

Maoism in Culture: a “Glocalized” or “Sinicized” Marxist Literary Theory

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**Ning Wang,**  
**"Maoism in Culture: a 'Glocalized' or 'Sinicized'**  
**Marxist Literary Theory"**

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**Abstract:** In his essay "Maoism in Culture," Ning Wang discusses the importance to literature and art of Mao's famous "Yan'an Talks" as one of his most representative works. Maoism, or Mao Zedong Thought as is generally called in China, is a "glocalized" or "Sinicized" Marxism initiated and developed by Mao and his comrades in arms and successors in China. Wang argues that although Maoism is not a dogmatically "imported" Marxism from the West, it has indeed grasped some fundamental Marxist principles in combination with the concrete Chinese literary and critical practice. Thus a "glocalized" or "Sinicized" Marxist literary theory has contributed and will continue to contribute a great deal to the global Marxist literary and cultural theory, especially in the contemporary era known as that of globalization. Even in today's China, some of Mao's legacies have been given up by his successors, his "Yan'an Talks" and the essence of his literary and art theory is still influential functioning as the guiding principle in current China's literary and art criticism and studies.

**Ning WANG**

### **Maoism in Culture: A "Glocalized" or "Sinicized" Marxist Literary Theory**

Just like the topic of Chinese modernity as an alternative modernity attracting more and more scholars on the international occasions, to explore the essence of Maoism, or more specifically, Mao's literary and cultural theory, and its wide international impact has also become a cutting edge theoretical issue, especially in the English speaking world (Wang). The present essay serves as a continuation of my previous work (ibid.). It will focus on Mao's famous 'Yan'an Talks' so as to illustrate how his theoretical work has grown on Chinese soil and then inspired many of the current Eastern and Western Marxists and left-wing intellectuals in the world. The author also wants to prove that the globalization of Marxism, like the globalization of culture in the world, has two orientations: one is the introduction of Marxism as a universal revolutionary principle into a particular cultural context in which a local version of Marxism is born; and the other is the internationalizing or globalizing effort of a forceful local Marxist doctrine like Maoism. If we observe the globalizing experience of Maoism, we will easily find that it is a typical "glocalized" or "Sinicized" Marxist theory, especially in literature and art. It was constructed by Mao Zedong (1893-1976) under the inspiration of Marxist fundamental principle with regard to the concrete Chinese practice in literary and artistic production and criticism.

As we know, China is a socialist country with Marxism as its guiding ideology and principle. But this sort of Marxism is not entirely a dogmatically "imported" Marxism from the West or Russia. Rather, it is a combination of both Marxist fundamental principle with the Chinese creative construction or reconstruction with regard to its concrete revolutionary practice, chiefly made by Mao and other pioneering Chinese Marxists. Just as Liu Kang has insightfully pointed out:

Mao Zedong's legacy, though always controversial and contradictory, has an enduring global impact, for it has not only laid a political foundation for the Chinese revolution, but also offered a theory of global significance, at least in the 1960s and 1970s, known as an era of political and social upheaval across the world. Mao's ideas reverberated especially in Asian, Latin American, and African countries, a large portion of which have been categorized as the Third World (Liu 12).

It is thereby a dynamically "developed" Marxism in the long process of the Chinese revolution, which is characterized by combining the Marxist fundamental principle with concrete Chinese practice. Even after the Chinese Communist Party (CCP) became the leading party of the country, Mao still called for continuing the revolution under the dictatorship of the proletariat. The unprecedented Great Proletarian Cultural Revolution launched and directly led by him is such a typical practice both in politics and culture (Wang).

