

Primary Exploration of Sun Li's View of Humanity in His Later Years

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Abstract—In his later years, Sun Li commented on modern Chinese in his creations, paying attention to their living conditions, exploring their destiny and future, and forming a modern view of humanity from three dimensions of humanistic methodology including “Ontology”, “the Theory of Being” and “Knowing the people from his world” based on the inheritance of the “May 4th” enlightenment spirit and Chinese traditional humanistic thinking.

Keywords—Sun Li; view of humanity; Ontology; the Theory of Being; Knowing the people from his world

I. INTRODUCTION

After the end of the "Cultural Revolution", in his later years, Sun Li commented on modern Chinese in his creations, paying attention to their living conditions, exploring their destiny and future, and represented his view of humanity.

View of humanity, fundamentally speaking, is to answer "what is people" and "people should be like this". The former belongs to the "Ontology" of human beings, while the latter belongs to the "the Theory of Being" of human beings. Sun Li believes that "human" has a dual "instinct". "A person can have instinct as a human being, and an instinct from animal". [1]²¹³ philosopher Gao Qinghai also believes that human beings are very special existence, human beings have the dual life of the first life and the second life. The former is called "life of species", the latter is called "life of kind", and the second life is the life unique to human beings. Once has the second life, people is the "master of purpose" that controls, dominates, and masters his life activities, that is, the master of life. [2]¹⁻⁰⁻¹¹. In his later years, Sun Li focused on the modern Chinese and Chinese society before and after the founding of the People's Republic of China until the "Left" political environment during the "Cultural Revolution" period and the commodity economy situation after the mid-80s. On one hand, he boldly affirming "life of species" and expressing his love for individual life; on the other hand, he regarded "being a human being" as the eternal goal of human beings, and marking the "human way" with moral cultivation as the core. It has formed a modern view of humanity that covers the three dimensions of "Ontology", "the Theory of Being" and "Knowing the people from his world" [3].

From the perspective of origin, Sun Li's view of humanity inherits and carries forward the "May 4th" enlightenment spirit, draws on the traditional Chinese

humanistic theory, and responds to the discussion of the "people" problem in the theoretical circle in the new era. It also coincides with the humanistic turn of the philosophy of the 20th century world.

II. TAKING THE LIBERATION OF HUMAN NATURE AS THE KEYNOTE OF SUN LI'S VIEW OF HUMANITY

Sun Li's thinking on the "Ontology" of human beings is related to the nature of "anti-humanity" against "Left" politics. Rethinking the "Cultural Revolution", draw a lesson from a bitter experience, Sun Li repeatedly asked: "What is life? Why is life like this?" [4]²⁰⁰ He questions all kinds of unwarranted charges imposed on the heads of intellectuals, "viewing ancient and think today what they have done, some literati fell into the net, squatting in the abyss, except for a few speculative speculators, most of them are not because of their self-cultivation problems, but because of the objective reasons, that is, political persecution." [1]²⁰² He boldly correct the name for "people", advocates that "cauliflower is also a life, and all life can be the subject of an article", summoning the "May 4th" spirit of science, democracy, and liberation of humanity.

The spirit of the "May 4th" originated from the Renaissance and Enlightenment Movement in Europe. The Renaissance movement emphasizes the central position and free will of the people, opposes all the forces of murder, praises people's values in various forms, and upholds human dignity. The Enlightenment Movement of the 17th and 18th centuries pushed the human liberation movement to a new stage, using freedom to confront the tyranny of the law, using naturalism and atheism to confront religious idols, and using human rights to confront the privilege of monarchs and nobles, demanding individual rights under the protection of the law. "My generation is focus on the May 4th legacy", the "May 4th" spirit has become the navigational mark of Sun Li's literary creation and theoretical thinking.

