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The Dialectical Thought of Literary and Artistic Creation in the Speech at the Yan'an Literary and Artistic Symposium and the Revelation for the New Era

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Abstract: More than 80 years have passed since the publication of the Address at the Yan'an Literary and Artistic Symposium (hereinafter referred to as the Address), and it still plays an irreplaceable guiding role in the work of literature and art in the new era. During the Yan'an period, the Address corrected the wrong tendencies in the field of cultural construction and advanced the development of our cultural endeavors. The Speech not only contains some of our principles and important views in the field of ideology and culture, but also embodies dialectical thinking in its contents, such as the motives and purposes of literary and artistic creation, the contents and forms of literary and artistic creation, etc. The Speech is an important source of guidance for the study of literary and artistic thought. The Speech is an important work for the study of literary and artistic thought, which focuses on the dialectical thought of literary and artistic creation, which has a profound influence on the creative activities of literary and artistic workers in the context of the new era. The study of the dialectical thinking embodied in the Speech will help to promote the further transmission and development of the spirit of the Speech in the new era, promote the spread of Marxism and Marxist theories of literature and art in China, and be of great significance to the cultural construction in the new era.

1. Introduction

In May 1942, China's new democratic revolution achieved a stage of victory. Against this backdrop, Secretary General Mao presided over the Yan'an Literary and Artistic Symposium, at which he made two speeches, from which the Speech was conceived. Secretary General Mao emphasised the importance of cultural construction in the process of the Chinese revolution, and the symposium became an important milestone in the Party's promotion of literature and art.In August 1937, Secretary General Mao, in an attempt to overcome the serious dogmatism within the Party at the time, wrote The Theory of Contradiction. In The Theory of Contradiction, he had a profound and unique view of materialistic dialectics, and made an in-depth discussion of contradictions. This dialectical thinking was always present in his guidance for the revolution as well as for literary and artistic work. He believed that the most reasonable solution to all problems within the Communist

Party and all difficulties encountered in guiding the development of literary and artistic work could be found in the unity of contradictions and opposites. The dialectical thinking is reflected in the contents of the Speech, the most typical of which is Mao's advocacy of the need to unify the people's nature with the party's nature in literary and artistic creation, which should not only reflect the will of the people but also abide by the leadership of the Communist Party, so that the works of literature and art can play their role of inspiring the people's hearts in the context of the war of resistance, and that the two must not be contrary to each other; that the motivation for literary and artistic creation needs to be united with its purpose, and that creators must not pay attention only to the motivation for creation, but also to the purpose for which the creation was intended. Instead of focusing only on the motivation or the purpose of creation, creators should adhere to the dialectical materialism theory of the unity of motivation and purpose, so as to further stimulate the creative passions of literary and art workers during the revolutionary period and promote the smooth implementation of the anti-war work in the effective implementation of the cultural policy; the content of literary and art creation needs to be united with the form, as the content and the form are interdependent, and unification of the two will enable the masses to receive works of richer contents and more innovative forms. The unity of content and form is interdependent, and the unity of the two will enable the people to receive works with richer content and more innovative forms. Secretary General Mao's understanding of literary and artistic creation has always been guided by dialectical materialism, and he has given full play to the great role of materialistic dialectics in literary and artistic work. The Speech is a concentrated embodiment of Secretary General Mao's thoughts on literature and art, as well as a profound implementation of materialistic dialectics in the field of literary and artistic creation, which provides a philosophical basis for the effective and correct development of literary and artistic work.

