

Analysis of aesthetic values in works of art--Taking the Picture of the Displaced People as an Example

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Abstract

The cultural program "Partial" cuts into the field of art with a unique perspective. Each episode is centered on a specific theme, and through telling the historical and cultural stories of different countries, it incorporates Chen Danqing's profound understanding and unique insights into art. The program directs viewers' attention to the beauty of details that are often overlooked, thus stimulating viewers' thinking and emotional resonance. This paper takes the interpretation of "The Picture of the Displaced People" in the first season of "Partial" as an example, combines the contemporary social background, uses the theory of art aesthetics, and deeply analyzes the embodiment of the aesthetic value level in the art works. Through the analysis of this classic case, it explores how the program, while disseminating artistic knowledge, triggers the audience to think deeply about the relationship between art and society, history and reality, and provides new perspectives and thinking paths for the study of the aesthetic value of art works.

Since the launch of the first season of Partial in June 2015, this cultural video program has been refreshing viewers with its groundbreaking paradigm of content construction. Led by art historian Chen Danqing, the program abandons the repetitive interpretation of classic art symbols, and instead shines the spotlight on the obscured "secondary stars" in the river of art - from the anonymous painters in the Renaissance workshops to the marginalized creators in the history of modern Chinese art. This "decentralized" narrative strategy, as Heidegger puts it, "the origin of the work of art," deconstructs the authoritative art historical narrative. "In art, we focus on the immediate appearance of phenomena and appreciate that appearance most fully in all its richness and variety." (Cassirer, 2004) This move provides art lovers with an artistic feast that touches people's hearts, enriching the artistic expression of the paintings and presenting where the cultural power and aesthetic value behind the artworks lie. Under the dual dimensions of deconstruction and reconstruction, the program pays special attention to visual texts that carry the collective memory of the nation, and in this context, Jiang Zhaohe's 1943 painting "Picture of Displaced

Citizens" has gained a new dimension of interpretation - this 26-meter-long wartime epic scroll is not only a revolutionary work of modern Chinese ink and watercolor figure painting, but also a visual chronicle of national suffering. This 26-meter-long epic wartime scroll is not only an innovative work of modern Chinese ink painting, but also a visual chronicle of national suffering.

1. Background, Content and Style of the Picture of Displaced People

1.1 Background of the Picture of a Displaced Person

Author's Background. Jiang Zhaohe since childhood, poor family, ten or so years old out of sichuan to break through, once in shanghai painting advertisements and porcelain plate like, his poor origin, pen are also poor people, works in the middle of no magnificent mountains and rivers, but only to send love to the characters, especially to paint some of the reality of the poor people. Compassion is his motto, so Jiang Zhaohe works truly reproduced the image of typical characters under special circumstances, in-depth portrayal of their characters' hearts World , was evaluated by Chen Danqing as China's greatest humanitarian painters and figure painters in the last century, during the war the painting of the "picture of the displaced people" is the most important works of his life, and also accomplished his position in the Chinese painting world.

The first issue of Partial in 2015 is truly memorable for Jiang Zhaohe's Picture of a Displaced Person. What Chinese painting needs is for our art workers to invest greater creative enthusiasm, to take advantage of China's many national artistic characteristics, and to enhance and innovate in terms of subject matter content and artistic expression, in order to carry forward Chinese painting.

1.2 The Narrative Content of the Diagram of the Displaced

It opens with a painting by the Chinese painter Jiang Zhaohe, in which a little girl looks up at the blue sky and kneels down on both knees. The title of the work is "Daddy Will Never Come", which conveys a very clear meaning: her father has already died in the War of Resistance.

Nation-State suffering refers to the separation of nation-States, where differences in religion, ideology, etc., between different nation-States have led to a series of misunderstandings and even hatred, wars or looting, and other overall conceptualized suffering. This type of suffering is shared by the entire population of the nation-state, and is also manifested in the individual citizen, but individual suffering goes beyond that. Individuals are also confronted with various difficulties, such as illness and death, which are necessary stages for every human being.

The realistic expression of People's Victory - Picture of Displaced Citizens borrows from Chen Danqing's understanding of realism in painting, "Why did this person who experienced the victory of the war choose to paint a daughter who had lost her father? Because the most real thing about the end of a war is that countless families are broken, and countless people lose their loved ones and never come back. This painting was not done out of nationalism and national consciousness, but out of a human standpoint, and to put it bluntly, out of compassion."

