperse from the realm of literature and art the diabolical fog of all feudalism, capitalism, and revisionism, and make discoveries, inventions, creations, and progress. This task is difficult and complicated, but it is time to put it on the program of our literary and art circles and get it under way.

(First draft February 1963, revised October 1964, revised again January 1966)

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