

# Wang Zengqi's View on Prose

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## ABSTRACT

Wang Zengqi is a master of contemporary prose. His essays are deeply influenced by Song people's notes and late Ming essays. In the process of prose creation, he also thought about the writing of prose, and gradually formed his prose view. His prose views include: China is a prose country with a long history. Everyone who writes prose has to accept the peaceful and neutral Chinese tradition. He believes that language is the main body of works, and he believes that literary language is content, cultural, suggestive, and fluid. He pointed out that the themes and social effects of prose should be the inheritance of the "aesthetic" literary view of Beijing school literature. He believed that contemporary literature, classical literature, folk literature, and foreign literature must be opened up, and pointed out the problems existing in today's prose. His prose view forms a dialogue relationship with the prose views of the Gong'an School in the late Ming Dynasty ,Zhou Zuoren, and Lin Yutang . He creatively proposed the suggestiveness and fluidity of literary language.

**Keywords:** *Wang Zengqi, prose view, the chinese traditional of prose , personality, social effect, existing problems*

## 1. INTRODUCTION

Wang Zengqi wrote in *"The Preface of "Puqiao Collection"*: I write prose, beating rabbits and cuddling feet. But I think that to write any form of literature, you have to write prose first. [1] Wang Zengqi admired the Song people's notes *"Mengxi conversation by writing"* and *"Rong Zhai's Essays"* are not intended to be essays, so they are light and natural, but have their own sentimental style. At the same time, he also appreciates the Tongcheng School prose style and prose theory of the Tongcheng School. As "the largest essay school in the Qing Dynasty, the Tongcheng School still had considerable influence in the 1930s." [2] Wang Zengqi's prose also inherited the style of Beijing school literature, which "writes deep feelings with light pen": "The writing is elegant and clean, with few carvings, like running water. The taste similar to new chives at the beginning of spring and evening scallions in late autumn ." [3] Mr. Wang Zengqi elaborated on his prose view in his series of prose collections published in the preface or literary theory. Although these are just some fragments, they are all very incisive and pertinent; and these fragments are all connected to each other, and if you extract them from the articles, you can see a certain degree of systemicity. It is just such fragments of theory that constitute Wang Zengqi's view of prose. Wang Zengqi's prose views include the following aspects:

## 2. THE CHINESE TRADITION OF PROSE

He wrote in *"The Preface of Puqiao Collection"* written in 1988: China is a prose country with a long history. *"A New Account of the Tales of the world"*

records personnel affairs. *"Commentary on the Waterways Classic"* writes scenery, it is wonderful and vivid, it is unparalleled in the world. The Tang and Song dynasties used articles to select scholars, and only when they could write good articles, did they could become officials. There is probably no such system in other countries. The Eight Schools of Tang and Song Dynasties experimented with various possibilities in terms of structure and language. Song people's notes are concise and unrestrained, and *"Rongzhai's Essays"* can be a representative. In the Ming and Qing dynasties, To be an official, you must take eight-legged essays. but it is necessary to rely on ancient prose if it is to be passed down to the world. To Youguang and Zhang Dai, each has its own characteristics. The "Tongcheng School" are not all absurdities. They summed up some experience in writing prose, which should not be ignored. .... Prose flourished after the May Fourth Movement. Lu Xun and Zhou Zuoren dilute the depression and form two branches. ...But in the past two to three decades, prose seems to be underdeveloped, for some reason. In fact, if a country's prose does not thrive, it is hard to say that the country's literature has truly thrived. ...The forms of new literature after the May Fourth Movement, such as new poems and dramas, are foreign. The novel has also been greatly influenced by foreign countries. Unique prose, but native. At that time, some foreign essays were translated, such as Montaigne in France, Belen Bielsen in Norway, and Lamb in England, but they were not very influential. Few chinese people imitated them to write. [4]. It seems that everyone who writes prose has to accept Chinese traditions. Things are terrible: If you don't accept national traditions, you can't write a prose simply. But having said that, since our own prose

tradition is so deep, why should we reject it? I think that one of the reasons for the underdevelopment of prose in the past 20 or 30 years may be insufficient attention to tradition. [5]

In his article "*Talking about Prose*", he talked about: Chinese culture is broken. Some people think that the "May Fourth Movement" is a break, and some people disagree. They think that although the "May Fourth Movement" advocates vernacular writing, the way of writing has not been broken. The real break is the 1940s. From the 1940s to the 1970s, there was almost no "elegant prose", only political theory. Occasionally, there are prose, most of which are arrogant, domineering, or overly lyrical, and self-pity. This is inconsistent with the calm and neutral tradition of Chinese prose. [6]