The works of traditional Chinese paintings of the Republican period are almost a true reflection of the times. Chinese paintings have traditionally been characterized by spirituality rather than skill. In today's age of impatience and pretension, the exploration of painting techniques has long been given a utilitarian stamp, which can be said to be a departure from the traditional spiritual exploration. 1945, when Japan's defeat and unconditional surrender was announced and the Chinese people celebrated their national victory, the painters had quite a lot of subject matter to work on, and the paintings of the figures, which were shaped by the background of the times and the fate of the painters, endowed their works with vivid and profound realism perception. The audience will be attracted by the artistic images and sincere emotions created by the artists, thus generating strong artistic feelings.

1.3 Narrative Theme and Painting Style of Pictures of Displaced People

The narrative theme of Jiang Zhaohe's creation. Painted in Beijing between 1941 and 1943, the theme of "Pictures of Displaced People" is the suffering brought by the war to the common people, who were caught up in the general environment of Japan's war of aggression, and whose lives were in dire straits. Firstly, "his depiction of the real tragedy of the destruction of the "spirit of all things" is a passionate affirmation of the most valuable things in life, an ardent hope for the spiritual civilization of mankind and the progress of society, a profound love for the Chinese nation, and a solemn self-respect as a Chinese." (Liu Xilin, 2004) It is in this realistic tragedy that Jiang Zhaohe expresses his strong humanitarian spirit through his works. Secondly, in the face of the impact of modern Western cultural concepts, will inevitably be compared with the traditional Chinese painting, from today's point of view, "literati painting as a cultural product of China's feudal era and the crystallization of the arts, is no longer possible as a representative of modern culture, it is the only way out is to modern forms of conversion to life." (Liu Xilin, 1999) Jiang Zhaohe "is to draw the stone of other mountains and attack the jade, the courage to draw on the strength of realism in Western painting, and successfully walked out of a combination of Chinese and Western, mainly Chinese, absorbing the Western road of innovation." (Li Hao, 2007) Painting styles in The Picture of a Displaced Person. The program analyzes the tradition of Chinese painting and its aesthetic value, the use of artistic techniques, and the outlook on the future development trend of Chinese painting in Pictures of Displaced People through three aspects, "rich and diverse, yet simple and unified, and simple and unified with richness and diversity, forming a unity of opposition between the dispersion of the plot and the high concentration of the thematic idea." (Shen Peng, 1984) It can be seen that Chen Danqing, when presenting Jiang Zhaohe's painting "Picture of a Displaced Person", which the audience may not be familiar with, on the screen, guided the audience to look at the image pictures of the camera switching impatiently, and it is precisely this detail that reflects the aesthetic value of the program "Partial", where art is more or less permeated with the content of people's feelings for various emotions, the social utilitarianism of a particular era and nation. Therefore, the creation of a work of art should not be regarded as a mere accumulation of individual creations, but more like the historical construction of a real human psyche, i.e., an emotional ontology.

To sum up, character visualization in the work is a proven method of filming art programs. If it can be used properly, it is undoubtedly of aesthetic value for the expression of character traits. Marx said: "the nature of man is not an abstraction inherent in a single person, in its reality, it is the sum of all social relations" (Marx, 2002), of course, the works of character performance of the character of the object, should be understood from the social relations identified as an individual being, must be materialized. Only by turning it into a visible material image can the character be expressed more vividly, thus conveying the aesthetic value of character materialization in the work.

2. Realist Aesthetics in the Artwork "Picture of a Displaced Person"

In the nearly 100 years of Chinese and Western paintings, it can be seen that the influence of Chinese paintings we know on Western paintings is minimal, while the influence of Western paintings on Chinese paintings can be said to be a long way, whether it is the theme, subject matter, mood, composition, color and so on, Chinese paintings are open to absorb with open arms, which makes Chinese paintings have a new outlook. However, there is a scale between a new Chinese painting and a good one in the hearts of the public. There are many elements of a good Chinese painting, but the basic condition is the brush and ink.

Chinese realism aesthetics is a theoretical concept from the philosophical level to the

technical level, and this system has its own development and change law. In today's painting world, what is emphasized and needed is this concept, that is to say, we do not only need the artists who inherit the traditional paintings, but also those who can make epoch-making contributions. The aesthetics of realism in *The Picture of a Displaced Person* is mainly divided into:

First, the aesthetics of realism in the way of creation. Jiang Zhaohe's creative way of depicting suffering was pioneering and innovative on the basis of tradition, and the works he left behind are the crystallization of his wisdom in just a few decades, an accurate understanding of the spirit of traditional art, and an interpretation that goes straight to the meaning of human life. He incorporated the Western concept and method of realistic sketching into traditional Chinese painting, and this improved theory of Chinese painting had a great influence on Jiang Zhaohe, prompting his later works to begin to face the reality of life, and firmly established the direction of realist painting creation. The images portrayed and the beauty created in Jiang Zhaohe's works have the characteristics and essence of the times inherent in his life itself, and when we watch them, we have a deep impression of the flesh-and-blood, vivid and touching works, which is the touching feeling and the beautiful feeling that accompanies a strong cognition and understanding, and is also the presentation of the indelible artistic vitality in the aesthetics of realism.

