

# Wang Zengqi's View on Fiction

Liu Xiaojing

Jiangnan University Wuhan Research Institute Hubei Wuhan 430056

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**Abstract.** Wang Zengqi believes that literature and art should write beauty and beautiful things. Works can be beneficial to the people of the world, let people feel that life is beautiful, people, is beautiful, poetic. At the same time, he advocated the structure of works in the form of life itself. He thinks that writing a novel is writing memories. Writing a novel is writing a language. What is the unique style of an author? The first is that he has unique ideas. Wang Zengqi once put forward the literary idea of "returning to realism and returning to national traditions." Wang Zengqi formed his own set of novel concept system in long-term writing practice. This system includes: First, the structural skills of novels; Second, the relationship between fiction and life; Third, the ideological problems of the novel; Fourth, the language of the novel .

## 1. Introduction

Wang Zengqi is famous for his poetic or prose short stories, inheriting the poetic novel tradition of Fei Ming and Shen Congwen. Compared with Fei Ming and Shen Congwen, because of their different world views, his poetic novels have expanded in subject matter, and the characters are more abundant and closer to real social life. The theme of Wang Zengqi's novel is: "People are beautiful and poetic." Wang Zengqi's poetic novel is a unique existence in the Chinese contemporary literary world. The unique artistic style of Wang Zengqi's novels originates from his unique novel concept. Wang Zengqi said in "Making this world more poetic": "I think the writer's responsibility is to give the reader joy, let the reader feel that life is beautiful, poetic, and life is appreciated. Fiction improves one's cultural literacy. The role of the novel is to make the world more poetic. In this way, the educational and aesthetic functions of literature and art can be consistent, and the good and the beautiful can be United. Therefore, I think literature and art should write beautiful, beautiful things. Beauty, above all, is the beauty of the spirit, the beauty of the character and the beauty of the human nature. Next is the beauty of human appearance. Chinese people have a unique sensitivity to natural beauty." [ 1 ] "I once said that I hope that my work will be beneficial to the people of the world. I hope to nourish people's feelings and make people feel that life is beautiful, people, is beautiful, and poetic." [ 2 ] Wang Zengqi's thinking on the novel has been systematically explained in many articles, and his concept of fiction has gradually formed a system. His view of fiction is mainly found in his prose, but also in *Talking about Novels, Prose Novel, Novel Creation Essay, Prose Novel as Lyric Poetry, Preface to Wang Zengqi's Novel collection of his own choices, "Kneading noodles" -- talking about language, Preface to Depth of Wild Cattail, Thoughts and language of novels* ,and other articles talked about his novels in a more comprehensive way.

The formation of his concept of fiction was influenced by the following writers: the ancient Chinese writer was Gui Youguang . The modern Chinese writers were Lu Xun, Shen Congwen, and Fei Ming. The foreign writers were Chekhov and Zuolin. "[ 3 ] Wang Zengqi deeply considered the four aspects of novels: the structural skills of the novel, the relationship between the novel and life, the ideological problems of the novel, and the language problems of the novel. The deep insights into these issues naturally also formed Wang Zengqi's novel view.

## 2. The Structural Skills of Novel

When talking about how to write a novel, Wang Zengqi said: "My novel concept is probably still in the Chekhov era. "[ 4] I'm arguing for the structure of the work in the form of life itself. [ 5] "The structure is amorphous. I once wrote an article about novels. The essence of the main structure is: casual. "" take great Pains to manage the casual . " "I think there are as many structural methods as there are novels. "I think the structure of a novel is determined by the life that this novel represents. The style of life is the style of the novel. "[ 6]The Structure of the novel is indefinite.

He said in the article "*Talking about Novels*,": The structure of the novel is like a tree. The structure of the novel is more internal and more natural. In the past, the Chinese used to speak of " the breath of the article" with good reason. What is " the breath of the article "? I thought it was the inner rhythm. He believes that the structure of the novel is more elaborate, more complex, and less desirable than the structure of the play. Su Shi said: " But walk continually in what ought to walk, and cease in what ought not to cease", This refers to the structure of the article. Zhang Taiyan's "*Han Han Wei Yan*" on Wangrongfu's body text, " Both the beginning and the end are very free, and there is no pattern of echoing. " The man who wrote the novels, just do like that.

