



From "New versus Old" to "Nation": The Historical Construction and Cultural Logic of the Modern Concept of "Chinese Poetry"

Yuxin Li*, Liren Zhang, Yanan Sun

Southwest Minzu University, Chengdu, 610225, P. R. China

*Corresponding author. E-mail:1824237704@qq.com

Abstract. In traditional Chinese literature, "poetry" conventionally denoted verse composed in classical Chinese. In the early 20th century, Liang Qichao articulated the concept of the "Chinese nation". This triggered a modern transformation for the term "Chinese poetry". This transformation involved not merely terminological shifts but also conceptual expansion. The term increasingly came to include the poetic traditions of all ethnic groups within China. After the May Fourth Movement, the reform of Chinese poetry evolved. It moved beyond the dualisms of "China vs. the West" and "old vs. new." Instead, it began to foreground questions of national character, ethnic expression, and cultural subjectivity. By the 1940s, debates precipitated over the "national form" of Chinese poetry. During this time, modern literary thought achieved a twofold breakthrough. Externally, it established the subjectivity of national culture. It also curbed the excesses of "Europeanization" in literary form. Internally, it reconstructed the concepts, categories, and expressive systems of Chinese poetry. This was done by incorporating the literary traditions, writers, and works of all ethnic groups into the category of "Zhonghua poetry" (中華詩歌). This process laid the conceptual foundation for a "community" of modern and contemporary Chinese poets. Furthermore, it constructed the textual practices, theoretical discourse, and social value system of modern and contemporary Chinese poetry. This construction was viewed from the standpoint of the literature of the Chinese nation.

Keywords: Zhonghua poetry (中華詩歌), Chinese nation, Liang Qichao, National form, Multiethnic literary perspective, Poetics of community

1 Introduction

Since the late Qing, classical Chinese literature entered an accelerated process of "modern" transformation amid the convergence of Chinese and Western learning and the eastward transmission of Western knowledge. Poetry, which had long stood at the core of dynastic political and ethical culture and was believed capable of "moving Heaven and Earth and stirring ghosts and spirits" ^[1] was the first genre to be transformed. Under the impetus of the "poetic revolution" and the "vernacular poetry

© The Author(s) 2026

T. Chamaratana et al. (eds.), *Proceedings of the 2026 12th International Conference on Digital Humanities and Frontiers in Social Sciences (DHFSS 2026)*, Advances in Social Science, Education and Humanities Research 1031,

https://doi.org/10.2991/978-2-38476-611-6_130

movement," Chinese poetry rapidly evolved from classical poetry into modern vernacular poetry. Beyond changes in meter, language, and form, earlier conceptions of poetry—such as Han-dynasty yuefu, Tang poetry, and Songlyrics, each associated with a particular dynastic order—also began to undergo terminological and conceptual transformation within broader projects of constructing the Chinese nation and the modern state. "Chinese poetry" and "Zhonghua poetry (中華詩歌)"¹ gradually entered the discursive center of literary creation and scholarship. After the Yan'an Forum on Literature and Art in the 1940s and the debates over "national form," poetry became a literary concept aligned with the modern nation-state, completing the shift from "each age has its own literature" to "each nation has its own literature." At the same time, it became deeply connected with the national literary consciousness that emerged alongside the idea of the "Chinese nation," there by establishing the discourse, concepts, and categories of a Chinese literary community from the dual perspectives of historical tradition and contemporary creation.^[2]