Thus China's Marxism is indeed, like all the other philosophical and cultural trends introduced from the West into China, a sort of "translated" Marxism from the West and Russia. In the process of translation, dynamic understanding and constructive interpretation cannot be avoided with a lot of Chinese elements inserted in it. During the past century, the CCP and many of its pioneering leaders and members spent much time and effort introducing Marxism in China by translating works by Marx, Engels, Lenin and Stalin into Chinese. Marxism was actually introduced into China in a fragmentary way before the founding of the CCP. It was first translated into Chinese not from the German original, but rather, from either Japanese or Russian. Xiong Deshan (1891-1939), one of the earliest translators of Marx's works, studied in Japan and later translated from Japanese into Chinese many of Marx's works. Zhu Zhixin (1885-1920), another earliest translator of Marxism, also translated some of Marx's major works from Japanese. At the same time, he introduced Marxism to Chinese readers based on his own dynamic understanding and interpretation of it. Li Dazhao, China's earliest Marxist theorist and one of the earliest leaders of the CCP, was a professor at Peking University and Chief librarian of the University Library. He took an active part in the editorial work of the progressive journal *Xin Qingnain (New Youth)* in the New Culture Movement (1915-1923) and helped to edit a special issue on Marxism (No. 5, Volume 6, September 1919). In the special issue, Li published his long article 'Wo de makesizhuyi guan' (我的马克思主义观, My Marxist Ideas) which introduced the fundamental ideas of Marxism in a comprehensive way. These pioneering efforts made by Li Dazhao and other earliest Chinese Marxists certainly enlightened Mao Zedong who was working at Peking University Library under the leadership of Li Dazhao. This experience undoubtedly enabled him to access Marxism since he could not read Marx's works in any foreign language.

So we should say that the Marxism Mao received is a sort of "translated" Marxism or a sort of

"glocalized" or "Sinicized" Marxism through translation and interpretive introduction by others. That is, this "Sinicized" Marxism is characterized by orthodox Marxist doctrines combined with some of the Confucian doctrines as both Li and Mao had a profound attainment of ancient Chinese classics, including those of Confucius. Mao himself was certainly opposed to the dogmatic attitude toward Marx's works and called for a good grasp of the essence of Marxism by a creative understanding of Marxist fundamental principles and trying to combine them with concrete Chinese practice. Obviously, in this respect, Mao paid particular attention to developing Marxism in the Chinese revolutionary practice in an attempt to prove that it is the revolutionary truth exclusively appropriate to the Chinese condition. He was certainly successful in leading the CCP and Chinese people to defeat the Japanese invaders and overthrow the Chiang Kai-shek regime. Therefore, Mao actually developed a "Sinicized" Marxism known as Mao Zedong Thought domestically, or simply Maoism designated by those Western Marxists and left-wing intellectuals internationally. Ironically speaking, although Mao himself disliked the label of Maoism, and preferred the more modest and personal designation of Mao Zedong Thought, his doctrines were universally called Maoism with numerous followers from different parts of the world. But in all the domestic Chinese media, Mao Zedong Thought has exclusively been officially used together with Marxism and Leninism in the past decades.

As we know, Mao was not only a political leader and thinker, but also a great philosopher and writer. He loved literature and art, especially classical Chinese literature and various operas of local Chinese characteristics. Mao himself was also a good poet, writing in the Chinese poetic genre of *ci* 词 in his unique style. Thus he attached great importance to Marxist literary theory and criticism with regard to China's literary practice. Similarly, Mao developed in a creative way Marxist literary theory and criticism and applied it to China's literary and art criticism and studies. Even when the CCP was not in power, he still paid considerable attention to training a large contingent of literature and art and thought it indispensable to the revolutionary cause. Thus his monumental work "Talks at the Yan'an Forum on Literature and Art" culminated in forming the guiding principle of the "Sinicized" Marxist literary and artistic production and criticism. He wants to answer the questions for China's literature and art: For whom are literature and art produced? What is the function of literature and art? For Mao, literature and art in China should first of all serve the interests of the broad masses of people; particularly, it should work for workers, peasants, and soldiers. Even after the CCP became the leading party in 1949, he still maintained this principle till the end of his life. So it is not surprising for us to see him in the PLA uniform launch the Great Proletarian Cultural Revolution and fight against all reactionary forces, including those "capitalist roaders" inside the party, army and various government institutions. To Mao, literature and art in a socialist country like China should "fit well into the whole revolutionary machine as a component part, that they operate as powerful weapons for uniting and educating the people and for attacking and destroying the enemy, and that they help the people fight the enemy with one heart and one mind" (Mao 459). Thus to Mao, the politically pragmatic function of literature and art is more important than its aesthetic and enjoyment.