Gorky said, "The people are not only the force that creates all material values, but the people are also the only never-ending source of spiritual values." (Gorky, 1979) This epic realism scroll of 200 centimeters in length and 2700 centimeters in width truly depicts the suffering of the people at that time. Through the life-size scrolls, we can see that their life was one of exile and dispersion, and the rest of the people were either weeping with their faces covered, or sadly grieving, or had no way to choose, because everything was unknown whether they would live or die in the future, and then panic arose within them. The rest of these people are either weeping or sad, or have no choice, all because they have no idea whether they will live or die in the future, and then panic arises inside them. All the misery is given by the times, thus highlighting the fact that in times of war and chaos, people are more like a person's sense of destiny only in the midst of suffering.

Chen Danqing goes on to say that he wrote this in his essay on Jiang Zhaohe in *The Picture of a Displaced Person*:

"The despair, the tragedy, the sense of death depicted in the *Picture of a Displaced Man*, like a fragment of the Bible, goes right back to the religious frescoes of the late Middle Ages and the Early Renaissance...And the moral force, the psychological depth, the historical weight of the *Picture of a Displaced Man*...reminds me of Tolstoy's *Resurrection*, and of the Dostoyevsky Dostoevsky's humiliated and damaged people. In terms of the strength of an artist's response during the fall, *Picture of a Displaced Person* surpasses Picasso's *Guernica*, and the political context during which *Picture of a Displaced Person* was drafted was more dangerous and more difficult than *Guernica*."

Many classic works of history are based on suffering and pain, and seldom depict happiness, and even if they do, one may not be able to empathize with the happiness depicted. In the second half of the 19th century, Russia's "Association of Traveling Art Exhibitors", or the Traveling School for short, was a period of high democratism, poverty, and suffering for the common people. However, a number of famous artists emerged in terms of artistic trends, such as Kramskoy's "The Unknown Woman", which was the organizer and leader of the traveling school of painting, Leben's historical theme painting "Slender Man on the Volga", and Sulikov's depiction of a major historical event, "The Morning Before the Execution of the Kurds". Taking reflections of the people's real life and the portrayal of the contemporary people's inner world as an opportunity, the artists created monumental paintings, demonstrating their deep appreciation

for the importance of art in Russia and its history. The tone of the paintings shows the artists' deep accumulation of life and artistic training. This school of painting follows the artistic aesthetics of Chernyshevsky, Belinsky and others, connects the subject of the painting with the whole era, and stands for the cry of nationalism. There is a point of sympathy about the representative works on the subject of suffering, and the itinerant school of painting has painted one of the strongest strokes in the history of Russian art and has an unusual significance.

Secondly, the aesthetics of realism in the direction of the fate of the characters. When we face the video playing the classic of suffering still will really be touched by the artist's form of expression, although irrelevant to the experience in the classic, but suffering and tragedy, more shocking power. Initially, Montesquieu said that a man is more like a man in suffering. "As a thing originally inanimate or without higher intelligence is endowed with human emotions and thinking, witnesses human social reality, or has an individual experience not different from that of a human being, and the creator's compassion and civic stance are manifested." (Li Bin,2022) Take western religious churches as an example, everywhere you can see devout believers praying to the crucified Jesus, who is always the image of persecution, we stand in front of the solemn statue of God, can't help but look back to the past and pray for repentance, or imagine suffering. Over the centuries, countless paintings and frescoes of religious and historical themes in the West have been presented as a reminder to the world, through the identity of suffering, to always keep a heart of reverence.

Bai Juyi, a poet in the Tang Dynasty of China, wrote in his poem, "There is nothing that touches the heart more than emotion." This means that there is nothing more touching to the human heart than the emotion that comes from within, pointing out that emotion is the root of all art. "Suffering grieves the masses as well as the artist, who is both a part of the collective and cannot help but share the collective's fate." (Danner,2016) Many classic works in history, in person to feel the power of its stirring, here have to mention the modern clay sculpture group portrait of the "Rent House", when the national socialist education campaign, in 1965 by the Sichuan Fine Arts Institute of the teachers and students and folk artists collectively created by the 7 groups of group portraits, a total of 114 life-size characters, will be exploited by the landlord of the peasants to collect the rent of the process of one by one to show, as a revolutionary period of realism in the art. As an innovation of realist art in the revolutionary period, the rent collection plot and the psychology of the characters are well portrayed, and this theme resonated with the toiling masses in the era, which was welcomed and supported by the peasant class, and the response was strong, and it is still well-preserved today.