2 The "Poetic Revolution" to the Proposal of "National Poetry"

The transformation of "Zhonghua poetry (中華詩歌)" from poetry written solely in classical Chinese into a multiethnic poetic formation began with the late-Qing proposal of the "Chinese nation" and the awakening of an awareness of "national poetry." The central trajectory of late-Qing poetics was a movement away from understanding "Chinese poetry" as a refined pursuit of literati toward viewing "national poetry" as a spiritual vehicle of a multiethnic community. The construction of the concept of the "Chinese nation" and Liang Qichao's literary thought were the decisive forces behind this transformation.^[3] After China's defeat in the First Sino-Japanese War, the country was thrust into a crisis of national survival. This crisis propelled the modernization of traditional poetics, and the poetic revolution became a crucial occasion for poetry to shift from literati exchange to a medium of national spirit. In 1899, Liang Qichao formally advanced the slogan "poetic revolution" in *Travel Notes from Hawaii (夏威夷遊記)*, declaring that "unless China has a revolution in poetry, the poetic enterprise will nearly perish." (支那非有詩界革命，則詩運殆將絕)^[4] He established a program that placed "new artistic conception" first, "new diction" second, while also requiring that "the style of the ancients be incorporated." (第一要新意境，第二要新語句，而又須以古人之風格入之)^[4] This program defined the direction of poetry's formal modernity while also implying a latent demand that literature gather and consolidate national strength.

Poetic practice around the Hundred Days' Reform responded to the embryonic tendency of "national poetry" through innovation in subject matter and language. In *Renjing lu shicao zixu (Author's Preface to the Poems of Renjing Lu)* (人境廬詩草序),

¹ Chinese poetry is a broad linguistic and literary term referring to all poetry composed in the Chinese language throughout history. By contrast, Zhonghua poetry (中華詩歌) is a modern nationalist coinage that reconstructs poetic tradition as a core component of Zhonghua national culture, serving the ideological construction of a unified modern Chinese nation-state.

Huang Zunxian argued that "things unknown to the ancients, realms never opened before, and what the eyes and ears have encountered should all be written down." (古人未有之物、未闢之境，耳目所歷，皆筆而書之)^[5] His *Riben zashi shi* (*Poems on Miscellaneous Subjects from Japan*) (日本雜事詩) broke through traditional boundaries by adopting overseas subject matter, thus corresponding to Liang Qichao's early idea of "literature as world literature," according to which literature should confront new phenomena in the world and expand the boundaries of cognition. Jiang Zhiyou's *Rousseau* (盧騷) inserted new Western terms such as "social contract" and "freedom," while Tan Sitong's *Jinling ting shuofa* (*Listening to the Dharma in Jinling*) (金陵聽說法) incorporated transliterated vocabulary. Both practices echoed the central claim of Liang Qichao's "new citizen" thought: literature should enlighten the people. Together, they infused poetry with a modern consciousness of the nation-state.

Although early poetic practice gradually absorbed elements of national consciousness, a conception of a multiethnic poetic community had not yet taken shape at this stage. Contemporary documents show that the "three outstanding figures of the modern poetic world" discussed in Liang Qichao's *Remarks on Poetry from the Yinbingshi Shihua* (*Yinbing Studio's Poetry Critique*) (飲冰室詩話) were all Han literati, and their works were mostly old-style poems in classical Chinese. Likewise, the overseas writings of Huang Zunxian and Kang Youwei did not depart from the forms of Han poetry or from a Han-centered horizon. Minority cultural traditions had not yet entered the category of poetry. This remained markedly distant from the later pattern of the "pluralistic unity of the Chinese nation" articulated by Liang Qichao, and it also indicates that the semantic expansion of "national poetry" still required a breakthrough at the level of national conception.

The proposal of the concept of the "Chinese nation" provided the central theoretical support for expanding the meaning of "national poetry." In 1902, Liang Qichao published *On the General Trend in the Transformation of Chinese Academic Thought* (論中國學術思想變遷之大勢) in *New Citizen Journal* (新民叢報), emphasizing the unity of the Chinese community from both cultural and genealogical perspectives. As early as 1902, Liang Qichao began to employ and elaborate the concept of the "Chinese nation" in *On the General Trend in the Transformation of Chinese Academic Thought*. In 1905, he further systematized this idea in *An Observation of the Chinese Nation in History* (歷史上中國民族之觀察), explicitly stating that "the Chinese nation was never originally a single race; it was in fact formed through the mixture of numerous ethnic groups." (中華民族自始本非一族，實由多數民族混合而成)^[4] This proposition broke through a monoethnic perspective, established the conceptual foundation for a multiethnic communal imagination in poetry, and pushed the term "Chinese poetry" toward "national poetry."^[6]