Under the guideline of Maoist literary and art theory, there was also a subjective and dynamic selection of world literature in the Chinese context, as Sun argues, obviously under the influence of the Soviet literary doctrine according to Fokkema. Usually, in courses on world literature or foreign literature in Chinese universities, five canonical writers are taught as the most important world literary masters: Shakespeare, Goethe, Balzac, Tolstoy and Gorky, although in some universities this list also includes Homeric epics and Dante. An organized translation of these canonical writers' major works or complete works is carried out accordingly, which enabled world literature in China to have a unique canon that is not always identical with its original form in the West and Russia. The focus of translation changes sometimes according to the change of political situation and the guiding principle of Marxism. Since Marx and Engels highly appreciated Homeric epics, Dante, Shakespeare, Goethe and Balzac, their works become a "must" to translate and critically and scholarly discussed. Since Lenin highly valued Tolstoy as a "mirror" of the Russian revolution, Tolstoy has always been highly appreciated and discussed by scholars in China even today. Since Gorky had close relations with both Lenin and Stalin and played an important role in building up Soviet socialist realist literature, his works were largely translated and discussed academically in China, chiefly before the Cultural Revolution (1966-1976).

Sometimes, a non-canonical author in the West could become very popular or even canonical in China. For instance, *The Gadfly*, a novel about the revolution in Italy published in 1897 by Irish author Ethel Lilian Voynich (1864-1960) suddenly became very popular together with Gorky's *Mother* and *How the Steel Was Tempered* by Soviet writer Nicolas Alexyevitch Ostrovsky (1904-1936), largely because their authors were revolutionaries whose political position and ideologies met the requirements of the Chinese revolution. So it is not surprising that during the Cultural Revolution, almost all the other Western literary works, together with most of the classical and modern Chinese literary works were

banned with the exception of the above three which were extremely popular among the broad masses of people, especially among young readers. We, as young high school students during the Cultural Revolution, grew up reading these canonical literary works and have been inspired by their heroes or heroines.

All the above mentioned were not necessarily formulated by Mao himself, but they were carried out under the Maoist revolutionary line of literature and art. If we want to find the source of these practices, it will certainly date back to Mao's series of instructions on literature and art, especially his canonical work "Yan'an Talks." In the following section, I will offer my re-reading of this work from today's point of view.

Of all Mao's speeches, articles and letters on literature and art, "Talks at the Yan'an Forum on Literature and Art" ("Zai Yan'an wenyi zuotanhui shang de jianghua", 在延安文艺座谈会上的讲话, or simply "Yan'an Talks") is best known and most frequently discussed. This has become a canonical work of the "Sinicized" Marxist literary and art theory. Many of the original ideas have been inherited and developed by today's Chinese leader Xi Jinping. To re-read this canonical work in today's context is of particular significance.

As we know, "Yan'an Talks" was originally presented as two lectures in May 1942 to a mixed audience of both the Communist Party cadres and some progressive writers and artists working in Yan'an, the Communist base area, at the time. After some revision, it was later published in *Jiefang ribao* (解放日报, *Liberation Daily*) on October 19, 1943. We could easily find that Mao himself had close relations with and paid great attention to literature and art. He not only loved literature, especially classical Chinese poetry, but he himself was also, as I have previously indicated, a good poet writing in a particular Chinese poetic genre of *ci*. Mao's development of Marxist literary theory and criticism and application of it to China's literary and art studies finds particular embodiment in this work.