Third, the realist aesthetics of the crowd. On the contrary, the hundred figures in "Picture of Displaced People" have different appearances, and each person or group of families in the painting has its own story, even each part of the painting can become an independent work, so it can be imagined how Jiang Zhaohe put himself in the painting of more than a hundred people, experienced the state of mind of the suffering masses, along with the sense of mission of experiencing the war era, and then followed his heart to depict the story behind each character. 1944 In 1944, the complete picture of "Picture of Displaced People" was exhibited by Shanghai "Declaration". Decades after the liberation, the old audience who had seen the exhibition still clearly remembered the moving power when they saw this masterpiece, and then Japan confiscated the painting, and the whereabouts of the painting have been unknown since then. In between there is a small episode, the special era of "the picture of the displaced people" is a historical problem, a direct result of Jiang Zhaohe is also a person with historical problems. "In essence, its promotion of individuality and the search for the restoration of human nature are still in line with the spirit of national liberation and democracy." (Wang Ying,2003)

After watching "The Picture of the Displaced People", as if participating in a ceremony of suffering, the long scroll finally heard the thunder in a silent place, the emergence of the intellectuals group in the painting is like the light of dawn in the dark night, giving people hope, but it is more like hearing the painter's own voice of the reproduction of the painter's heart, which can be seen in the painter's creation of the painstaking intention. At the end of the program, Chen Danqing said to the camera, "People have destiny, paintings also have destiny. In other words, people have a soul of thought, painting also has a soul, after the precipitation of history, left behind the reason why the classics have been passed down through the ages, is that the painter through social relations and practice, precise observation and insight, which insight into the existence of the artistic vitality, with the expression of real emotions, and then artistic creation. The fate of the scroll painting in the years after the victory, fortunately not destroyed, so we can be expressed from Jiang Zhaohe compassionate feelings to be able to empathize with that period of suffering history, which is our well-being, we can also write the history of suffering far and wide.

3.Comparison of Chinese and Western Aesthetics: The Perfect Reproduction of Artistic Beauty and the Reality of the Times

Gombrich said: "In reality there is no such thing as art, there is only the artist."(Gombrich,E.H, 1999) With this comes the face of real life, the artist's depiction of contemporary life in artistic creation, and then the creation of realist beauty, "Literature and art reproduce such objects in images, and if they appear in the form of life itself, they have to do a comprehensive performance, from the surface to the inside, through the depiction of the phenomena of life, especially 'through the realistic relations', to the extent of revealing the essence of life."(Wang Xiangfeng,1988)

First,Combination of art works and history. Literary performance of various dynasties in Chinese history is diverse, in the Wei Jin and North and South Dynasties period, social unrest, frequent wars, social development presents different divisions and fragmentation of the situation, which directly leads to the tendency of literature in this period is to focus on personalization and aesthetics, and then the rise of metaphysics and Buddhism on the development of its poetry creation has a huge impact on the later generations, so the social turmoil or natural or manmade disasters, the art of the opposite appear Therefore, in times of social upheaval or natural or man-made disasters, art flourished and even reached its peak. In the face of suffering, the public may only see part of it, but the artist will show the suffering as a whole, and use what he sees and thinks to understand and depict the basic points of human beings, human nature, and human social relations. Especially when in the context of a special era, heavy suffering and grief comes, no one can be alone, in addition to their own revitalization, the artist how to create, in order to give people the spiritual impetus.

Throughout the history of Western traditional painting, the human body is the center of its expression, and its subject matter is mainly expressed in mythological and religious stories. Of course, there are also landscapes, figures, still lifes, plants and animals and other materials in western traditional paintings, but with the background of western historical paintings, the realism of religious themes has always been the mainstream, only the theme of the story of Christ in the bible throughout almost the entire history of western art, and many artists in the paintings of the artistic beauty to achieve the most perfect reproduction.