### 3. THE LANGUAGE OF PROSE

Wang Zengqi said in the preface of "*Year off Six Fu*": Whether a writer can be regarded as a writer and whether he can gain a foothold in the writer's forest is first determined by whether he has his own language and whether he can find one that belongs only to himself, and is very different from others. [7]

#### 3.1 *Language is the main body of the work*

Language is not only form, but content itself. Language and thought exist at the same time and cannot be separated. Language is not the so-called "carrier", it is the body of the work. Every sentence in a work is saturated with the author's thoughts and feelings. [8]

#### 3.2 *The content, cultural, suggestive, and fluidity of literary language*

Wang Zengqi believes that literary works are originally the art of language, just like painting, they are the art of lines and colors. Music is the art of melody and rhythm. [9]

Regarding language, Wang Zengqi believes that we should pay attention to its four characteristics: content, cultural, suggestive, and fluidity.

##### 3.2.1 *The content of language*

In the past, we generally said that language was a tool or means of performance. More than that, I think language is content. ....Mr. Wen Yiduo said in the article "*Zhuangzi*": "His words are not just tools for expressing thoughts, they seem to be goals in themselves." I believe that language and content are simultaneously dependent and cannot be separated. When discussing language issues, Stalin said: "Language is the direct reality of thought." I think Stalin said this very well. From thought to language, there is no gap, and there is no saying that something passes through a thought to form language. It is not like this. Therefore,

the only way to understand a writer's thought is language. You need to be able to feel his language to feel his thoughts. I once said to the extreme, "To write a novel is to write language". [10] The roughness of language is the roughness of content. [11]

##### 3.2.2 *The cultural nature of the language*

Language itself is a cultural phenomenon. Behind any language, there are accumulations of different cultures. When you read a novel, you need to determine the level of a writer's cultural literacy. First of all, you need to see how his language is, and whether he has a rich cultural heritage in language. [12] The ancients said: "No word has no origin", it makes sense, and language is a kind of cultural accumulation. The deeper the cultural accumulation of language, the richer the language. [13] The source of language and culture, one is Chinese classical works, and the other is folk culture, folk songs, folk stories, especially folk songs. [14] In addition to "written culture", there is also oral literature, and Chinese folk songs are a treasure trove. I have edited "*Folk Literature*" for several years and have benefited a lot. I even think that one cannot become a good writer without reading folk songs. [15]

##### 3.2.3 *Suggestive language*

The beauty of language is not in the language itself, not in the meaning expressed on the literal, but in how much the language implies and how much information it conveys, that is, how broad the scene that makes readers feel and "want to see". The ancients' so-called "extraordinary meaning" and "extraordinary sound" are justified. [16] Language must be able to arouse people's associations, and it can make people think of many things. Therefore, don't write everything that you don't need to write, so that the reader will have no room for imagination. [17]

##### 3.2.4 *Language mobility*

Wang Zengqi said in "*My Creative Career*": The beauty of language is not in every word and sentence, but in the relationship between words and sentences. Bao Shichen commented on Wang Xizhi's words, saying that his words were not beautiful or even very smooth when they looked at each word alone, but each part of the word, between words, "like an old man carrying young grandchildren, looking forward to affection, Itching related". The same goes for literary language. Sentences and sentences should reflect each other and look forward to each other. The language of a work is a whole, and it is internally connected. Literary language is not like building a wall, stacking one brick after another, but like a tree, growing together, with the sap flowing between branches, one branch moving, and one hundred branches shaking. [18]

