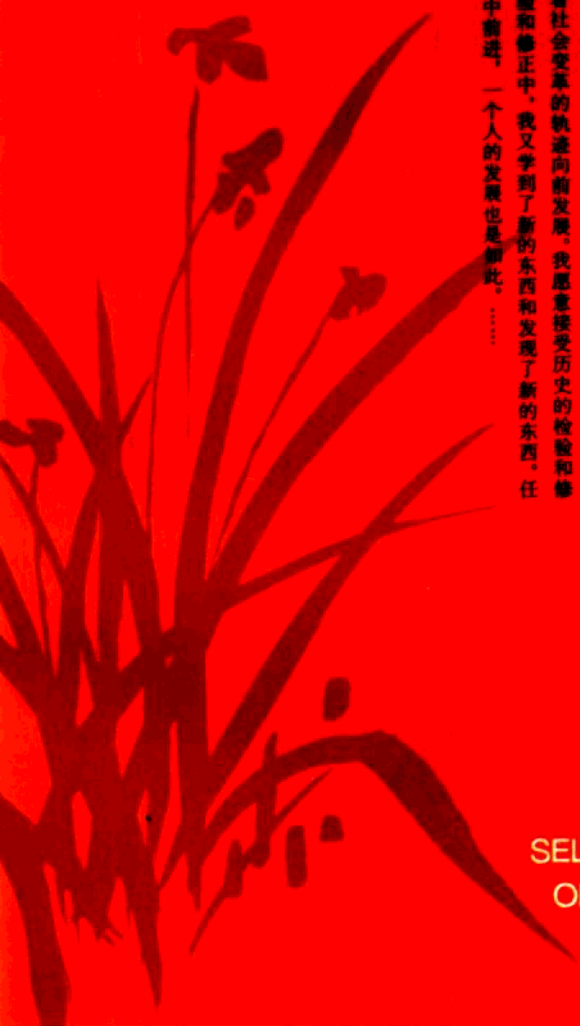


文 畅 文 论 选
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文 畅 文论选

我们现在正处于一个伟大的变革时代。这是一个使人们思想活跃并产生新思想的时代。现实正沿着社会变革的轨迹向前发展。我愿意接受历史的检验和修正，可能就是在这种检验和修正中，我又学到了新的东西和发现了新的东西。任何事物都在否定之否定中前进，一个人的发展也是如此。……

SELECTED ESSAYS
OF WEN CHANG



著作者简介

文畅，本名邢德昶，1939年生，辽宁海城人。中国作家协会会员，辽宁省作家协会理事，辽宁省散文学会副理事长，鞍山市作家协会主席，鞍山市对外开放领导小组副组长，原中共鞍山市委常委、市委秘书长。1965年毕业于辽宁大学中国语言文学系，在大学读书时开始文学创作，经常在报纸、刊物上发表杂文、散文、评论，获1962年《沈阳晚报》《万泉》副刊优秀文学作品奖，至“文革”前共发表作品百余篇。大学毕业后，多年来在党政机关从事经济调研和文秘工作。十年动乱，创作搁笔。党的十一届三中全会后利用业余时间重搞文学创作，主要写散文、报告文学和文学评论，还写了大量政治、经济论文。已出版散文集《杜鹃的性格》、《山水人情》、《文畅散文选》、思想漫谈《怎样争取入党》，与他人合作主编辽宁十年散文选《潇洒的情思》、报告文学集《星群》、《想群众靠群众办实事》，主编《文秘工作实用大全》、《中共鞍山地方史》等著作。获“中国潮”报告文学奖、辽宁省散文创作“丰收杯”一等奖、辽宁散文新作优秀奖、辽宁省社会科学优秀论文奖、鞍山市文学创作特殊贡献奖。其散文代表作《红叶诗情》、《青山情》配乐在中央人民广播电台和各地广播电台广为播颂，深得各界好评。