The characteristics of the structure of the novel are: casual. [ 7]

The text is dominated by the breath and the structure is driven by the breath . "The vivid rhyme is the first, followed by the structure of the chapter. "" The rhyme is the ontology, and the chapter structure is derived. "[ 8]

Wang Zengqi specifically talked about " the breath of the article" in *Amphibian Miscellaneous*. The Chinese Tongcheng School pays attention to the article's mention, release, break, link, disease, stop, and defeat, and exquisites " the breath of the article" .Just as Chinese paintings say "blood circulation" and "vivid charm." I think that " the breath of the article " is a more internal and nuanced concept than "structure" and is more organically related to content and ideas. This is a good, very advanced concept, more modern than many Western modern aesthetic concepts. The breath of the article is a direct form of thought. I hope that critics can introduce the "literary theory" into the criticism of novels and use it to comment on foreign novels. [ 9]

In addition, he talked about the prose novel. In *The prose novel* , he said: " The prose novel seems to be a(not the only) trend in world novels. Turgenev's *Hunter's Notes* has some similar to prose. Baijing especially has similar to prose . ... Fei Ming' s novel ,*The story of the bamboo forest*, can be said to be a continuous prose. .Xiaohong's *Hulan River Biography* has no story. Shen Congwen's *Long River* is a very special long story, with no ups and downs, no strong drama, no climax, no suspense. Just quiet, long forward, this is the prose novel . Perhaps the traditional novels are a little like mountains in the strict sense, and t the prosenovels are like water. The prose novels generally do not write major themes. "[ 10] "I thought that short stories should have a bit of prose poetry, integrating prose and poetry into novels ..."[ 11] When talking about the difference between fiction and prose poetry, he said: "There is only a fence at the boundary between prose poetry and fiction, and there is no wall ... I always thought that short stories should have a little prose poetry. "[ 12] "The prose novel is a lyric poem", which is an important concept of Wang Zengqi's poetic novel style theory. Wang Zengqi said in the article *The prose novels* , " The prose novels are mostly lyrical poets. "" The prose novels do not excessively portray characters. "" The author of a prose novel usually does not summarize the characters. "" The people of prose novels must be asked for spiritual similarity.Just gently A few paintings., the character is full of spirit and breath. The new language of describing the world is a model. Most of the prose novels are not psychological novels. Such novels do not dig deep into the psychological structure of people. The authors of prose novels do not like the word 'excavation'. What right does man have to dig into his heart? People's hearts are closed. Then let it be closed. " "The author of the prose novel only draws two roses. "" The most obvious external feature of prose novels is loose structure." "There are some prose novels that are often written only as an artistic conception. "[ 13]

"The most obvious external feature of prose novels is loose structure. It was Chekhov, who seemed to write lightly and casually, with no regard for structure. He goes beyond structure, so structure is more diverse. "[ 13]

Wang Zengqi has always been disgusted with the "story" and praised "nature." He said in *Preface to Wang Zengqi's Novel collection of his own choices* :Some of my novels are not like novels, or are not novels at all. Some are just character sketches. I'm not good at storytelling. And I don't like novels that look too much like novels. A novel with a strong story. The story is so strong, I don't think it's real. Some people say that fiction and prose are very difficult to distinguish, yes. When I was young, I tried to break the boundaries of fiction, prose, and poetry. *Revenge* is a practice of this kind of intention. Later, in the form of the exclusion of poetry, no branch, the composition of prose has been clearly existing. The so-called prose is not the part that directly writes characters. Do not directly write characters, psychology, and activities. Sometimes it's just a little atmosphere. But I thought the atmosphere means characters. A novel must be immersed in characters between the lines. The style of the work is the character. [ 14]

Another feature of my novel: Scattered. I did it on purpose. I do not like the strict layout of the novel, advocate to free the horse, no reins, unintentional writing. [ 14]

The plot and details of the novel are to be echoed. Must take great pains to manage ambush and reflection , but we must not seek them too deliberately. Ambush should draw a painting gently, as if inadvertently. The reflection must be logical, and works as if a channel is formed when water flows. To make readers can not see the axe chisel trace, only feel natural, complete, such as a bunch of flowers, such as a green vegetable. [ 15]

Contains and Hide: You should not say everything in writing, but only write two tenths or three tenths. When you say it all out loud, it doesn't make any sense. [ 15]

You must write the good beginning and the good end of the novel. [ 16]

### **3. The Relationship between Fiction and Life**

He believes that literature is a reflection of life, and all authors must have a deep foundation in life. [17] " A novelist should have life first, dare to write life second, and be good at writing life third. "[18]

In his article *Recognizing and Unrecognizing Myself*, he said: "I am probably a realist writer. Realism, originally simple and clear, is to write the life that you see. "[19]

He inherited Chekhov's tradition of "writing life according to life". The look of life is the look of a work. A life can only be written in one way.