The practices of late-Qing literary associations and poetic advocacy translated the cohesive function of "national poetry" into concrete form. In *A Refutation of Kang Youwei's Essay on Revolution* (駁康有為論革命書), Zhang Binglin emphasized that "nationalism, since the age of primeval human beings, has already existed latently in its root nature." (民族主義，自太古原人之世，其根性固已潛在)^[7] By linking poetry with the lifeblood of the nation, Zhang's position resonated with Liang Qichao's

view of "literature as an instrument of collective governance," according to which literature should gather the national spirit. In 1909, the Southern Society was founded.

From the poetic revolution to the eve of May Fourth, the concept of "national poetry" completed its transformation from affective outcry to rational construction. In *Remarks on Poetry from the Remarks on Poetry from the Yinbingshi Shihua* (*Yinbing Studio's Poetry Critique*)(飲冰室詩話), Liang also emphasized in his ongoing discussions in *Yinbingshi Shihua* (*Yinbing Studio's Poetry Critique*)(飲冰室詩話) that "revolutionaries should revolutionize the spirit, not the form," (革命者當革其精神，非革其形式)^[4] thereby linking poetic reform to the remaking of national spirit and continuing the core claim of his "affective poetics": literature cultivates the spirit of the citizenry. Huang Zunxian's poetry was celebrated as "poetic history" because it recorded late-Qing historical events, aligning with Liang's claim that literature should reflect national reality. Zhang Binglin's *Guogu Lunheng* (*Critical Essays on Chinese National Heritage*)(國故論衡) elevated poetics to the level of national survival. Together, these developments increasingly clarified poetry's national belonging and its consciousness of community.^[8]

In summary, the transformation of late-Qing poetics clearly reveals the formation of the concept of "national poetry." Beginning with the formal innovation and enlightenment demands of the "poetic revolution," and supported theoretically by the concept of the "Chinese nation," late-Qing poetics moved through the expansion of subject matter, the awakening of consciousness, and the deepening of practice, ultimately completing the core transition from "Chinese poetry" to "national poetry." This transition not only changed poetry from a refined literati pursuit into a carrier of national spirit, but also brought "Zhonghua poetry (中華詩歌)"—as a communal concept encompassing the traditions of all ethnic groups—into its embryonic stage, laying the discursive and categorical foundations for the later integration and development of multiethnic poetry.

3 The "New Poetry Movement" to the Turn toward "Popularization"

With *La Jeunesse* (新青年) as its central platform, the May Fourth New Culture Movement launched the vernacular new poetry movement, which to a certain extent inherited the formal innovations advocated by the late-Qing poetic revolution.^[9] In response to Lin Shu's opposition to writing poetry in the vernacular, Hu Shi composed and published *Trying Set* (嘗試集) in 1917; this collection, the first collection of vernacular poetry, advocated breaking the metrical constraints of traditional classical poetry. Influenced by Western poetics and traditional Chinese culture, Guo Moruo, in *Nü shen* (*The Goddesses*)(女神), borrowed Whitmanian free verse to express individual passion while also using mythological and historical subject matter to allegorize the birth of a new China. Though termed "Chinese", poetry leaned heavily toward Westernization. In response to this tendency, Hu Shi proposed "eight principles" in *Preliminary Discussion of Literary Reform* (文學改良芻議), emphasizing the need to

dismantle the formal constraints of classical poetry and thereby establishing language and form as the breakthrough point for the development of new poetry. At the same time, Chen Duxiu proposed the "three great principles" in *On Literary Revolution* (文學革命論), seeking to build a national literature and implicitly connecting literary construction in this period with the construction of national spirit and modern national identity. Parallel to May Fourth trends, the Peking University folk-song movement urged new poetry to embrace folk roots. Through the collection and organization of folk songs and ballads, the movement introduced folk rhythms and linguistic forms into new poetic creation, providing precious indigenous national resources for the modernization of new poetry and expanding the ethnic and conceptual horizons of Zhonghua poetics.