More than 80 years have passed since the publication of the Address at the Yan'an Literary and Artistic Symposium (hereinafter referred to as the Address), and it still plays an irreplaceable guiding role in the work of literature and art in the new era. During the Yan'an period, the Address corrected the wrong tendencies in the field of cultural construction and advanced the development of our cultural endeavors. The Speech not only contains some of our principles and important views in the field of ideology and culture, but also embodies dialectical thinking in its contents, such as the motives and purposes of literary and artistic creation, the contents and forms of literary and artistic creation, etc. The Speech is an important source of guidance for the study of literary and artistic thought. The Speech is an important work for the study of literary and artistic thought, which focuses on the dialectical thought of literary and artistic creation, which has a profound influence on the creative activities of literary and artistic workers in the context of the new era. The study of the dialectical thinking embodied in the Speech will help to promote the further transmission and development of the spirit of the Speech in the new era, promote the spread of Marxism and Marxist theories of literature and art in China, and be of great significance to the cultural construction in the new era.

2. The unity of the people's and party nature of literary and artistic creation

The people are the creators of social history and the decisive force for social change. Literature and art, as part of ideology, must meet the interests and demands of the people in order to play an important role. People's nature is the basic position of the Marxist theory of literature and art, and adherence to people's nature means adherence to the basic principles of historical materialism. Lenin pointed out that in countries where the proletariat was victorious, writing was at the service of millions of working people, and he proved that the working people were the main body of artistic

and literary creation, and that art and literature played an irreplaceable role as a superstructure, stressing that the people's nature was the principle and basic standpoint of Marxist theory of art and literature. After the introduction of Marxism into China, the issue of the people's nature of literature and art was also discussed as early as the spread of Marxist theories of literature and art in China during the May Fourth Movement. Secretary General Mao combined Marxist theories of literature and art with the concrete reality of China, and further proposed that "Our literature and art are all for the people." [1]

The Speech begins by discussing the need for literary and artistic work to take the people as the standpoint of creation and the people as the main body of creation. Secretary General Mao clearly pointed out in the Speech that literary and artistic work in the revolution must serve the masses of workers, peasants, and soldiers, that literary and artistic workers must stand on the side of the proletariat and the masses, and that they must serve the people as the starting and ending point of all literary and artistic work. He also pointed out that "the foothold must be shifted over, in the process of penetrating into the masses of workers, peasants and soldiers, in the process of penetrating into the actual struggles, in the process of studying Marxism and studying society, gradually shifting over, shifting over, shifting over to the aspect of workers, peasants and soldiers, shifting over to the aspect of the proletariat" [2]. This Secretary General Mao's view of literature and art profoundly embodies the basic people-centred stance and illuminates the tasks of literary and artistic work in the revolution. Literary and art workers must reach out to the people, especially to the masses of workers, peasants and soldiers in the context of the revolution, and create for them works that reflect their true aspirations and real needs. Secondly, the Speech points out that the people's life is the main content and important foundation of literary and artistic creation, and that if literary and artistic creators want to create good works that satisfy the spiritual needs of the people and the workers, peasants and soldiers of the time, they must penetrate deeply into their lives, take their real life pictures as the content of their creative work, and use artistic forms to bring their lives to life in a vivid manner. Only by understanding and feeling the lives of the people and the workers, peasants and soldiers can we create high-quality, high-level works, so that through enjoying the works of art, they can develop a more positive attitude, have an appreciation of literature and art in the context of the revolution, and become enthusiastic about joining the revolutionary struggle. In turn, the works of art and literature will meet both artistic and political standards in the context of the war of resistance.

In the Speech, Secretary General Mao emphasised that the people's nature of artistic and literary creation should be united with party spirit, and that the people's nature and party spirit of artistic and literary creation are mutually reinforcing and closely linked. Party spirit is an essential attribute inherent in political parties, embodying their advancement and class nature. Party spirit requires that communists always adhere to the party's programme, line and policies, and always uphold the people's position and the fundamental interests of the people. From the perspective of materialistic dialectics, the Communist Party, in adhering to the fundamental position and principles of the Party, may be in conflict with the fundamental interests of the people. On the other hand, adherence to the people's nature in the implementation of all work may also conflict with the purity of the Party's nature. Therefore, care needs to be taken in dealing with this pair of contradictions, both in upholding the purpose of serving the people, which is required by the Party's nature, and in embodying the people's nature, as well as in improving the cultivation of the Party's nature and better serving the masses.