（摘自《中国当代艺术名人大辞典》第207页）

Brief Introduction to the Author

Wen Chang, originally named Xing Dechang, was born in Haicheng, Liaoning, in 1939. He is member of the China Writers' Association, member of the Board of the Liaoning Writers' Association, deputy chairman of the Board of the Liaoning Provincial Prose Society, chairman of the Anshan City Writers' Association, deputy head of the Opening-Up Drive Leading Group of Anshan City, former member of the Standing Committee of, and Secretary General of, the CPC Party Committee of Anshan City. He graduated from the Department of the Chinese Languages and Literature of Liaoning University in 1965 and started literary writing during university years with his essays, prose and comments frequently appearing on newspapers and magazines. He was awarded the Top Literary Works Prize granted by the "Wanquan" Supplement of Shenyang Evening Daily in 1962 and, prior to the commencement of the "Cultural Revolution", had published over 100 works altogether. After graduation from his university, he has been working for many years in Party and government agencies in the field of economic investigation and research and secretarial service. During the 10 years of the "Cultural Revolution", he stopped writing. After the 3rd Plenary Session of the 11th Congress of the

CPC Central Committee, he spent his spare time restarting his literary writing, mainly in the form of prose, reportage and literary comments; in addition, he has written a large number of political and economic papers. His published works include: for selections of prose, "Character of Azalea", "Mountains, Rivers and People" and "Selected Prose of Wen Chang"; for ideological comments, "How to Work towards CPC Membership"; "Unconstrained Loving Feelings", a cooperative selection of prose reflecting 10 years of prose in Liaoning; for selection of literary reports, "Constellations of Stars", "Doing Practical Things in the Interest of, and Reliant upon, the Masses". He has also worked as the editor-in-chief of "Practical and Comprehensive Guide to Secretarial Work" and "the Local History of the CPC in Anshan". He has won the "China Wave" Literary Report Prize, the First Prize of Liaoning Province Prose Writing Harvest Cup, the Excellence Prize of Liaoning New Prose Works, Liaoning Province Social Sciences Excellent Essays Prize and Anshan City Literary Writing Special Contribution Prize. His representative prose "Red Leaves Poetic Feelings" and "Feelings of Green Mountains" have been widely broadcast, with musical accomplishment, in the Central People's Broadcasting Station and various local broadcast stations and won positive appraisals from various walks of life.

(Abridged from *The Who's Who in China's Contemporary Arts*, page 207)

序

安 吾

文畅是我的老师和朋友。他的文论选让我写序，除了朋友这条件之外，论资历和水平，都使我诚惶诚恐。记得宋朝的大书画家米芾有一天给朋友写信，最后写到米芾再拜时，放下笔，朝朋友所在的方向拜了两拜，恭敬虔诚之至。我此时的心情，与米芾庶几近之。

我与文畅相识于七十年代。由向他请教写杂文、写文艺评论而佩服其才学，甘愿执弟子之礼。由读他的文章和与他生活交往，欣然地选择他为我的朋友。二者结合，我觉得他的人品、文品，经过时间的考验才有兴味。

他为人沉稳性格偏内向。初次接触，他不像一把火，马上能使人感到热乎。但是，只要耐过初识的寂寞，彼此勘探之后，他心中的热量就能熔化偏见和误解。对同志、对朋友，他坦诚相待，不虚饰、不矫情。要是有求于他，或是知道你有什么难处，他会多方周全帮助。用鼎力相助、两肋插刀形容，都不算过分。因为他待人真诚热心，很多人都爱和他交往。在鞍山，他

有一批工人、农民、商人、学者、作家、干部等各种身份的朋友。在外地也有不少朋友。

有道是“文如其人”。文畅的文章的价值，同样需要经过时间的考验，才能认识到那是长久性的朋友。

文畅毕业于大学中文系，有较深厚的文艺理论功底。然而从他大学时代由写杂文步入文坛，到他参加工作后从事文秘、调研、党务工作之余，以杂文、散文、报告文学而称家的足迹看，他无意于当文艺理论家、评论家。那么，为什么从八十年代初起他忽然高昂起理论的热情，写了大量的理论、评论文章。筛选之后出版，竟是洋洋乎这么一大厚本？

有学者说，二十世纪是理论的世纪。在文艺理论领域，马克思学派（西方学者如是说）之外的各种学派，此伏彼起；大大小小的著作也汗牛充栋。改革开放以来，我国的文艺理论打开封闭的大门，与世界交流，很活跃，很有生气。也许由于大门洞开，一下子涌进那么多东西，受新奇感或急功近利等心情驱使，我们在十几年间，几乎把西方近百年的东西都操练了一番。其中，真知灼见与朦胧浅薄、消化吸收与生吞活剥、含英咀华与拾人牙慧、勇敢创新与胡说八道混杂共生。从一定意义上说，这也不值得大惊小怪。但是，从对马克思主义文艺理论、毛泽东文艺思想的科学研究、中国文艺民族化传统的确认与发展等方面看，大