Wang Zengqi also used in the article "*The Thought*

*and Language of Novels*": "I think the study of language should first start with words and sentences, wording and making sentences, and more importantly, studying the relationship between words and sentences, the relationship between sentences and paragraphs. The relationship with paragraphs. A good language cannot be disassembled, and it will be lifeless when disassembled. A good calligrapher writes not one by one, not like a primary school student, nor is it like generally unwise calligrapher who wrote one by one. He wrote line by line, text by text. Chinese people pay attention to qi in writing, "characters are afraid of hanging" because it has no qi. Wang Xianzhi's writing is A stroke of a book does not mean that it is really a stroke of strokes, but refers to a text that runs through at once, so his words can form a kind of "qi". Qi is the inner movement. Writing an article must pay attention to the "wenqi". "Wenqi" I think it makes sense to talk about the "Wenqi" from *The Literary Mind and the Carving of Dragons* to Tongcheng School. It is Han Yu who said "Wen Qi" is more specific, easier to understand, and more profound. He said the analogy says: "Qi is like water, and the language is like floating objects. When the water is large, the weight and weight of things float; if Qi is strong, the length of the speech and the high and low of the sound are suitable. "I think Han Yu is very scientific, and he puts forward three points in this passage. First, Han Yu puts forward the relationship between language and the author's mental state. He said "Energetic", as I understand it, means that the writer's thoughts are full and energetic". When you are tired, you can't write good article.... In a good mental state, you can be full of energy. In addition, he raised the question of language standards. "Suitable" is appropriate and accurate. There are many great writers in the world. He believes that the only criterion for language is accuracy. Voltaire has said, Chekhov has also said that there is only one best way to say a sentence. Han Yu believes that Chinese language has a specific criterion besides accuracy: "The length of the words and the superiority of the voice". This "length of words", I think Han Yu said the most honest words. The mystery of the language playing and playing, how do long sentences match short sentences? ... "Sound "High and low" are the characteristics of the Chinese language, that is, the tone, which is flat, up, easy enter.... I think that Chinese language has two characteristics that foreign languages do not have: one is a confrontation and the other is four tones.... The musical beauty of the language is followed. "Sounds are very relevant." Since China has this language feature, it should be understood, mastered, and used.[19]

In the article *"On the Consciousness of Fine Products"*, Wang Zengqi said: Zhang Daqian thinks that the vitality and rhyme are the first and the second is the structure of the structure, which makes sense. The vitality and rhyme is the noumenon, and the structure of composition is derived. [20]

The Chinese love to use water as a metaphor for

articles. Han Yu said. Su Shi said, "My writings are like the fountain of ten thousand dendrobiums, coming out of nowhere, gurgling on the flat ground, although there is no difficulty in a thousand miles in a day. Its twists and turns with mountains and rocks, forming shapes with things are also unknowable" . "Roughly like running clouds and flowing water, there is no definite quality at the beginning, but you always do what you should do, and always stop at what you cannot stop. The arts and sciences are natural, and the posture is vertical." (*"Acknowledgement to the Minshi"*) The flowing water is the best image of language. The Chinese say "run text", which is a good way of saying it. Language operates internally. Without inner movement, such language will be lifeless and dull. [21]

He wrote in *"The Preface to Collected Works"*: I figured out the suggestiveness and fluidity of the language spoken in *"Language Issues in Chinese Literature"*, and I have never seen it in any book. [22]

### ***3.3 The relationship between prose language and spoken language:***

What kind of language does prose need? Wang Zengqi said in the article *"Talking about Prose"*: Song people proposed to take vulgarity as elegance. In recent years, it has been proposed to be elegant and vulgar. This mainly refers to literary language. Literary language must be a blend of classical Chinese and spoken language, with moderate intensity and no traces, so that it can be chewy and not "water". Contemporary prose is written by contemporary people and is written for contemporary people. The spoken language may be a little bit more, but excessive use of spoken language, or even a large amount of market language, will appear slick. I think the language is best to be vulgar, not to lose the book bag, but also to have a cultural atmosphere. [23]

### ***3.4 Four-character sentences should also be used in prose***

In addition, he also specifically talked about the language of prose from the syntax of prose. He proposed that more four-character sentences should be used in prose. In *"Kneading Noodles"*, he said: Chinese old-style poems use five or seven words, while in the article they use four or six sentences. This is true of the parallel style, the four and the six; the same is true of the prose. Especially four-character sentences. There are many four-character sentences, almost becoming a feature of Chinese. No one article fails to find a large number of four-character sentences. If you deliberately avoid four-character sentences, you will form a very peculiar type of arbitrariness. Appropriate use of some four-character sentences can create a sense of stability in the article. [24]

### 3.5 Sense of language

Since there are four tones in Chinese characters, there is a flatness. The Chinese language is flat and contradictory, which forms the unique language beauty of Chinese language and a unique musical sense. Some people write poems, and the two words mean the same thing. They use this word instead of that word, just "Just for the sound is more beautiful". As a contemporary writer, we should cultivate the aesthetic sense of language, the musical sense of language, and can feel which word is "louder" and which word is not "louder". When we write essays or novels today, we don't have to be so strict about antithesis and flatness, but it is good to know the truth and make the **sense of language** richer. [25]