Literary and artistic work, as part of social ideology, must not only take the people as its starting point, but must also adhere to the party spirit and the party's leadership, and must always be centred on the party, adhere to the party's political direction, and be closely linked to the party's work. On the one hand, the work of literature and art is carried out under the leadership of the Communist

Party of China. The purpose of the Party is to serve the people, and literary and artistic work serving the people is an important manifestation of the Party's purpose. Through the real life of the proletariat shown in various literary and artistic works, the Party can enhance its understanding of the current situation of the masses of workers, peasants and soldiers and learn about their most urgent needs, thus strengthening the cohesion and centripetal force of the CPC, enlarging the ranks of the CPC and the revolutionary masses, and increasing the efficiency of the CPC's work and the fighting power of the revolution. It is the literary and artistic workers who create literary and artistic works in line with the political direction and to the satisfaction of the workers, peasants and soldiers, which can enrich their revolutionary and spiritual life. On the other hand, literary and artistic work is subordinate to politics, but in turn affects politics. Literary and artistic work should be carried out under the leadership of the Party, and the Party's leadership can provide guidance and guarantee for the smooth development of literary and artistic work. Literary and artistic works created under the Party's leadership can also more effectively achieve the effects that literary and artistic work is intended to achieve in the process of revolutionary struggle, provide literary and artistic workers with new creative inspirations, and bring literary and artistic workers and workers, peasants, and soldiers groups closer together as an important part of the revolution. At the same time, Secretary General Mao also pointed out that a correct relationship should be established between the Party's literary and artistic work and non-party literary and artistic work, in order to maintain the advancement of the Party's literary and artistic work and at the same time to respect the freedom of creativity of the non-party's literary and artistic workers, so as to more effectively carry out the unity of the Party's principle and the principle of the people's nature.

3. Unity of motive and purpose in literary creation

Contradictions are everywhere and at all times. In his Theory of Contradictions, Secretary General Mao elaborated on the particularity and universality of contradictions, their unity and struggle, and applied the methodology he had gained to solving problems within the Party, the War of Resistance Against Japanese Aggression, and all other problems. Therefore, all the difficult problems that stand in the way of a smooth solution to the work of literary and artistic creation also need to find their answers in the unity of contradictions, and all the various guidelines and policies put forward in response to the problems of literature and the arts need to oppose metaphysics, one-sidedness, isolation, and a static point of view, and instead to apply the perspective of movement, change, and development in looking at the problems, and to fully embody the full implementation of the dialectical method. Dialectical materialism holds that the world is material and that consciousness is determined by the existence and change of matter, on the premise that the contradictions of motive and purpose constitute the two aspects of human conscious activity. Motive originates from the practical activities of human beings, is the internal reason that drives human actions, and originates from the real needs of human beings. Purpose is an important factor guiding human action, reflecting human vision and planning for the future, which must be based on the reality of possibility. Motivation always pushes people's actions and pushes people to achieve the purpose, and the purpose will constrain and influence the motivation, so that the motivation is more in line with the objective law, and only when the two are matched can we promote the continuous improvement of human consciousness activities. In the process of the development of things in motion, these two aspects of the contradiction are based on the existence of their respective opposites as the premise and foundation. This contradiction is fully reflected in the solution of the problem of the unity of the motivation and purpose of literary and artistic creation. Secretary General Mao pointed out that in literary and artistic creation, it is necessary to strongly negate the idealistic viewpoint that emphasises only the motivation for creation without regard to

the effect of the creation, and to negate the mechanistic materialistic viewpoint that emphasises only the obviousness of the effect without regard to the correctness of the motivation for creation, and to put forward the dialectical materialistic theory of the unity of the motivation and purpose of the creation. Unity Theory of Creative Motivation and Purpose.