抵是新派理论评论家们的缺项或遗憾。

一个不容忽视的问题摆在面前：繁荣发展社会主义文艺，建设有中国特色的文艺理论体系，培养和壮大我们的文艺新军靠什么？文学的现实主义是否要根本抛弃？中华民族新时期的文学是在坚持民族化道路的前提下汲取外国的有用东西，还是干脆改道，比照外国的葫芦画瓢？这需要专业的和业余的理论家、评论家们做些基本的、基础的但却相当繁重的研究，认真地进行梳理和廓清，并进行一系列的宣传。

这项工作成果，在鞍山、辽宁、全国有一批。文畅的成果摆放其中，有自己的特点和值得重视的位置。

语言和文风，作为内容和思想的载体和建筑材料因人而异。细心的读者不看作者名字也会知道出自何人之手。因为这是第一印象。

文畅的文章朴实无华，亲切自然。仿佛与读者对面交谈，很少用生涩的名词术语，更无那种故作高深、明白道理硬往胡深场里推的怪癖。因而一下子就与读者拉近了彼此的距离。同意者，会觉得一种历史的厚重感。不同意者，除了偏执情绪所产生的排斥反应，只要抱着求真为实的心态，就会感到有细读下去的必要。若干年后或受此后事实的启发，回头再看他的文章，不能不赞赏他的胆识和远见，立论稳固而不保守，开放兼容而有稳固的立足点，探索判断的勇气与周详缜密

的论证功夫。不论谁对谁错，诤友、益友的感情，不会淡薄。文风，既是初次印象，又可发展成同化力量。

文选的第一辑、第二辑，属于文艺理论、文艺评论专辑。涉及的问题，关系到新时期文艺方向、任务、作用、战略；谈及的文学门类，有杂文、散文、报告文学、诗歌、小说、戏剧。其中的一些观点、意见，至今看来仍未过时，甚至有预见性、创造性。

《文艺应当鼓舞和引导人民前进》、《论新的历史时期文学的任务》、《重新学习〈讲话〉端正文艺方向》三篇文章，可视为他对新时期文艺宏观战略研究、探讨的代表作，题目相当旗帜鲜明。对于如何评价看待我们的现实生活、歌颂与暴露、表现对象、突出主旋律、坚持多样化等，在前两篇已经较为深入全面论述的基础上，第三篇似乎有意为他这方面的研究作条分缕析的梳理归纳：“文艺为什么人的问题，这是文艺根本方向问题；党对文艺工作的领导问题；深入生活问题；借鉴外国文艺问题；普及与提高问题；歌颂与暴露问题；发展文艺批评问题；文艺工作者学习马列主义，树立正确世界观问题”等总共十个方面。这些问题关系到新形势下如何坚持和发展马克思主义文艺理论、毛泽东文艺思想；社会主义文学的现实主义传统对西方其他流派的借鉴吸收；新时期文艺民族化方向。这三大问题是对马克思、恩格斯、列宁、毛泽东、邓小平重

要论著的深入理解、切实研究。他说这十个问题，“与当前关系最密切”。这虽然是他个人的理论支点、文学主张。但在十几年间西方各种流派、学说、文学观，扑面而来为文学发展道路的各种探索热闹红火局面中，其意义就不仅仅局限于个人和小范围。

理论滞后，或仅与现实发展保持同步态势，这或大或小总是遗憾。不能说文畅的所有观点、论述都有超前性、创造性；但确实有着稳固的坚定性和鲜明的开拓性。

“文艺应当鼓舞和引导人民前进”，是他十六年前的观点，其正确性、预见性，在当时也许不能为有些人理解。十五年后，当人们学习江泽民同志提出的“用优秀的作品鼓舞人”时，这种观点就会成为更多人的共识。

关于文艺的作用，通常说法是：教育、认识、美感这三大作用，在教科书上似乎已成定论。文畅却大胆地对定论进行阐释和补充为四项作用：“对四化建设有鼓舞推动作用；对社会成员有警策提醒作用；对腐朽现象和错误思想有批判斗争作用；对人们的精神有娱乐陶冶作用”（《论新的历史时期文学的任务》）。我认为这样阐释更为明了具体。