As modern people, Sun Li's "cauliflower" has "literati" like Zhao Shuli, Hou Jinjing, Ding Ling, and Ma Da, who was humiliated during the "Cultural Revolution", not to mention the right to work normally was denied, some people even has no basic right to survival. Zhao Shuli was beaten by some unfamiliar, strong men, and broken three ribs indiscriminately, and finally dead with hate ("Discuss Zhao Shuli"); "Literary Newspaper" deputy editor Hou Jinjing died in the cadre school carrying the "anti-party" charges

("Partners Memories · Recalling Hou Jinjing"). Sun Li deploras these "abnormal end of extraordinary lives". Even among those who survived, Ding Ling was unfortunate ("About Ding Ling"); the painter Ma Da "has suffered from mental torture and insult of personality" ("Mourn the Painter Ma Da"); Sun Li himself thought again and again about suicide. Sun Li sighed: "The life of literati is not as good as an ant". [5]¹⁰⁸ At that time, the performance of the literati was strange, "the scene of real hell".

Among the "cauliflowers" there are old friends and colleagues such as Xing Haichao and Zou Ming, the folks in the "Old Township". Sun Li recalls their anecdotes, the love of the villagers, and the friendship of friends. Big mouth cousin is honest and kind. During the war of resistance, even if he was hanged by the Japanese and the puppet army, he did not reveal a little bit of my whereabouts to the enemy, but he never mentioned this to me ("Old Township News · Big mouth cousin"); Although Uncle Lao Huan's life is a bit unscrupulous, he has never done a bad thing to the villagers, he is also a figure in the village ("Old Township, Uncle Lao Huan"; Uncle Qiu Xi has strong personality, "did not get along with anyone, and can't understand anything". Although he doesn't gamble or steal, he can't live well, i his later years his son is guilty of breaking the law, so he get sick very bad ("Old Township, Uncle Qiu Xi"); Aunt Yuhua is a special case in the countryside. If the opportunity is good, "she can become Zhao Feiyan, she can also become Wu Zetian". Unfortunately, she was born in a backcountry, because of poor family conditions, she was forced to marry Chunrui, who is much older than herself. She had three daughter-in-law in her later years, but no one listen to her words ("Old Township, Aunt Yuhua"); high school classmate Xing Haichao helped me during my wandering in Beiping, now I propose and encourage Xing Haichao to write an article for the magazine so that he could enrich his life ("Old Classmate"); the colleague and friend of the newspaper, Zou Ming, earnestly and honestly in the editorial work, and has been recognized by the literary and art circles, but his life is not prosperous, he can only be obscured forever ("Zou Ming").

In addition, there are still some people in the "cauliflower", they have been stained in history, but Sun Li also did not forget to leave a space for them to speak. The editor-in-chief Feng Qian is a typical "big wind". During the movement, "he rely on whoever is in power and punish whoever lost power". Sun Li hypothesized: "If there is no movement in the future, then he has talent that can be used. If it is not an age limit, he can still be successful". ("Feng Qian") Wang Wan, an ordinary female cadre of Yan'an period, a few ups and downs in her lifetime, during the "Cultural Revolution" she suddenly became like a red sun, and was constantly meet with Jiang Qing. After the "Cultural Revolution" ended, the iceberg fell behind and eventually destroyed herself. Sun Li lamented that the current events had passed, it is a pity that she became "the victim of the retrogression of politics at the time" ("Wang Wan").

As far as "Ontology" is concerned, the keynote of Sun Li's view of humanity is to liberate humanity, especially to liberate those who have been persecuted and oppressed by

"Left" politics, restore human status, and maintain human dignity. The creation and writing of the "cauliflower" life highlights the unique character of Sun Li's view of humanity:

First, deep humanitarian sentiment. "All great writers are great humanitarians", [6]³⁹² Sun Li's view of humanity is formed by his own life experience, especially the "Cultural Revolution" experience of "the pain of cutting skin", the fusion of their lives and fates with contemporary folks and "partners "; it is the impact and resonance of a limited individual life and the vast universe of life. When Sun Li summed up his lifetime creation, he said that I have experienced the ultimate in beauty, that is, the War of Resistance Against Japanese Aggression, and I also encountered the ultimate evil. This is the decade of recent unrest. Even in his later years, Sun Li still remembers a coat that he got from his partner during the war years; a sauerkraut that he had eaten at a folk's family; he was taken care of by his comrades in crisis. Sun Li is very cherished for the goodness and kindness that he encounters every time, even if it is "friendship of chance". It can be seen that Sun Li's "life of species" in the view of humanity is not a kind of "life of species" in the general philosophical sense, but refers to a living person, an individual with existence value. Whether they are famous or unnamed, whether they are busy for their livelihood, or shouting for the truth, Sun Li uses the words "survive is not easy" to convey the love and respect for each "cauliflower". Even though they have "a lot of thing are caused by their own conditions and mistakes" [7]⁵⁷ Sun Li is not willing to blame too much, "the gains and losses of the life is another thing". [8]³⁶ It expressed Sun Li's eager of life liberation, individuality liberation, especially the desire to liberate the life under the "Left" politics.