As I have pointed out above, in "Yan'an Talks", Mao wants to answer the questions for China's literature and art: For whom are literature and art produced? What is the major function of literature and art? For Mao, literature and art in China should first of all serve the interests of the broad masses of people. So in the "Introduction," Mao raises four fundamental problems he intends to solve: (1) the problem of class stand; (2) the problem of attitude; (3) the problem of audience; and (4) the problem of study (Mao 459-462). All the above problems he raises serve his central point: literature and art should serve the broad masses of people, especially to workers, peasants and soldiers in the period of the War of Resistance against Japan. If a writer or artist does not come from the masses of workers, peasants and soldiers, for instance, those petit-bourgeois intellectuals from big cities like Shanghai, he should remold himself so as to fit into the broad masses of people. This is a bitter but necessary experience. He even tells his own story of how he became one element of the broad masses of people from a young petit-bourgeois student thus completing his "remolding" of himself (Mao 462). Obviously, he wants to show the writers and artists that even his own attitude has also undergone a sort of change, that is, from a petit-bourgeois student to a staunch revolutionary and Marxist. As a result, he speaks highly of the masses, saying:

I came to feel that compared with the workers and peasants the un-remolded intellectuals were not clean and that, in the last analysis, the workers and peasants were the cleanest people, and, even though their hands were soiled and their feet smeared with cow dung, they were really cleaner than the bourgeois and petit-bourgeois intellectuals. That is what is meant by a change in feelings, a change from one class to another (ibid.).

Here, Mao attaches great importance to the intended audience of China's literature and art, and whose interest they should serve. In the long past, they served the interests of the ruling classes of the various feudal dynasties. So they were actually separated from the broad masses of the people. He, as a Marxist, should promote a sort of proletarian literature. In his "Yan'an Talks," he sharply criticizes such bourgeois writers and intellectuals as Liang Shiqiu, Zhou Zuoren and Zhang Ziping (465) while speaking highly of Lu Xun as the banner of China's new culture and literature.

As we know, Mao had a profound attainment of classical Chinese literature and paid much attention to the long and splendid Chinese literary and cultural tradition. But it does not necessarily mean that Mao dislikes foreign literature and art. On the contrary, he thinks it necessary to inherit not only ancient Chinese literature but also foreign literature—or at least inherit them in a critical way in an attempt to construct and develop China's socialist new literature and art. This runs throughout his literary thought after the founding of the PRC. We have no difficulty finding that his wife Jiang Qing's work on her experimentation with the model Peking operas were certainly approved and supported by Mao himself.

One of the outstanding points of view Mao puts forward in his "Yan'an Talks" is the relationship between literature and art and politics. For Mao,

In the world today all culture, all literature and art, belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are, as Lenin said, "cogs and wheels" in the whole revolutionary machine (474).

Due to such striking political tendency like Lenin, Mao dislikes the pure artistic experimentation made by those modernist writers and their Chinese disciples. And in this respect, he follows Lenin's idea of literature and art and even elaborates it in more detail:

Literature and art are subordinate to politics, but in their turn exert a great influence on politics. Revolutionary literature and art are part of the whole revolutionary cause, they are cogs and wheels in it, and although in comparison with certain other and more important parts they may be less significant and less urgent and may occupy a secondary position, nevertheless they are indispensable cogs and wheels in the whole machine, an indispensable part of the entire revolutionary cause (ibid.).

But on the other hand, he still calls for embracing all the past literary and artistic works, whether Chinese or foreign, that could serve today's purpose. It is understandable that literature and art in China should work for the War of Resistance against Japan, the biggest politics at the time. But there should be some criteria to judge whether these works are good or bad. Like Marx, Engels and Lenin, Mao also thinks that in literary and art criticism, there should be some criteria. To Mao, "there are two criteria, the political and the artistic" (476). But what is the relationship between these two criteria? This is what Mao would like to distinguish: "Politics cannot be equated with art, nor can a general world outlook be equated with a method of artistic creation and criticism" (477). That is, when politics is contradictory to art, he would certainly put the former first. Thus Mao argues the following:

But all classes in all class societies invariably put the political criterion first and the artistic criterion second. The bourgeois always shuts out proletarian literature and art, however great their artistic merit. The proletariat must similarly distinguish among the literary and artistic works of past ages and determine its attitude toward them only after examining their attitude to the people and whether or not they had any progressive significance historically. Some works that politically are downright reactionary may have a certain artistic quality. The more reactionary their content and the higher their artistic quality, the more poisonous they are to the people, and the more necessary it is to reject them (477).