Post-1918, Zhonghua poetry (中華詩歌) turned toward China's national conditions, anchored by the Crescent School and Chinese Poetry Association. In 1926, Wen Yiduo published *On the Rhythm of Poetry* (詩的格律) in *Engraving of Poetry* (晨報·詩鐫). His essay made clear that "Zhonghua poetry (中華詩歌)" should become a new localized poetic form produced through the integration of Chinese and Western elements. By incorporating national suffering into the expression of the new poetry's metrical movement, Wen helped deepen the national character of poetry as it expanded from "vernacular language" to such aesthetic dimensions as "meter," "image," and "emotion." Under the leadership of the League of Left-Wing Writers, Pu Feng and others raised the slogan of "poetic popularization," arguing that poetry should reflect national suffering and real social struggle. They advocated the use of colloquial expressions, folk songs, drumlyrics, and children's rhymes as national forms of creation, so that poetry might truly become a "popular song." This further emphasized that new poetry should reflect national reality and carry the emotions of the people through accessible expression, thereby pushing new poetry comprehensively toward localization in language, form, and spiritual core. In *A Layman's Talk on Poetry* (Menwai Tanshi)(門外談詩), Zheng Boqi sharply criticized the "Europeanized flavor" of new poetry and stressed that new poetry must take root in national life and indigenous aesthetics rather than mechanically imitate Western poetics.

In the mid-1930s, the North China Incident broke out, and the national crisis intensified to an unprecedented degree. National salvation became the central literary issue of the time, and the exploration of the national character of Zhonghua poetry (中華詩歌) entered the field of discussion among numerous writers under the pressure of political circumstances. During this period, the evolution of Zhonghua poetry (中華詩歌) centered on two major poetic currents: the movement for the popularization of literature and art, and the national defense poetry movement.

The movement for the popularization of literature and art was led by the League of Left-Wing Writers, with major representatives including Qu Qiubai, Mao Dun, and Lu Xun. It aimed to bring contemporary literature into closer relation with the people and to make literature more accessible and closer to everyday life.

In *The Practical Problems of Popular Literature* (Dazhong Wenyi de Xianshi Wenti)(大眾文藝的現實問題), Qu Qiubai criticized the "Europeanized" poetic style for its estrangement from national life and called for the use of the "language of the

masses" to construct a poetic language nationalized for the Chinese nation. Thereafter, Mu Mutian, Pu Feng, Ren Jun, and other national poets argued that poetry should attend to the liberation of the Chinese nation and strengthen national consciousness through plain language and forms accessible to the people, thus pushing Zhonghua poetry (中華詩歌) further away from minority-oriented Westernized poetics and back toward indigenous Chinese poetics.

From May Fourth to the full-scale outbreak of the War of Resistance in 1937, Zhonghua poetry (中華詩歌) quietly but steadily deepened around the new poetry movement and the question of national character. The literary revolution and debates over national literature established the background of national awakening for new poetry. The Peking University folk-song movement and the movement for the popularization of literature and art shifted the center of Zhonghua poetics from imitation of Western learning toward indigenous folk resources.^[8] The movement for the popularization of literature and art further deepened the shift in Zhonghua poetics from formal innovation to national spirit and national literature, strengthening the Chinese national character of poetry. With poetic movements as its vehicle and poetic debate as its driving force, the national subjectivity of Zhonghua poetry (中華詩歌) was continually enhanced. This process not only completed the aesthetic transformation of modern new poetry, but also laid an important foundation for national cultural identity and the subsequent construction of a poetic system.