Second, pay attention to the individual's life situation. The meaning of life is fully reflected in the situation of life. The condition of human life refers to the state of life and life course formed by the interaction between the subject and the environment in which it exists. In the face of "the mystery of life", Sun Li not only pays attention to the complexity of each individual, but also deeply explores the social, political, economic, and cultural laws behind individual life. He not only sees the certain factors in fate, but also notices the uncertain factors, because "life, unexpected things are many", [9]¹⁷ "people's life are always changing, although it dependent on itself, but also it is subjected to society". [10] 139 This kind of accidental and inevitable intertwining, the unity of certainty and uncertainty, the consistency of principle of objectivity and the principle of value, provide a huge possibility for the development of the fate of his characters. Lao Zhang in the novel "Luo Han Guo", "His words are more arrogant and slick", "not only game life, but also game politics". Yang Mo in the novel "Yang Mo" and "Yang Mo Sequel" has no perseverance. This person worked in the American Association, stayed in the newspaper, and finally became an unemployed, and ended up with "run out of food". The old Zhang in the novel "A Friend" is a person who has "many friends in three religions and nine streams. Trade makes money, no matter how big or small. He knows every industry and works". "When you are at the expense of what you do, it is a paradox, the above details eventually got

him killed". The sorghum expert in the novel "Sorghum Master" went to Japan to perform sorghum for the emperor in his childhood, and he was killed confused in the movement, the historical and realistic factors behind the tragedy are far from understanding by the sorghum expert. Li Shen, a cadre in the novel "Xiu Fang", dreamed that if he confessed thoroughly, he can be reinstated, and reunited with his wife. Therefore, the more he said, the more acute he was when he confessed his crimes, it turns out he is a "Counter-revolutionary" and was arrested on the spot. Sun Li concluded: "The rise and fall of all things is inherited, sometimes it is difficult, and its fate is related to politics and policy".[11]⁴¹

Criticizing the "Left" political line of "emphasizing class nature and opposing human nature" [12]⁷⁸, Sun Li calls for "cauliflower" and calls for self. At the same time, Sun Li is also highly alert to the constant expansion of self-awareness, self-centered narrow individualism, and against deification of me. He said that there is I in the poem, but this I must contact the people and contact the times. He analyzed that "deification of me" seems to be a new exploration and pursuit. In fact, it is just a variation and replica of the "Cultural Revolution" deification of others. Sun Li's understanding of the soberness and criticality of the "Left" politics can be seen from this.

III. MORAL PERSONALITY CONSTRUCTION IS THE CORE ISSUE OF HUMAN BEINGS

In the further reflection of the "Cultural Revolution", Sun Li answered the "the Theory of Being" problem of "people should be so". He said that the cultural catastrophe of "Hundred time worse than Qin" greatly polluted the morality of our nation, "to make morality sorrow, the legal system disintegrated, the human desires flow, the disasters are endless", and "moral ethics, achievements are difficult, evolution is slow ". [9]²¹⁷ The destruction and influence of the "Cultural Revolution" is far more than that. In the commodity economy that began in the mid-1980s, "the rebel parties are the easiest to turn into money". [5]²⁷² Then how does Chinese cultural cultivation today? Taking writers as an example, Sun Li contrasted that the "May 4th" generation of writers "study through the East to the West"; the writers who emerged in the 1930s were lower than the cultural accomplishments of the "May 4th" generation; after the turmoil, the normal process of the cultural cultivation of younger generation has been hindered and destroyed, resulting in "Chinese youth in the 1980s, who would not know what is 'morality cultivation' ". [8]²⁰³