Here, Mao wants to argue that to emphasize the political tendency of literature and art is not the invention of Marxism, for all the classes have long formulated such a rule. In the long lasting feudal society in China, literature was only the instrument produced by the ruling classes and rich people to serve their interests, while ordinary people could not enjoy it. Thus he comes to realize the importance of a key point of Marxist literature: all literature and art also have certain political tendency. In the war period, such political tendency became even more apparent: good literature and art should encourage people to fight against the enemies, while bad ones will only help the enemies to undermine the united front. In this sense, Mao wants to tell us what kind of literature and art should be rejected and criticized and to which should be given full freedom. The criterion for judging them is whether they serve the people's interest and whether they would push forward historical progress, or more specifically, whether they will help the Chinese people to fight against Japanese imperialism. This is certainly what Marxist literary theory means to say. But Mao, also like Marx and Engels, puts forward his ideal criterion of literature and art according to the Chinese reality and concrete practice of his time. That is, "the unity of politics and art, the unity of content and form, the unity of revolutionary political content, and the highest possible perfection of artistic form" (ibid.). For to him, as well as to Marx and Engels, "Works of art that lack artistic quality have no force, however progressive they are politically" (ibid.). This certainly reminds us of the Marxist concept of Shakespeareanization characterized by the perfect combination of conscientious ideological content with Shakespeare-like characterization. For Marx and Engels, Shakespeare is better than Schiller: the former expresses his ideas through his artistic force, while the latter expresses it through simple mouthpiece of the spirit of the time. And for Mao, profound ideas should be expressed in a perfect artistic form. This certainly meets the Marxist aesthetic principle. Here I want to argue that Mao is not opposed to artistic experimentation, but only puts political stand and



tendency first. His ideal standard for excellent literature and art is certainly the perfect combination of correct political stand plus excellent artistic representation.

Thus for him, "the same applies to the new literature and art that are part of the new culture" (Mao 465). If proletarian literature and art is to develop themselves in a revolutionary course, they should certainly "take over the rich legacy and the good traditions in literature and art that have been handed down from past ages in China and foreign countries, but the aim must still be to serve the masses of the people" (ibid.). Thus maintaining the sense of people is the important criterion to judge whether the literature and art are good and healthy. No doubt Mao was not opposed to learning from foreign literature although he did not have the opportunity to study abroad, but he cared much about what kind of foreign literature China should bring in. Unlike Marx, Engels, Lenin and Stalin, who had read widely in world literature, Mao's reading of foreign literary works was rather limited because of his poor knowledge of foreign languages. Although he did start to learn English at a certain point, he had to depend on translation for reading these works. Furthermore, he did not read many foreign literary works in translation even though they were available. Throughout the entire text of the "Yan'an Talks," he only mentions one foreign novel, *The Debauch* by Soviet revolutionary author Alexander Fadeyev who is not well known in the West. He comments it as follows: "Fadeyev in *The Debauch* only told the story of a small guerilla unit and had no intention of pandering to the palate of readers in the old world; yet the book has exerted world-wide influence. At any rate in China its influence is very great, as you know" (Mao 483).