4 Integration: From the Debate over "National Form" to the New Yan'an Literary Tradition

After the outbreak of the War of Resistance against Japan, the debate over "national form" and the convening of the Yan'an Forum on Literature and Art ultimately completed the integration of the concept of "Zhonghua poetry (中華詩歌)" from a Han-centered subject into a multiethnic poetic community. At the moment when the war broke out on a full scale, the literary and artistic world urgently needed to strengthen national identity under wartime conditions. The ensuing debate over "national form" prompted the concept of "Zhonghua poetry (中華詩歌)" to shift from a single Han subject to a plural multiethnic community, and ethnic minority poets began to enter the mainstream of poetic creation. Mao Zedong's 1938 formulation of "Chinese style and Chinese manner" at the Sixth Plenary Session of the Sixth Central Committee of the Chinese Communist Party provided direction for the localized development of "Zhonghua poetry (中華詩歌)," emphasizing the need to break through the constraints of Western poetics and establish a poetic paradigm capable of expressing China's distinctive cultural experience. The debate spread across major wartime cultural hubs with numerous scholars and essays involved, shifting its focus from the role of folk forms to the integration of all ethnic groups' folk literary traditions. In this way, the semantic boundaries of "Zhonghua poetry (中華詩歌)" were expanded to include multiethnic literary creation. In 1939, Ai Siqi explicitly proposed that establishing a literary-theoretical model suited to China's conditions was an urgent task.

Through this debate, "Zhonghua poetry (中華詩歌)" successfully achieved a turn away from Westernization. The establishment of national-cultural subjectivity enabled minority poets to move from the margins of the literary field toward its center.

The Yan'an Forum on Literature and Art, convened in 1942, was of decisive significance. In *Talks at the Yan'an Forum on Literature and Art (在延安文藝座談會上的講話)*, Mao Zedong systematically constructed a multiethnic value model for "Zhonghua poetry (中華詩歌)" and clarified that literature and art should serve workers, peasants, and revolutionary armed forces. This important formulation fundamentally transformed the audience of poetry, shifting it from the traditional elite to the masses of workers, peasants, and soldiers, and thereby changing the value orientation of poetry from aesthetic autonomy to social function. Mao emphasized the need "to stand on the position of the proletariat and the masses of the people." This position situated poetic creation within the dual dimensions of national liberation and class revolution, providing the political-cultural foundation for the integrated development of multiethnic poetry. The publication of *Talks at the Yan'an Forum on Literature and Art (在延安文藝座談會上的講話)* signaled the formal establishment of the value model of "Zhonghua poetry (中華詩歌)." Minority poets underwent a change in identity from "objects of representation" to "creative subjects," and the idea of a multiethnic poetic community entered the stage of institutional implementation.

The rise of folk-song-style narrative poetry and the movement to collect frontier folk songs enabled the creative practice of "Zhonghua poetry (中華詩歌)" to complete a substantive integration, moving from old-style Han writing toward multiethnic folk resources. Minority poets began to participate as subjects in the construction of "Zhonghua poetry (中華詩歌)." In 1946, Li Ji's *Wang Gui and Li Xiangxiang (王貴與李香香)* was published in *Jiefang Daily (解放日報)*. Adopting the xintianyou folk form, this near-800-line narrative intertwines love, revenge, and revolution. At the time, the literary world praised the work as "a milestone in the history of new poetry since May Fourth," marking the formal entry of folk-song-style narrative poetry into the mainstream genealogy of "Zhonghua poetry (中華詩歌)." Li Ji's creative practice embodied the literary line of "from the masses, to the masses." The Mongolian poet Na. Saiyinchaoquetu returned to China in 1941 and wrote a large number of poems, inheriting the concision, regularity, and musicality of Mongolian classical poetry and folk song. Buhe entered Yan'an in 1939 and joined the Chinese Communist Party in 1942; his poetry and prose collection *Comfort Bag (慰問袋)* wrote revolutionary narratives from a Mongolian perspective. Yan'an literary and artistic workers also launched a movement to collect frontier folk songs, incorporating the oral traditions of Mongolian, Tibetan, Hui, Miao, and other ethnic groups into poetic resources. The publication of *Wang Gui and Li Xiangxiang (王貴與李香香)* and the participation of minority poets meant that the concept of "Zhonghua poetry (中華詩歌)" completed multiethnic integration at the level of creative practice. The subjects of poetic creation expanded from Han literati to poets of all ethnic groups, and the multiethnic poetic community moved from theoretical conception into creative practice.