Ten years of turmoil is a great manifestation of human nature. Sun Li's "Yu Zhai Novels" did not like his early creations which mainly describe the creative principles of truth, goodness and beauty, the main feature is to examine "little man". In traditional culture, the fundamental difference between a gentleman and a villain is: a gentleman advocates morality and a villain pursuit profit. As a moralized political personality, the image of a gentleman is universally respected; the villain is denounced as an anti-moral political personality. Sun Li injects a new era into the thoughts of the ancient gentlemen and villains. The "little man" has become

a synonym for all anti-humanity. The pure and kind child San Ma was forced to commit suicide by a group of dehumanized housekeepers ("San Ma"); the Xiao D from the old society, who used the power of the "Cultural Revolution" to make a slap in the face and persecute the cadres. ("Xiao D"); even more tragic is that the whole society is actually team with the "little people", increasingly tend to be more like "little people", "rogue behavior is popular in lanes", [5]²⁰⁵ people still do not aware about it. Feng Qian, editor-in-chief, said: "During the movement, everyone seems to fall in the water, you press me, I press you, it is inevitable" ("Feng Qian"); Sun Li once praised the women: "They humiliated me, destroy my home / throw bricks at me/ spit on me / their facial expressions have changed / including the girl who is dressed very pretty" ("Salvation of the Soul"). What about people in the commodity economy? Sun Li found that even the aunts who helped them at home had a commodity awareness, and took the old magnetic vase he sent to the entrusting bank to discuss the price ("chicken cylinder"). The facts of the "Cultural Revolution" educated Sun Li: The development of society and the perfection of human nature are not synchronized. Even in the 20th century, the ancient theory of gentlemen and villains "does not deceive me". This retreat of human nature makes Sun Li feel sad, it was even more sad is the social and political environment at the time that fueled the ambition of the villain. On the contrary, Sun Li's gentleman, the poet is "cherishing his own feathers" ("Reminiscence from the Far"); edited by Man Qing, Sun Li is summarized by "good man" ("Mourn Man Qing"); worker writer Wan Guoru is honest, loyal and integrity ("Mourn Wan Guoru"). In fact, these people are not perfect. Lao Shao has cultivated a lot of talents in the press, and he is straightforward, but he is proud of his arrogance and enthusiasm, so he did not have any friends. ("Remembering Lao Shao"); Wen Hui has no opinion in creation, but these do not hinder Sun Li's respect for them, because "the gentleman loves people with morality".

In the critique of human nature, Sun Li regards moral personality construction as the core issue of human "the Theory of Being", and his view of humanity has obvious moral characteristics.

First of all, the moral judgment of human nature. In his later years, Sun Li cultivated a "reversal reading habit": before reading a work, he always "first see the bad behavior of the person", discerning the author's position, constantly test the words and deeds of his characters with "conscience", "motive", "moral nature", "intention", "harbour intention" to see whether they conform to "conscience", "natural reason", "axiom", whether it conforms to the "inherent virtue" of our nation for thousands of years. Chinese traditional culture believes that moral cultivation is the highest level of knowledge in life, and morality can be attributed to self-cultivation. The key to self-cultivation is "sincere and faithfulness". Sun Li asked the writers: "The rhetoric of writing should be sincerity, especially live prudent and correct".[10]¹³² He asks people to be self-disciplined: "Weather it is ashamed of conscience, whether it is ashamed of time, whether it is ashamed of friends and relatives, can you swear to the mountains and rivers, does mountains and

rives give positive approval". [1]¹³¹ He sincerely warned people that "If one person can be remembered by a village, even if it is remembered by a foreign land, it is not bad". [9]⁹