Actually, as we know, Fadeyev was only known in China apart from in his own country the Soviet Union, so is his novel *The Debauch*. Obviously, due to his poor command of foreign languages and limited reading of foreign literary works in translation, Mao seldom mentions foreign literature in his entire works, as compared with his wide reading and superb understanding of ancient Chinese literature and history. Apart from his strong liking for poetry, he was particularly interested in such classical Chinese novels as *The Water Margins* (水浒传), *The Evolution of Three Kingdoms* (三国演义) and *A Dream of the Red Chambers* (红楼梦) and frequently quote them in his speeches and works. Thus it is easy for us to find his frequent quotes from Chinese classics in his complete works. Even so, he still insists on inheriting ancient Chinese and foreign literature and art in a critical and selective way in quite a few of his works. His attitude toward foreign literature after the founding of the PRC is still characterized by "putting foreign things for our own use so as to create something new." This idea has been developed from his dynamic and practical attitude toward Marxism. As we know, in his lifetime, he disliked those who dogmatically used Marxism to guide Chinese revolution. For this, he himself had suffered a great deal before his leadership was officially established at the Zunyi Conference in 1935 when he was elected to the Standing Committee of the CCP for the first time and became the factual leader of the Red Army. That is, according to Mao in the "Yan'an Talks": "By Marxism we mean living Marxism that plays an effective role in the life and struggle of the masses, not Marxism in words" (Mao 468). That is, the combination of the Marxist fundamental principles with concrete Chinese practice which he often emphasized in his lifetime. Contrary to those party leaders like Wang Ming (1904-1974) who did nothing but repeat the instructions by Stalin and other leaders of the Comintern in an attempt to guide the party's policy of anti-Japanese war, Mao maintains to keep to the fundamental principle of living Marxism rather than Marxism in words. This pragmatic idea has been inherited and developed by the later Chinese leaders and literary scholars in their construction of Chinese literary discourse. In this aspect, we should say that the "Yan'an Talks" published over seventy years ago is by no means out of fashion. It still inspires today's Chinese leaders and literary theorists and scholars. It also invites critical and scholarly discussions and debates in the world (McDougall 1980).

To those who wanted to use Marxism to replace everything, Mao also offered his sharp criticism; "Marxism embraces but cannot replace realism in literary and artistic creation, just as it embraces but cannot replace the atomic and electronic theories in physics. Empty, dry dogmatic formulas do indeed destroy the creative mood; not only that, they first destroy Marxism. Dogmatic 'Marxism' is not Marxism, it is anti-Marxism" (481). Interestingly enough, after the Cultural Revolution, when the late Chinese factual top leader Deng Xiaoping was accused of revising Mao Zedong Thought, he also sharply criticized Hua Guofeng (1921-2008), the nominal top leader of the CCP and its military commission and premier of the PRC in 1976-1980, for his dogmatic understanding and interpretation of Mao's thought. To Deng, the CCP leadership should understand Marxism and Mao Zedong Thought in a comprehensive and precise way rather than merely use their words. In this way, we should say that Deng has actually inherited the essential spirit of Maoism and developed it in the New Period (新时期). The same is true of the current leader Xi Jinping, who also loved Chinese and foreign literature so much so that he often mentions and even cites some of the works he has read in the speeches in the past few years. To Xi,

China is now in a new era of realizing modernizations in a comprehensive way, in which cultural confidence is all the more important.

Although Mao has been severely criticized since his death in 1976, largely due to his serious mistakes made in the late period of his lifetime, especially during the Cultural Revolution when hundreds of millions of people, together with quite a few party and state leaders suffered a great deal and some were even persecuted to death, Mao Zedong Thought has still always been viewed as the guiding ideology in China's socialist revolution and socialist construction. It is no longer viewed as merely his own thinking, but rather a collective body of theory initiated by him and perfected by his comrades in arms such as Zhou Enlai (1898-1976), Liu Shaoqi (1898-1969), Deng Xiaoping (1904-1997) and Chen Yun (1905-1995). Mao's international reputation and influence have long been recognized not only domestically but also globally (Liu 2015). From today's point of view, I should say that no single Marxist in the twentieth century, no matter in China or in the former Soviet Union or in the West, could be compared with Mao. And Maoism not only influenced such French theorists as Louis Althusser, Jean-Paul Sartre (*ibid.*), Simone de Beauvoir (as van Houten shows) and Alain Badiou (see Huang), but also attracted the attention of Fredric Jameson so much so that he several times paid tribute to Mao in his visits to China. Thus, Mao should be viewed as the greatest Marxist with the widest influence in the twentieth century. Domestically, Mao's legacy has mostly been inherited by his successors although sometimes in a critical way. According to the four fundamental principles formulated by Deng Xiaoping, that is, keeping to the socialist road, adhering to the people's democratic dictatorship, persevering in Marxism-Leninism and Mao Zedong Thought, and maintaining the leadership of the Chinese Communist Party, Mao Zedong Thought still occupies an important part in the current policy exerted by the Chinese leadership. The later Deng Xiaoping Theory, Jiang Zemin's Three Represents, Hu Jintao's Scientific View of Development and current Xi Jinping's Thought of Socialism with Chinese Characteristics in the New Era (习近平新时代中国特色社会主义思想) have all been developed from Mao Zedong Thought. For it is to many people a "glocalized" or "Sinicized" Marxism. Or, to use Mao's own words, it is the living Marxism in contemporary China.