From the victory of the War of Resistance to the eve of the founding of the People's Republic of China, "Zhonghua poetry (中華詩歌)" completed the establishment

of its subjectivity, the integration of multiple ethnic traditions, and the reshaping of its value model. It underwent a three-stage progression—from "national poetry" consciousness to "pluralistic unity"—matured via three dimensions: the ideological foundation of the Yan'an Talks, the creative practices of figures like Li Ji, and the material resources of frontier fieldwork. This transformation manifested itself in a terminological evolution from "Chinese poetry" to "Zhonghua poetry (中華詩歌)" and then to a "community of Zhonghua poetry (中華詩歌)"; in the expansion of the creative subject from Han intellectuals to poets of all ethnic groups; and in the shift of value orientation from literati refinement to service to the people. By the end of the 1940s, the concept of "Zhonghua poetry (中華詩歌)" as an integrated framework encompassing multiethnic poetic traditions had gradually taken shape and become structurally mature. Minority poets moved from the margins to the center, and the idea of a poetic community matured after stages of emergence and exploration, laying the discursive model, artistic form, and value foundation for the multiethnic poetic ecology of the new China.

5 Conclusion

Between 1895 and 1949, the concept of "Zhonghua poetry (中華詩歌)" underwent a historic transformation from poetry written in classical Chinese to a multiethnic poetic community. This transformation unfolded in three broad stages. In the first stage, Liang Qichao's proposal of the concept of the "Chinese nation" prompted poetry to move beyond the horizon of Han literati, and the consciousness of "national poetry" first emerged. In the second stage, the Peking University folk-song movement brought the oral poetry of Mongolian, Miao, Tibetan, and other minority groups into the scope of collection, thereby opening, in practice, the multiethnic boundaries of "Zhonghua poetry (中華詩歌)." In the third stage, the debate over "national form" and the Yan'an Forum on Literature and Art established the creative direction of "Chinese style and Chinese manner." Practices such as Li Ji's *Wang Gui and Li Xiangxiang* (王貴與李香) [10] and the poetry of Na. Saiyinchaoquetu enabled minority poets to transform from "objects of representation" into "creative subjects," and "Zhonghua poetry (中華詩歌)" formally became an integrated concept encompassing multiethnic poetic traditions. This historical evolution not only reconstructed the internal structure of Chinese poetry, but also confirmed, at the literary level, the deep logic of the "pluralistic unity of the Chinese nation," thereby laying a solid conceptual foundation for the construction of a contemporary Chinese literary community. [11]

References

1. Zhang, C. (2022). The late Qing reform movement and the evolution of the concept of "literature" in China. *Literary Review*, (1), 91–99. https://kns.cnki.net/kcms2/article/abstract?v=tjV0JOkNcjCMwPuVPkHxYVgESNXQQYiSWsjYw_c8j6F5ia95SfWr6ekyxCVmX2z_9cXGxzstMMQr4OAOkd1ap6xlSAVZtv