作家的理论悟性以及对其作品的关注评论，与通常所说专职的理论、评论家各有优点长处。文畅的文学

理论、观点，对待他人作品的评论，在感性认识升华为理性认识过程中，似乎只是有感而发。但正因为有感而发，且有个人的创作实践的体会为依托，就更易于开创和发现。

通观全书，创见、创新性观点，虽然不是俯拾皆是，但也不是略有一二。例如对散文、诗歌的“意境说”，前人已有论著。他的新观点在于“重在撷取现实生活的美质”；杂文的战斗性传统由鲁迅而集其大成，新时期的杂文是坚持鲁迅传统还是千篇一律的幽默小品，他认为“仍然要有战斗性”、“针对性”，作为杂文本体特点则是“杂文应有杂文味”；报告文学要弘扬主旋律，应当为真人树碑立传，也是大家的共识，而要追求“诗意的揉合与诗意渗透”则是他个人的创见；《截取有意义的生活片断》、《应声于现实生活的召唤》、《充满乡土气息与真实可信》等小说评论文章及《谈散文及中国散文源流》、《谈散文的情调和语言》、《漫话借鉴》体现其文学的现实主义、走民族化道路的一贯主张，其中新颖的提法，也都不难发现。

第三辑，选入他关于思想政治工作、经济工作、行政管理工作的论文十二篇。这些文章的选入使我们获得文学以外的新的启发，也会使读者对文畅有全面的了解。我们仔细推敲之后，却不难发现他在这些方面研究领域的宽广，研究的深入，研究中的创造性发现。

早在1983年所写的《城市带动农村是现代化建设中的一条规律》一文，可视为这方面的代表作。我国的改革，首先从农村开始是事实；城市带动农村在哪个权威著作、哪位权威人士的讲话中是已有的提法？他提出这个观点，并上升为规律，胆子颇大、立论新鲜。联系国内乃至国际的现代化历程，就不能不承认他的思考价值。对我国改革开放以来，政治思想、经济建设、行政管理等方面实践的密切关注和研究，对邓小平建设有中国特色社会主义理论的学习领会，由此可见一斑。《共产党人不是为了要做官》一文也很有广泛的社会意义，正面说理谆谆诲人，指出问题切中时弊。其中指出有些人把当官作为自己的奋斗目标，“有的向上跑官，有的伸手要官，有的甚至花钱买官，干的完全是同共产党人应有的品德格格不入的事。这样的人即使当上了官，在人民心目中也是没有威信”。讲得深刻，可谓正直之言，表达了广大人民群众的心声。看得出，文畅是一位很有思想的人。他的文学主张和文艺理论观点，之所以能经得住考验，也许正得力于他钟情于文学，却不拘囿于文学本身，而是把文学艺术放在社会的经济、政治、思想大系统来考虑。他的政治经济理论是他文学理论的基础。与专门搞文艺理论比较，他多了两条，一是他是在搞创作的同时讲文艺理论；二是在搞政治、经济的同时研究文艺理论。这

也是他搞文艺理论的特点。

“言而无文，行之不远”。这里所谓的“文”，我以为应包括思想性、艺术性两方面才能行远。《文畅文论选》能行多远？虽然我不能规定距离，如同径赛百米、千米、万米、马拉松。但我敢断定，他的基本理论观点会有现实和历史双重价值。因此，这本文论选出版，值得庆贺。希望他在搞创作的同时再多写些这方面的文章。

1996年7月

Preface

An Wu

Wen Chang is my teacher and friend. He asked me to write a preface for his selection of literary comments, which filled me with reverence and awe in terms of experience and level, with the exception of the fact that I am one of his friends. I remember that Mi Fei, a master calligrapher and painter of the Song Dynasty, wrote to one of his friends one day, when he came to the part saying "Bowling with respect from Fu", he put down his brush and bowed twice in the direction of the home of his friend. His feelings of reverence were simply overflowing. My feelings now are almost identical to those of Mi Fei.

Wen Chang and I got acquainted with each other in the 70s. Because I often solicited his advice in terms of writing essays and literary criticism, I came to admire his learning and knowledge and willingly regarded myself as his student. Because I often read his articles and remained in constant contact with him, I came to gladly choose him as one of my friends. With a combination of these two aspect, I feel that his personal and literary qualities, only after having been tested by time, have

proved to meaningful.