There is a word in linguistics called sense of language, sense of language, good language means that the writer's sense of language is good; if the language is not good, the writer's sense of language is not good. [26] Comrades who are new to writing, don't only read the works of contemporary writers, classical prose, but also read classical poems, including Sanqu, and at sametime practice writing them to enrich our Chinese unique sense of language. Works with no sense of language or works with a dull sense of language will not be beautifully written. [27]

### 4. THE LAYOUT OF PROSE

Writing a work is like writing. You can't write it sentence by sentence, but think about it throughout to find the language tone of this work. Handwriting and calligraphy are not about writing one character at a time, whether it is a banner or a single note. It is not just placed there one by one, it has an inner connection, an inner movement. In addition to paying attention to the structure of the frame, it is also important to pay attention to the "construct line", to emphasize the qi, and to "see the chapter". What kind of momentum the whole is, this is very important. Writing a work must find the language tone of this work. The beginning of the (article) is to set the tone. Take the first sentence you write with special care. You see, many classical Chinese writers write very beautiful beginnings. ...In addition, when writing articles and novels, you have to pay attention to where you start, where you pause, where you stop, and where you end. The Chinese way of writing articles, especially prose, I think it is incomparable in the world. In addition to thinking about it in advance at the beginning, you must also pay attention to where the work ended up and how to end it up. You can't say that it's finished. It doesn't work where you write it. I think Tang Xianzu has a very insightful view when criticizing "*Dong Xixiang*". He said that there are no more than two endings, one is called "Quick end" and the other is called "End slowly". The word Tang Xianzu is used beautifully. He said that quick end seemed to be "a steed takes the

rein and keeps moving", click! It was intercepted. "end slowly" is like "painting a boat and singing songs, coming from a distance, passing near, and then going to the distance". How well written, Tang Xianzu really deserves to be a great writer. [28]

### 5. THE THEMES THAT THE PROSE SHOULD EXPRESS AND THEIR SOCIAL EFFECTS

Wang Zengqi pointed out in the article "*A Random Talk on the Sense of Responsibility of Writers*": Of course, writers should have a sense of responsibility, but how to judge the sense of responsibility of writers is worthy of careful study. There may be two kinds of understanding of the sense of responsibility. There is also a sense of responsibility, which is the writer's feelings towards society, and it comes from his sincere thinking. I agree with the latter sense of responsibility. [29] If a writer sincerely reflects the world he understands, he has fulfilled his responsibility. [30]

A work will always affect people's thoughts and emotions, either positive or negative. If a work makes people feel that being alive is more meaningful, people are still beautiful and poetic, and they can produce a healthy and upward force, and its influence is positive. ...This is also a social effect. I think that the influence of literary works on people is just like Du Fu's "*Happy Rain on a Spring Night*", "Dive into the night with the wind, moistening things silently." Like a small spring rain, I said that my work has a moisturizing effect on the human soul .

Wang Zengqi said in "*My Creative Career*", "I once said that I hope my works can benefit the world and people. I hope that people's feelings can be nourished, so that people feel that life is beautiful, and people are beautiful and Poetic." [32]

Wang Zengqi believes that literature and art have educational, aesthetic and cognitive functions. Wang Zengqi thinks that literature and art should write about beauty, and write about beautiful things. ... Beauty, first of all, the beauty of the human spirit, the beauty of the character, and the beauty of the human nature. The second is the beauty of human appearance. [33]

Wang Zengqi's sons especially pointed out: Wang Zengqi is known as the last scholar-official in China. Wang Zengqi's spiritual world is deeply influenced by the traditional Chinese culture of Confucianism, Buddhism, and Taoism. He has always emphasized the aesthetic effect of literature, and believes that aesthetic education is a very important way to heal national wounds and improve human morality. This is Wang Zengqi's literary proposition. [34]

### 6. THE BEAUTY OF PROSE

He inadvertently described the beauty of prose in his

article "*The Essence of Short Stories*": ... What is lacking in those two articles may be the beauty of prose, the breadth of prose, a little bit of "the big breath is named wind" The kind of person who encounters everything will be touched, and will stay for a while at any time, hanging around by the high and low Nymphoides, like to look around on the pavilion side path, undressed, hats falling before the wind, vibrating clothes on the high posts. It lacks a little bit of naturalness that I asked for in the beginning. [35] This is the beauty of freedom in prose.