On the one hand, the creative motives of literary and art workers push them to give full play to their individual talents, to respond to the Party's call from the inside and from the outside, and to create works of art and literature that are pleasing to the eye. With these works, they would serve the broadest masses of the people, reflecting the real life and needs of the people, the reality of the war, and the lives of the workers, peasants and soldiers. At that time, some of the literary and artistic creations in the Yan'an literary and artistic circles not only ignored the background of the war of resistance, but also seriously detached themselves from the actual life of the people. These phenomena aroused a great deal of concern within the Party, and Secretary General Mao led the whole Party in launching a rectification campaign in the literary and artistic circles. Therefore, the question of why people create became the fundamental issue of this rectification campaign. Revolutionary literary creators should not act arbitrarily and deviate from political requirements in their creative motives, and only by taking reaching out to the masses, connecting with them, and reflecting them as the starting point of their creative work can their creative work be complete and full of significance. The life of the people was the inexhaustible source of creators of literature and art in the social context of the time. For example, the writer Liu Qing's work The Story of Grain Planting, which was completed during that period, used the real situation of the mass production movement in the rural areas of northern Shaanxi Province as the background for her in-depth and specific description of the collective grain planting activities in Wangjiagou village in a moving tone. Taking the event of collective grain planting in Wangjiagou as the main clue, Liu Qing not only showed a series of difficulties and dangers experienced by the farmers' group at that time on the way to mutual aid and cooperation, but also reflected the life of the people with some main characters as the typical images. The Story of Grain Planting is the starting point of Liu Qing's realist creation, which not only reflects the actual situation of the rural workers' mutual aid activities in the old liberated areas, but also shows the peasants' ideological changes and psychological struggles in the process of mutual aid and cooperation. Deeply rooted in the peasants and in reality, this work truly reflected the current situation and plight of the peasants, and was therefore deeply loved and recognised by the people at that time.

On the other hand, the purpose of literary and artistic creation is based on practicality and feasibility, which regulates and constrains the motives for creation. After the outbreak of the War of Resistance, a large number of literary and art workers from all over the country responded to the call to go to Yan'an and the anti-Japanese bases behind the enemy lines in the hope of using all forms of literary and art creation to inspire the military and civilians of the bases in the struggle against the Japanese invasion, and to inspire the masses of the people to join the War of Resistance against the Japanese invasion. The motivation and the purpose of literary and artistic creation are two contradictory aspects, and the relationship between them is one of antithesis and unity. In a word, the creative motive of literary workers determines whether they have high enough motivation to create, and what kind of subject matter they will choose to create and what kind of works they will accomplish; on the other hand, whether the works they create can satisfy the people and achieve the political purpose also affects and restricts the creative motive. If the works they created were divorced from reality and the demands of the political revolutionary struggle, it would be difficult for them to gain the support and affection of the people. For example, on New Year's Day 1943, the Lu Yi propaganda team performed in the village of Qiaolgou in Yan'an. Because the form and content of the performance were relatively new, and did not conform to the public's general level of knowledge and appreciation, the effect of the performance was very unsatisfactory, and it

did not get the expected enthusiastic response. On the contrary, the unity of purpose and motivation of artistic and literary creation can gain the acceptance of the people and promote the development of the revolution.

4. Unity of content and form in literary creation

In his Speech, Secretary General Mao emphasised that literary and artistic work required the unity of politics and art, of content and form, and that revolutionary political content should be united as far as possible with perfect artistic form. Literature and art are not only tools of entertainment, but also important means of propagating revolutionary ideas and mobilising the masses to participate in the revolutionary struggle, and the forms of expression of literature and art also influence the dissemination of political content. It can be seen that the relationship between the political content of the revolution and the form of literature and art is interdependent and mutually reinforcing. In literary creation, the political content of the revolution is fundamental, while the form of literature and art is only the external expression of the revolutionary content.