He is of a quiet and slightly introvert character. When you meet him for the first time, he might not be like a fire which can make you feel warm. However, so long as you can tide over the solitude of nodding acquaintance and prospect into each other heart and mind, the heat in his heart will melt prejudice and misunderstanding. He treats comrades and friends frankly, with no hypocritical affection or feigned manners. Should you solicit his assistance, or if he knows about your difficulty, he will try to help from different and comprehensive aspects. It will not be an over-statement to describe him as taking great pains to help others, without any reservations. Since he deals with others with sincerity and warmth, many people like to have contacts with him. In Anshan, he has a congregation of friends, who have different status, like workers, farmers, business people, scholars, writers and officials. In addition, he has quite a big number of friends in other parts of the country.

As convention wisdom goes, "the writing mirrors the writer". In the same vein, only after having been tested by time, the value of the articles of Wen Chang can be recognized as a friend with a long-term nature.

Wen Chang graduated from the Department of the Chinese Language and Literature of a university, thus having fostered a rather in-depth foundation of literary and artistic criticism. However, judging from the path that he has embarked upon

since he made his debut into the literary community by writing essays back in his university years all the way to his accomplishments, made as a result of his writings in his spare time when he was working in the fields of secretarial service, policy research and political work, in terms of becoming a renowned writer of essays, prose and reportage, he has had no aspirations for the name of a literary and artistic theorist and critique. Then, why did he suddenly emit high waves of theoretical enthusiasm in the 80s for writing a multitude of theoretical and criticism articles, as a result of which such a thick book can be compiled after careful selection?

Some scholars claim that the 20th century is a century of theory. In the arena of literary and artistic theory, various schools (as Western scholars say) outside the Marxist school have been emerging one after another, the number of works, big or small, can figuratively speaking make the ox carrying them sweat profusely. Since the commencement of the reform and opening-up drive, China's literary and artistic theory opened its closed gate and began to have actively and lively contacts with the outside world. Perhaps, in the wake of the gate was opened wide, suddenly many things flocked in; driven by a sense of curiosity or such feelings as being eager for quick success and instant benefit, in the past 10-plus years, we have almost finished practicing those things from the West left over from the past century. Among them, high perspicacity co-exists with obscurity

and shallowness, absorption and digestion stand side by side with uncritical acceptance, studying and relishing the beauties of literature is accompanied by picking up phrases from others and passing them off as one's own, and brave novelty is growing together with sheer nonsense. Nonetheless, seen from such aspects as scientific research over the Marxist literary and artistic theory and Mao Zedong's literary and artistic thoughts as well as the identification and development of China's national literary and artistic traditions, this approximately represents the inadequacy or pities on the part of the new school of theory critiques.

An unavoidable question is placed in front of us: What shall we rely upon in terms of prosperously developing the socialist literature and arts, building the literary and artistic theory architecture, and fostering and expanding our new rank and file of literature and arts? Should the realism in literature be totally absconded? Should the literature in the new era of the Chinese nation persist in following the national road when drawing upon useful aspects of foreign countries or should we thoroughly change course and follow the drum beats of foreign countries? These demands that professional and amateur theorists and commentators conduct some rudimentary, basic but rather onerous research, do some serious combing and delineation, and then carry out a series of publicity.

The results of such an undertaking are found in Anshan, Liaoning and the entire nation. Placed among them, Wen

Chang's achievements have unique features and a position commanding attention.

Language and literary style, as the carriers and building materials of contents and thoughts, vary from one person to another. Careful readers, without looking at the name of the author, may know who have written them. For it is the first impression.

Wen Chang's articles are simple in style, amicable and natural in tone, as if a face-to-face dialogue with readers; no jerky nouns and jargons are used and there is even less a bad habit of being pretentious and employing big words to confuse simple arguments. Thus the distance between the author and the reading public are shortened immediately. Those who agree with him will feel a sense of indepth history; those who disagree may find it necessary to continue to read them carefully so long as they take a seeking-truth-from-facts approach, even though at first they may experience the repulsive reaction of their own bigoted opinions. Several years later or inspired by facts henceforth, looking back at his articles, one cannot but appreciate his courage and far-sightedness, his firmly-based but not conservative line of reasoning, his open, tolerant and firmly-based starting point, his courage of making explorations and judgments and his thorough and meticulous exposition. Irrespective of the fact that whoever is correct, the sentiments of being an outspoken and useful friend will not fade away. The literary style can both