Secondly, the artist's intermingling with the reality of life. It has been said that the best creative state of an artist is not that I can write, paint or act, but that I cannot help writing,

painting or acting. This creative impulse from the heart is usually the reason why the artist's works are so touching. Once the characters portrayed by the painter according to the real life are formed, they have artistic vitality and their own flesh and blood and soul, and the creation is never just out of thin air, it is established with the realities of the current society, and in the battlefield without smoke, such as a lighthouse, guiding and inspiring you and me on the road of suffering. "Every era should have a new work of its own era, and as Chernyshevsky said, even Shakespeare, though Shakespeare, is no substitute for today's works." (Li Zehou, 2009) Nowadays, online media advertising posters and paintings (Chinese paintings, oil paintings, illustrations, etc.) are colorful, behind which all come from the deep and sharp eyes of painters, Chen Danqing said, "Painting doesn't speak, nor does it move, but painting lasts longer." The works are just like the painters' firm gaze, which triggers deep thoughts and gives us a revelation: suffering will eventually pass.

Susan Sontag in *Regarding The Pain Of Others* says, "As long as we feel compassionate, we feel that we are not complicit in the infliction of pain. Our compassion proclaims our innocence as well as our impotence." (Susan Sontag, 2004) The book analyzes news photographs and photographs of conflict from Goya's *Catastrophe of War* to Vietnam, Rwanda, and Bosnia, which, she argues, not only document the realities of war, but may also construct myths of catastrophe, and explores the effects of viewing these images on our empathy, our response to violence, and our understanding of the nature of war, aiming to evoke an emotional stirring and resonance between the viewer and the artist, with different cultures nurturing different matrices and archetypes, which is what Susan Sontag calls the power of the human image. When we organize the realism themes of Chinese and Western artists, we will find that these are the iconic symbols left in the world of painting, implying profound philosophical roots and cultural connotations.

Thirdly, artistic beauty resonates in harmony with its era. From the outbreak of the pandemic in 2020 to the present, artists have not only consciously engaged in "artistic production," but also "seriously contemplated the social impact of their works, striving to contribute the finest spiritual nourishment to the people." (Deng Xiaoping, 1994) Enduring hardships enhances human resilience, and experiencing the pandemic has particularly stimulated artists' creative capacities - this constitutes a longstanding artistic proposition. The essential characteristic of art lies in its aesthetic quality. Beauty cannot be simplistically equated with perpetual happiness in life, as suffering equally possesses profound spiritual dimensions and expressive power of life's texture. The artistic beauty emerging from adversity carries unique aesthetic value, hence the enduring "complex of suffering" manifested in poetic expressions like "unforgettable even without conscious remembrance" from classical Chinese poetry. The relationship between realist art and suffering encompasses both artistic reflection of hardships and artists' own experiences of enduring or artistically processing adversity, distilling suffering into their creations. Perhaps only those who have truly endured suffering can produce genuinely profound and great works. Throughout history, suffering has paradoxically enhanced the preciousness of artistic expression. Yet suffering remains both the most steadfast factual foundation of objectified history and the most intensely felt emotional memory of subjective experience.

Summary: "There are different moral laws in different socio-political and cultural contexts." (Liu Lili, 2005) The artworks selected in the program "Partial" contain from the East to the West countries, from landscape painting to portrait painting, from realism to romanticism, and even up to real-life shooting, which not only deepen the public's understanding of the art of painting, but also largely endowed with a deeper concept of realist aesthetics. Art aesthetics does not only rely on external indoctrination, the subject of the pursuit of beauty also occupies a dominant position,

in such an infectious and influential program, the public subsequently enhance their ability to appreciate works of art, and to a certain extent, to guide the public aesthetics to resist the materialistic social reality.

True realism is the creation of new modes of perception rather than the repetition of appearances of visible objects. Take the example of the *Picture of a Displaced Person*, a work that exemplifies the aesthetic value of realism. In the context of contemporary visual culture, there is an urgent need for the renewal of realist aesthetics to return to its critical origins. The significance of painting is not only the mechanical reproduction of the real world, but also the profound mapping of the painter's inner world. Regardless of whether or not the works directly present the shadow of the artist himself, when facing the complex and changing social reality, the mission of the artist is always to keenly perceive the social life, and to become a faithful observer of life and a person with a heart. With their exquisite artistic skills and unique expressive talents, they create works of art with a strong infectious effect, integrating the aesthetic value of art into real life, thus touching the hearts of the audience.

However, regardless of the form of art, they all demonstrate in a unique way the artist's profound insight into social reality and deep sympathy for suffering, embodying the important role of art in reflecting the times, comforting the soul and promoting social progress. In terms of ideology, a deep awakening to suffering and a fervent faith are important spiritual cores of the artists. This concern for suffering is not a simple record, but a powerful way to push society forward through the power of art. This is the requirement of the times put forward by the new historical process to the aesthetics of realism, and it is also the historical mission that the aesthetics of realism must undertake to truly reflect its own time.

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