The Speech was produced during the War of Resistance Against Japanese Aggression, when China and Japan were in a phase of confrontation, and there were divisions within the literary and artistic circles. During this period, China was facing a great national crisis, and the Chinese Communist Party (CCP) was also facing a great challenge. The CPC was leading the people in the arduous anti-Japanese struggle, and it needed to mobilise all the forces that could be mobilised to fight against the invasion of the Japanese invaders. And cultural construction, as an indispensable part of the revolutionary struggle, played an important role in this struggle as an important spiritual weapon. In the face of the complicated war environment and the differences within the literary and artistic circles, the Address emphasised the issue of unity within the literary and artistic circles and hoped to strengthen exchanges and communications within the Party through symposiums and other forms of communication, to enhance mutual understanding and trust, and to contribute to the war of resistance against the Japanese invasion together. The Speech not only put forward theoretical guidelines, but also laid down requirements for specific literary and artistic work. Therefore, the anti-Japanese war required a large number of literary and artistic works showing national characteristics and national spirit to inspire the workers, peasants and soldiers to fight. The contents of literary and artistic creations should focus on the life of the peasants and the anti-Japanese war, to raise the people's correct understanding of politics, and to educate and mobilise the masses by popularising the relevant propaganda policies through the literary and artistic works.

According to dialectical materialism, content is the basis for the existence of things, form is the way of existence and expression of things, and the contradiction between the two is the main contradiction in the process of the development of things. On the one hand, the change of content requires the form to change, and the generation of new content requires a new form as a carrier; on the other hand, the form has relative stability, and if its change lags behind that of the content, it will become an obstacle to the development of the content, which requires the form to promote the development of the content by way of change, and the emergence of the new form can provide more possibilities and space for the development of the content.

The content of the revolution can be presented through poetry, novels, theatre, music and other forms, and the choice of suitable and appropriate forms of literature and art is particularly important for the presentation of the content. The forms of literature and art in the revolutionary environment need special modification in order to make the works of literature and art more acceptable to the people. On the one hand, it is necessary to transform the past forms of literature and art that are feudal in nature and create new forms that are in line with revolutionary culture. Traditional forms of literature and art should not be generalised and inherited in their entirety, but should be passed on

critically, old forms of literature and art transformed and new ones created. In this regard, Secretary General Mao wrote an inscription for the Yan'an Institute of Pingju Drama, "Push out the old and bring in the new", and the Institute made it clear in its Theatre Organisation Regulations that it would accept the heritage of Pingju Drama and carry out its transformation activities in an attitude of renunciation and critique, and that it would aim to create a new form of national theatre. During the Yan'an period, the Academy created and performed a number of new plays reflecting the content of real life, such as Liu Er Qi Jia, Zhang Xue Wa's New Year's Eve, Refugee Song, etc. These plays, like the new Yangge, the new Qinqiang, and Meitu Opera, were combined with the real-life struggles, reflecting the war of resistance against the Japanese invasion, the production and the construction of the border areas, and were welcomed by the general audience. Besides, the reform of Peking Opera during the Yan'an period emphasised the social function of Peking Opera, which was required to serve the Anti-Japanese War, the workers, peasants and soldiers, and the cultural dignity of the nation. On the other hand, it was necessary to absorb and learn from western forms of literature and art. For example, "The White Haired Girl" formed its own unique style by absorbing and learning from Western opera, theatre and performing arts. It adopts the style of opera and song, and learns from Western theatre techniques and structures to make the plot more ingenious and compelling.

5. Conclusions

General Secretary Secretary General Xi published his Speech at the Symposium on Literary and Artistic Work in 2014, which is in the same vein as many of the important assertions in Secretary General Mao's Speech. General Secretary Secretary General Xi emphasised important points such as socialist literature and art is the people's literature and art, and the Speech at the Symposium on Literary and Artistic Work is a further inheritance and development of the spirit of the Speech and the Marxist theory of literature and art. The rational use of dialectical thinking in the Speech not only guided the smooth development of literary and artistic work in the Yan'an period, but also provided a reference for the cultural construction work in the new era.