The same is true of Mao's ideas on literature and art, which have also been developed from Marxist fundamental principle in combination with concrete Chinese literary and artistic practice and perfected by his comrades in arms and successors, as Xi argues.

Unlike many of his comrades in arms, Mao had never been abroad except to the former Soviet Union, the only country he had visited twice in his lifetime. So he was a typical local-born Marxist. He loved his motherland China so much so that he never allowed its sovereignty to be infringed by anyone, be it an imperialist country like the United States or a socialist country like the former Soviet Union. Although Mao was chiefly a nationalist, he, in emphasizing the construction of revolutionary culture, never denied that a proposed new culture should inherit and develop ancient and foreign progressive culture. Thus he also attached great importance to constructing China's own socialist literary and art principle. The combination of revolutionary realism and revolutionary romanticism is his dynamic and constructive development of Marxist literary and art thoughts which certainly transcends over the Soviet socialist realist literary doctrine. That is, he attaches the equal importance to both romanticism and realism thinking that they are fundamental methods of literary creation in socialist new China.

On October 15, 2014, Xi Jinping, General Secretary of the CCP and President of the PRC presided over another forum on literature and art in Beijing. He also gave an important speech to the audience, composed of old and young writers and artists and the party and government officials in charge of literature and art work. In his speech, Xi addressed the following five topics: (1) To realize the great rejuvenation of the Chinese nation requires the flourishing and prosperity of Chinese culture; (2) It is necessary to create excellent works worthy of the times; (3) It is indispensable to adhere to the people oriented creative orientation; (4) The spirit of China is the soul of socialist literature and art; (5) It is important to strengthen and improve the Party's leadership in literary and art work. Obviously, Xi and his comrades have inherited Mao's legacy in literature and art, which finds particular embodiment in the recent holding of the 19<sup>th</sup> National Congress of the CCP which has ushered a new era, the Xi Jinping Era in which Mao Zedong Thought is still attached importance to and has been developed to a new stage.

Having graduated from the Department of Chemical Engineering at Tsinghua University, Xi Jinping was not satisfied with his limited undergraduate education in science and technology. He worked on Marxist theory and got a doctorate in the field later. In his Beijing talk, Xi certainly developed Mao's literary and art theory and tried to highlight it as the guiding principle for China's socialist literary and artistic production and criticism. If we compare the two talks, we may easily find the marks of the time are very clear: in Mao, the national sense is more emphasized, while in Xi, the international significance of Chinese literature and art is particular emphasized. And in Xi's talk, numerous world literary masterpieces are mentioned which indicate that China's literary and artistic works are not only produced



for Chinese people, but also for people of the entire world. In this sense, I should say that Xi will continue Mao's aspiration that China ought to make greater contribution to humanity, not only in global economy and politics but also in world literature and art. As for this, I will deal with it in detail elsewhere. What I want to emphasize and predict in this essay is that along with the increasing development of China's comprehensive capacity, the value and significance of Maoism, especially Mao's theoretical doctrine in literature and art will be more and more recognized.

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