"The form of the work is the form of life. "He said," Writing a novel is writing memories. In *Preface to in the Depth of Wild Cattail* ,he said: "I write novels with a sense of truth. I have no such ability to build a tower on the sand. Some of my characters are original. But fiction is fiction, fiction is not history. "[20]

I want to make a breakthrough on the concept of fiction: fiction is about life, not making up stories; Fiction must be sincerity, not play tricks. Novels, of course, must be skillful, but: rhetoric must be sincere. "[21]

Modern readers demand truth, and want to read life, life itself. Modern readers can not tolerate fabrication. [22]

In 1982, Wang Zengqi said in the article *You say it is ruthless but it is affectionate* :” Life is the first. A writer can not obtain the freedom of real creation without being familiar with life to the extent that he can freely and freely choose. The so-called freedom of creation is the freedom to imagine and create freely. Your imagination, your fiction, is living. The basis of fiction and imagination is life. "[23]

Wang Zengqi once proposed that "Returning to realism and returning to national traditions can be said to be my literary idea. "[24]

In the article *Talking about Style*, Wang Zengqi said: "Chekhov created a new era of short stories. He has discovered great changes in the concept of "fiction" in the world. He has developed novel view from a heavy plot and story to writing life and writing life according to life. From the dramatic structure to the structure of prose. So there was a real short story, a modern short story. "[25]

#### **4. The Ideological Problems of Novels**

An author must have thoughts, have his own thoughts. He believes that "writers are producers of feelings. "" I think writers have to constantly put out their own views on life, put out their own thoughts and feelings -- especially the kind of people who have feelings. "[ 26] What is the most important thing in the novel? I thought it was thoughts. It is the writer's own thoughts, not others 'thoughts. It is the writer's observation of life with his own eyes(I call it "gaze"), his own feelings, his own thinking, his own unique perception of life. [ 27]

The French existentialist Camus said: Any novel is "an idealized philosophy." Wang Zengqi believes that there is always a certain philosophical meaning in the better works, but the depth of the level is different. But it's always about the author's own unique ideas. If a writer has any particular style, I say the first thing is that he has a unique mind. [ 28] The author's thoughts can not be separated from the image. None of the images created by the writer is not immersed in the writer's own thoughts. Thought, I think, is the beauty and poetry of life that the author himself discovered, and the meaning of life that the author himself realized.

The theme of the work, the author's thoughts, must be specific to the attitude and feelings of the characters written in a work. I am arguing that the author's attitude is to let the reader feel that it can only be "revealed" and can not be "specifically said." The author's feelings and attitudes are best dissolved in the narrative and description, and they are hidden in the lines. [ 29]

#### **5. The Language of Novels**

In the article *My Creative Career*, he believes that language is not just a form, but itself is content. Language and thought exist at the same time and can not be separated. Language is not only the so-called "carrier", it is the body of the work. Every sentence of a work is immersed in the author's thoughts and feelings. I once said that writing a novel is writing a language. Language is a cultural phenomenon. [ 30] There is no intermediary between thought and language. There is no language without thought, and there is no thought without language. Language is bad, fiction is bad. The vulgarity of language is the vulgarity of thought, and the vulgarity of language is the vulgarity of content. Writing a novel is writing a language. [ 31]

He believes that language is the ontology of the novel. This is the most distinctive point in Wang Zengqi's view of fiction, and it has also become one of the core contents of Wang Zengqi's view of fiction. In *Self-reported Home*, he said: "I think language has tolerance. Language is the noumenon of fiction, not external, not just form and technique. Explore the temperament of an author, his thoughts(his attitude to life, not ideas), must start with language, and always immerse in the author's language. Language is cultural. The language of the work reflects the author's entire cultural cultivation. The beauty of language is not in a single sentence, but in the relationship between sentences. "[ 32]

Wang Zengqi pointed out in the article *"Knitting Noodles"-Talking about Language*: "Language itself is art, not just a tool. The language used to write novels, the language of literature, is not oral language, but written language. It's visual language, not auditory language. Writing a novel is for reading, not for listening. People with Chinese culture think not so much of Chinese as of Chinese characters. "[ 33] Chinese characters were originally hieroglyphics. It contains three parts: shape, sound, and meaning. Shape and sound can affect meaning. Chinese characters are ideographic, hieroglyphics, and images can produce imagination. "Word" is not only sound and meaning, but also color and rhyme. Wang Zengqi has long recognized the characteristics of Chinese characters and the

Chinese people's thinking in Chinese characters. Wang Zengqi said: "I can not become a linguist. What I am interested in is its artistic value -- the shape." [ 34] He requires literary works to be beautiful in writing, beautiful in rhyme, and beautiful in meaning, so that readers can obtain comprehensive aesthetic enjoyment from vision, hearing, and psychology.