First of all, literary and artistic creation must take the people as its basic standpoint and the life of the people as the main content and source of creation; at the same time, literary and artistic creation needs to recognise current affairs and play its important role under the leadership of the Communist Party of China (CPC). "The people are the main body of creation of advanced productive forces and advanced culture, as well as the fundamental force for realising their own interests. The continuous development of advanced productive forces and advanced culture is, in the final analysis, to satisfy the growing material and cultural life needs of the people and continuously realise the fundamental interests of the broadest number of people." [3] The prerequisite for free creation by literary and artistic workers is that they must follow the correct political direction; the CCP always adheres to Marxism and is guided by Marxist theories of literature and art, and the Party's leadership "is in line with the objective requirements of socialist development" [4]. To achieve the unity of the people's and Party's nature in literary and artistic creation it is necessary to acknowledge the political function that literature and art can play, to pay attention to the importance of the work of literature and art in the new era, and to make the masses of the people realise that literary and artistic creation is an important source of the generation of spiritual wealth, so that the creators of literature and art can be affirmed, and thus maintain the enthusiasm for creativity in order to create works that satisfy the people's spiritual level needs, enrich the people's worldview, and evolve the people's Mood. The unity of people's and party nature in literary and artistic creation also requires an emphasis on the civilised undertones of politics, thus calling on literary and artistic creators to create in a freer and broader space.

Secondly, in resolving the question of whether the motives and purposes of creative endeavours of literary and artistic workers are in harmony, it is necessary to adhere to the dialectical materialist theory of the unity of motives and purposes of creative endeavours. Neither should we focus only on whether the creative motives of literary and art workers are clear and correct, nor should we focus only on whether the creative purposes of literary and art workers can achieve positive effects. Dialectical materialism holds that motive and effect are dialectically unified. In literary and artistic creation, the creator's motivation should give play to subjective initiative and subjective creation guided by self-drive, while the creative purpose that literary and artistic creation needs to achieve needs to have a positive effect on the people, society and the country. In the process of literary creation, the creators' motivation and the purpose of creation should be carefully examined to see if they are dialectically united, and the creators should maintain a pragmatic attitude and approach to ensure that their motivation and purpose of creation are consistent to the greatest extent possible. At the same time, literary and art workers also need to strengthen the awareness of problems and problem orientation, in the process of contemporary literary and art creation, should be based on the actual, dare to practice. They should be good at discovering problems, researching problems and solving problems from real life. Only by focusing closely on the major issues and deep-rooted contradictions of the new era can they create works with strong vitality and continue to promote the cause of socialist modernisation.

Finally, in the Yan'an period, the political content of the revolution should be united with the perfect artistic form as far as possible, and today, in the new era, the creation of literature and art also needs to achieve the unity of political content and artistic form. It is necessary to adhere to the Marxist theory of literature and art as a guide, establish reasonable evaluation standards for literature and art, use the evaluation system of literature and art to guide the creation of literature and art, and encourage the creators of literature and art to innovate in terms of content and form. The content of literary and artistic creation needs to be always for the people, for the Party and the country, and for socialism, creating good works that reflect the people's voices and the spirit of the times. Literary and artistic creators not only need to do a good job of telling Chinese stories and carrying forward traditional Chinese culture, but also need to actively go to the world stage and integrate foreign cultures. In addition, the form of literary creation in the new era also needs to break the traditional backwardness of the old stereotypes and old forms, and incorporate modern and advanced technical means, so that the form of literature and art to be sustained innovation. In this new era, it is even more important to ensure that literary and artistic works maintain a correct political direction and guarantee that literary and artistic creators have free space for content creation. As a result, the forms of literary and artistic works will become richer and more varied, and their contents more profound. At the same time, there are universally applicable evaluation standards in the field of literary and artistic creation, the evaluation of literary and artistic works needs to achieve the unity of political and artistic standards, and to further promote the innovation of the content and form of literary and artistic creation from the evaluation standards.

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