While carrying forward the traditional morality, Sun Li proposed to reinterpret "Reforming nationality". "Reforming nationality" is an important aspect of Lu Xun's thinking of "people cultivation". Lu Xun believed that the reason why China was backward and beaten at that time was the lack of ideals in China's national character, lack of initiative, satisfied with the current situation, and stick to the "Middle Course". The root cause of the national weakness is the oppression of the feudal system for thousands of years and the poison of feudal consciousness. Regarding Lu Xun's "Reforming nationality", Sun Li analyzed that the "hotbed" produced by the "May 4th" new literary movement was a declining corrupted Qing Dynasty, which is also the premise of Lu Xun's "Reforming nationality". However, "If we think that our nationality is nothing good, and foreign nationality has no shortcomings, it can be used as a model for the Chinese. I am afraid it is not Lu Xun's original intention". [8]¹⁰⁶ This actually contains questions about how to re-recognize Chinese traditional culture. In fact, since the "May 4th", we have quite a lot of bias in the understanding of traditional culture. Because anti-feudalism and even our own cultural traditions have been lost, Sun Li is worried: "If only rely on current Literary works, not to say Reforming nationality, even the residents of your big house can not be reformed!" [8]¹⁰⁷ For traditional culture, Sun Li is neither antonyms nor arrogant. Sun Li agreed with Lu Xun's "Borrowlism" and stressed that Lu Xun's real meaning is to learn from foreign progress and cultural achievements, but at the same time he believes that in "Reforming nationality", the role of excellent traditional culture cannot be ignored. He pointed out a feasible way to integrate Chinese and Western to the writers: "Read more foreign masterpieces and write Chinese traditional prose". [11]¹⁴⁰ Sun Li creatively enriched and developed Lu Xun's "people cultivation" thinking.

Second, the construction of social and cultural development will be coordinated. The traditional culture based on Confucianism presents the intrinsic trend of introversion, emphasizing the individual's self-cultivation. Based on the profound insight into the serious destruction of the "Cultural Revolution" in the field of ideology and morality; based on a clear contrast to reality: everyone in the war of resistance forgets the personal benefit, during the "Cultural Revolution" the villain behavior is everywhere; based on the clear understanding of long-term and difficult enlightenment. Sun Li pointed out that social and cultural construction not only belongs to personal category, it must rely on politics, economy, education, and the rule of law to jointly build together. "Moral, ethics, education, and legal system are the needs of the whole people and the foundation of the country as evidenced by history, and they are indispensable factors in economic and cultural development". [9]²¹⁶ Literature, as an educational means, should actively play its "aesthetic" function in the construction of social culture and morality, "artists create a beautiful image, beautifying human soul and making it good, this is the aesthetic education", "If the aesthetic education is broken

that will inevitably affect moral education". [12]¹²³ Therefore, Sun Li hopes that writers could write more good books, and publishers will print more good books to promote the transformation of social atmosphere and interests. The improvement of the overall cultural quality of the society will inevitably lead to the improvement of personal morality, which will inevitably lead to people's "rich imagination, and lead to noble images". [7]³⁰⁰ Otherwise it will only be a vicious circle. Sun Li's creations in his later years are mostly based on the "memory" resources of good people and good things, emphasizing that "character shaping should focus on the heart, reflecting the moral ethics of contemporary society from the heart is the most important". [6]⁴⁷⁹ Fundamentally speaking, Sun Li uses aesthetic education and moral education as an important means of political alienation and commodity alienation in order to overcoming humanity, he aims to use the "inherent virtues" of our nation to heal the wounds of the younger generation.

IV. "KNOWING THE PEOPLE FROM HIS WORLD" — THE METHODOLOGY OF THE VIEW OF HUMANITY

The core of methodology is scientific evaluation. "Knowing the people from his world" is not only a critical method of Chinese tradition, but also an important spirit of criticism. Sun Li said that "Knowing the people from his world" is to comment on a person, you should be able to put himself in the position, and associate a person with the times and circumstances in which he lives. [9]⁴⁷ The method of "Knowing the people from his world" is the restoration and promotion of the spirit of "seeking truth", and it is the methodological "correct the wrongs". Sun Li's humanistic methodology is mainly expressed as:

Seeking truth from facts. First, analyze and treat people historically. Sun Li said that research or evaluate a writer, "In addition to intensive reading the works of this period, it is necessary to study the history of this period, its social situation, its political situation, that is, the situation of the writer", [10]¹⁶³ even study the writer's personality, psychology and physiology. Otherwise, only evaluate the work based on works can only be superficial. He said that the success of writer Zhao Shuli is a typical "time-making hero". "If you do not encounter the anti-Japanese war and cannot combine with this great historical environment, then his future, his creation, is still very difficult to predict". [4]¹⁵⁴ After entering the city, with the changes in real conditions, changes in political needs, changes in the reader groups, Zhao Shuli's work has become sluggish, restrained, and lost vitality, and began to list life details, sometimes even show off life knowledge. Sun Li proposed his own view on Zhao Shuli's paranoid form of folk art: "The folk form is only one aspect of many forms of literature. It is because of the long-term feudal backwardness, which leads to the peasants of our country can not improve their knowledge compared to urban intellectual community". [4]¹⁵⁹ This is indeed a kind of accessibility theory, which not only illustrates the reasons for the emergence of folk art form and the status of folk art form, but also criticizes Zhao Shuli's rigid understanding of the folk art form. In the specific historical environment, Sun Li fully affirmed the value of Zhao Shuli as a singer of the

times, and analyzed the various problems in Zhao Shuli's later creations. The "Discuss Zhao Shuli" is a model work of "Knowing the people from his world". Secondly, "speak straightforward". [11]¹⁹⁶ Sun Li believes: "It is a certain thing to write true and reliable history". [10]¹³⁸ "straight, forgive, and know more, straight is the most important", [7]⁴⁶ can not blindly "forgive". Straight means straightforward, seeking truth from facts. When talking about people, Sun Li "intentionally avoid the advantages", no matter how "fabulous" the work is, "he is not willing to praise"; for those who are frustrated, "not easily benefit people". Sun Li criticizes some people ask people to "touch up" when writing memoirs, or ask people to write for them; for some old comrades, once they get reinstated, they immediately ask to write their "high image", Sun Li said: "What I wrote is some fragments of our common fighting experience, I firmly believe that my partners are just ordinary people, ordinary warriors, not some tall images, some absolute person". Sun Li resolutely "do not talk about strange powers and confused spirits". [4]²⁰⁹

The evaluation attitude of "How you treat people is how people treat you". [3]⁹⁵ First, treat the object of his evaluation equally. Guo Zhan said in the book "Principal Philosophy": "A person who truly understands the meaning of himself as the subject should also understand the meaning of others as the subject. As the subject, he should be the purpose, not the simple means". [13]²¹⁵ each of us is a subject, not just an object. The critics like the object they criticized; there is a visual perspective on their observation, feeling, and thinking about life. The finiteness of vision indicates that no individual can see the world as the ultimate whole meaning, it can only be a specific part or link of life. If the critical subject does not have a clear self-reflection and self-criticism about his own knowledge structure, values, methodology, and critical standards, it is only a ridiculous thing to draw conclusions about the object of the evaluation. Sun Li is aware of what he has said and what he remembers. He really cares about them, he said: "For comrades and comrades-in-arms, do not make strict demands, things you may not be able to do should not blame to others". [4]²⁰⁶ He said "Zou Ming" this article, "It is better to say that it is about me rather than is about my friend. It is to mourn Zou Ming, but also to mourn myself". [7]⁵⁷ Second, "ridicule with public heart", that is, "forget me". The so-called "forget me" means that the critics forget the fame and fortune, forget the interests, forget the likes and dislikes, forget the private feelings, and adopt the attitude of "right and wrong is settled after the death". Sun Li first ruthlessly dissected himself and pointed out he "liked fame when he was young"; he blamed himself for doing a lot of wrong things, reckless things, ridiculous things, and rash things in his life; he did not fulfill his responsibilities to his parents, his wife and children; he criticize his own personality, indecisiveness, and poor ability to cope with the environment and personnel relations. Sun Li reflects on himself, corrects his behavior, promotes self-realization, and shows a noble humanistic theoretical character. Of course, the application of the humanistic method of "Knowing the people from his world" is based on experience and cultivation. Sun Li pointed out that if this thought is not based on experience, it can only flow from

books to books, this method will re-flash this dazzling brilliance with the participation of experience and cultivation.

V. CONCLUSION

In summary, Sun Li forms his own ideological framework based on "people", the "Ontology", "the Theory of Being" and methodology of human studies, showing the characteristics of writers with philosophical temperament, provides strong evidence for further research and establishment of Sun Li's value and status in the history of literature in the 20th century.

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