Wang Zengqi advocated learning language from the masses in the article "*Kneading Noodles*"-*Talking about Language*. Next is reading. Many ancient texts, several poems, familiar with the works of some modern writers. Read a little Opera, folk songs. [ 35] At the same time, he advocated self-casting new words. He thinks that good languages are mediocre, that everyone can understand them, and that they may also be able to speak them -- but he does not speak them. Everyone has everything in his heart and nothing in his pen. [ 36] He pointed out that language should be close to people. ... not only dialogue, but also the language of description and description, but also "rely" on the characters written. The scenes described in the novel are not only seen in the eyes of the author, but also in the eyes of the characters he writes. The feelings of the scenery must be the feelings of the characters. Can't leave the character, only write the writer's own feelings. The author has to put himself in his place and empathize with the characters. The color, sound, image, and atmosphere of the novel are integrated with the characters they write. That is to say, every word in the novel permeates the characters. To write scenery is to write people. [ 37]

Wang Zengqi said in his *Talking about Novel Techniques*: "Standard chinese... is a distilled water language that lacks artistic expression. "Writers should absorb useful elements of other dialects. Other dialects are first and foremost the writer's hometown. The writer had better read several dialects. [ 38]

He said in the article *Thought, language, and structure*: Chinese paintings pay attention to "leaving blank" and "counting blank to be word." The novel must also be "Blank" and can not be written too full. There is room for a novel, leaving a lot of blank, so that readers can freely think and judge. The only way to make the language of a novel more suggestive is to write as little as possible. Let the reader write what you do not write. [ 39]

He talked about the specific requirements of the novel language in the article *Talking about Novels*: The purpose of language is to make people understand at first sight and remember at first sight. The only criterion for language is accuracy. [ 40] Talk less, talk more naturally. Conversations are just ordinary words, but they have a charm in ordinary ways. Conversation, should like a string of very good fruit. Conversation should be connected with narrative language, just as the fruit is in the leaves. Writing a novel should be like talking, with a voice. To make the language vivid, try to write sentences as short as possible, and cut them so that the language is clear. All that can be omitted must be omitted. Writing a novel must never be like writing an essay, and the language used must be alive, just like talking . Modern novels are short in language. Lu Xun's teaching is very useful: try to delete the words that are unnecessary. Only short has style. The style of modern fiction is almost equal to: short. [ 41]

## 6. Conclusion:

Wang Zengqi believes that literature and art should write beauty and beautiful things. Works can be beneficial to the people of the world, people feel that life is beautiful, people is beautiful and poetic. He advocated the construction of works in the form of life itself. Language is the body of fiction. Writing a novel is writing a language. Writing a novel is writing a memory. Fiction is a reflection of life. What is the unique style of an author? The first is that he has unique ideas. This is Wang Zengqi's view of fiction. Language is the noumenon of the novel. His novel language view is unique and has revolutionary significance. It is also the core content of Wang Zengqi's novel view. Wang Zengqi's view of novel is the inheritance and transcendence of the concept of Fei Ming, Shen Congwen, and Chekhov's novels. At the same time, his view of fiction has also had a profound influence on writers of later generations. For example, Jia Pingwa has always been disgusted with "stories" and praised "nature." As mentioned in the postscript of *the Abandoned Capital*: "A good article is a mountain. The mountain does not need to be carved, nor does it need to be cleverly allowed to grow a birch here,



where another orchid should be planted. "[ 42] This kind of "naturalism" advocates writing life according to the nature of life. Jia Pingwa's concept of novel structure is similar to that of Wang Zengqi's novel structure. For example, Jia Pingwa in the postscript of "*QinQang Opera*" said: "Because I wrote a pile of chicken and dog broken days, it can only be this way of writing." [ 43] Wang Zengqi believes that "the way of life is the appearance of the work. "Wang Zengqi and Jia Pingwa's view of the structure of the novel jointly confirms that the" form "of the novel is not only completely determined by the writer, but ultimately is historic.

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