- YyJ6dYb_oWpAG_Fn9qpulV79c_xi0nY3OQ3Dqa7OUvvqifqhv3aKaHwAlzWEIpWFsGQ6nhEF4WgfEmlhLIU9RcWhoak2KMW6H&uniplatform=NZKPT&language=CHS
2. Dan, Z. C. (2022). Exploration and construction of poetics of Chinese multi-ethnic literary community. *China National Expo*, (13), 42–48. https://kns.cnki.net/kcms2/article/abstract?v=tjV0JOkNcjCGUM0nLqVnvkV1fUQU_cK5o6L4iCWa8o0l5z5HGhYE2UcK2Pxc0Zp9BQbow7aeAx7lSyoGWfP9oVqfBM105RwEqgTHP9W_TEvUm9eppNFcLROL4c4E8VWjNp3ccrr_83VYmIqBZXzRcfqUfTV2qAXRvDrP1Fw9HaDXLQdkDd-71bCcEcby2JP&uniplatform=NZKPT&language=CHS
 3. Zheng, D. (2023). On Liang Qichao's study of "Zhonghua Minzu" in the sense of "Han nationality" after the May Fourth Movement. *Social Sciences in Guangdong*, (1), 131–142. <https://link.cnki.net/urlid/44.1067.c.20230112.1740.027>
 4. Liang, Q. C. (2015). *Yinbingshi heji* [Yinbingshi Collection]. Zhonghua Book Company. (Original work published 1899). 978-7-101-09490-9
 5. Huang, Z. X. (2003). *Huang Zunxian ji* [Works of Huang Zunxian]. Tianjin People's Publishing House. (Original work published 1891). 7-201-04319-6
 6. Wang, Z. (2022). The musical tendency and enlightenment stance of modern "quasi-ballad": A discussion of its differences from the "May Fourth" ballad. *Literary and Artistic Studies*, (5), 64–74. https://kns.cnki.net/kcms2/article/abstract?v=tjV0JOkNcjAEf8pWZi2D6GnqXm-wPSSHfy8U1NqgGXSErYIRRQRpCv0Ya-BNMGRVVgcLrbckksiUnWNMA1l0PNrbOpi8zzKOCvEMRERHMSKMky83E3D6kLxOOEivWek1vfCBXCiml0b1_25aQTVwfgVefGiC0lItyNp2l1JZ312RYJ7QpRKxW9FqowTgEmF&uniplatform=NZKPT&language=CHS
 7. Zhang, T. (2014). *Zhang Taiyan quanji* [Complete works of Zhang Taiyan] (20 vols.). Shanghai People's Publishing House. ISBN: 9787208121492
 8. Chao, F. L. (2020). From "Huaxia" to "Zhonghua": On the origin of the concept of the "Chinese nation". *Journal of Historiography Studies*, (4), 8–16. https://kns.cnki.net/kcms2/article/abstract?v=tjV0JOkNcjCbd3fGvLEQTsq342P8kDFGKMB67twJtOCXB4hu6HYKC29vSaGl8w69x4IGzTg6N8j3mJhqjfrTMY-t9vWXn1wLs55pz-zo84z_BlITqj7OpERtEAi64fAexgAeFZ4JQAxcHx5cuSAL7brYol4PQ7pUdtb5qJO9MPZnFWR95qSjw2PwXiAbrs2x&uniplatform=NZKPT&language=CHS
 9. Ma, X. Y. (2026). A probe into the path of modern poetic form changes. *Journal of Lanzhou University of Arts and Science (Social Sciences Edition)*, 42(1), 33–39. <https://doi.org/10.13805/j.cnki.2095-7009.2026.01.008>
 10. Li, P. L. (2023). Literary history positioning and the classicization process of Wang Gui and Li Xiangxiang. *Modern Chinese Literature Journal*, (1), 97–102, 96. https://kns.cnki.net/kcms2/article/abstract?v=tjV0JOkNcjBGHD025smwhwCAAdgtl97y0fpdwZXO0qBHq5ivf1wjG_Hg6gOFYn0_6bEDyLu1v2JWxnUGfVkBvDCPFwfj8RijDlu_YyqvegvVRNElUVZ2eUcNrvZtZDlkPdYKmyGKk2Zivdx28ebYeUErSy2lmAlI5RKsZVWphRku5CiDa1LqIA==&uniplatform=NZKPT&language=CHS
 11. Ai, J. (2018). Research on measures to promote the realization of Chinese Dream by the United Front Ideology . In *Proceedings of the 2018 5th International Conference on Education, Management, Arts, Economics and Social Science (ICEMAESS 2018)*(pp. 887–891). Xi'an Peihua University. <https://doi.org/10.2991/icemaess-18.2018.168>

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 3.0 International License (<http://creativecommons.org/licenses/by-nc/3.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