## **7. PROSE NEEDS TO HAVE PERSONALITY**

In the article "*Shen Congwen's Loneliness-A Brief Talk on His Prose*", Wang Zengqi borrowed Shen Congwen's words to talk about the style of his works: "All works need to have a personality and must be saturated with the author's personality and feelings. To achieve this goal, you must write Arbitrary, thorough arbitrariness! (Although literature is inevitably regarded as a kind of commodity in this era, it is a commodity, but also has fine and coarse, and that is, on the same article, the producer can be ingenious and unobtrusive. Popular styles and popular styles can be ignored.)" (Selected from the study of literary novels. Preface) This is also a piece of advice for many young writers today. A writer must have his own style, stand the test of time, must endure loneliness, not follow the fashion, and not pursue "box office value." [36]

## **8. GET THROUGH CONTEMPORARY LITERATURE, CLASSICAL LITERATURE, FOLK LITERATURE, AND FOREIGN LITERATURE**

Qian Zhongshu put forward a statement: "Get through." Get through Chinese and Western literature. Wang Zengqi believes that the other kind of connection is the connection between contemporary literature and classical literature (national tradition). Needless to say, there is a huge gap between contemporary Chinese literature and classical literature. There is another kind of connection, which is the connection between contemporary literature, classical literature and folk literature. He believes that a contemporary Chinese writer should be a literary master. [37]

## **9. THE CURRENT PROBLEMS OF CHINESE PROSE**

Wang Zengqi wrote in the *preface to the "Puqiao Collection"* in 1988: One of the characteristics of prose in the past two to three decades is that it places too much emphasis on lyricism. It seems that prose can be divided into two categories: lyrical prose and non-lyrical prose. Even in non-lyrical prose, there is a somewhat lyrical

element, and it seems that otherwise it is not enough to be called prose. The world of prose is originally very broad, because the emphasis on lyricism has narrowed the scope of prose instead. Excessive lyricism, ignorance of temperance, easy to flow into sentimentalism. I think sentimentalism is the enemy of prose (and all literature). People who are quite old, say something like a little girl, why bother. I hope to write the prose more plainly, naturally, and more "homely", but sometimes I am afraid that it is inevitable to "in order to write new poems and reluctantly say sadness", and the feelings are not so real. [38] He believes that the taboo of prose is affectation. [39]

## **10. CONCLUSION**

Wang Zengqi's prose view inherited the prose traditions of notes from the Song Dynasty and essays in the late Ming Dynasty. He also inherited Wen Yiduo and Stalin's linguistic view of "language is content". Yuan Hongdao, the representative of the Public Security School at the end of the Ming Dynasty, put forward prose as a literary and artistic conception of "Only express the spirit, do not stick to the pattern". During the May Fourth Movement, Zhou Zuoren put forward the theory of "beautiful essay", which led modern prose creation from social and political criticism to the expression of personal emotions and daily aesthetic expression, in order to show personal freedom of thought and transcendence of spiritual freedom. On April 5, 1934, Lin Yutang formally proposed the "self-centered, leisurely style" prose claim that "the spirit is the self" in the "*Publication Word*" of the inaugural issue of "*Human World*". Compared with the far-reaching views on prose in ancient and modern China, as well as contemporary "poetic theory" and "truth and truth", Wang Zengqi's prose view forms a dialogue relationship with them, both inheritance and innovation. It belongs to the line of "Spirit Theory" in ontology. Wang Zengqi believes that literature and art have educational, aesthetic and cognitive functions. He has always emphasized the aesthetic effect of literature, and believes that aesthetic education is a very important way to heal national wounds and improve human morality. Wang Zengqi thinks that literature and art should write about beauty, and write about beautiful things. ... Beauty, first of all, the beauty of the human spirit, the beauty of the character, and the beauty of human nature. This is Wang Zengqi's inheritance of the "Aestheticism" literary tradition of the Beijing School of literature. He creatively proposed the cultural, suggestive and fluidity of literary language. Regarding the writer's responsibility, he pointed out that if a writer sincerely reflects the world he understands, he has fulfilled his responsibility. He specifically talked about the layout of the prose, how to start and end. On the basis of Qian Zhongshu's proposal to open up Chinese and Western literature, he proposed to open up contemporary literature and classical literature (national tradition), and

open up contemporary literature, classical literature and folk literature. He has transcended Qian Zhongshu's literary concept. He believes that the current prose has the problem of overly lyricism and so on. His prose view is unique and revolutionary. After all, Wang Zengqi is not a theorist. His prose theory concept is not perfect and the logic is not meticulous, but he does contribute to the contemporary Chinese prose theory.

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