

A Review of the Editions of Modern Chinese Long Novels and Analysis of Ni Huanzhi

ZEZHENG XU and HANHUI YANG

ABSTRACT

This article takes editions as the main object of study, based on the "Edition Review of Modern Chinese Long Novel Masterpieces" and analyzes "Ni Huanzhi". In this book, the author proposes that the most suitable object of edition criticism is the long novel, because the edition content of the novel is the most complex and rich. Its long length cannot be compared with that of drama editions; its edition density is so high that it cannot be compared with that of poetry and prose editions.

DEFINITION AND DEVELOPMENT OF "EDITION"

The term "edition" was first used in China in the Song Dynasty. Initially, it referred to books that were engraved and printed, in a narrow sense. Later, its meaning was expanded to include all kinds of books including written and printed books, in a broad sense. In this book, the term "edition" is narrowly defined as a published novel, not the original manuscript. Second, the "novel" mentioned in this book does not refer to all published "novels," but to the more important "texts," especially the "revisions" of "texts.[1] The "revision" of the "text". Editions have a long history, both in the West and in China. Traditional Chinese edition science originated in the Han Dynasty, flourished in the Song and Yuan Dynasties, and developed greatly in the Qing Dynasty. By the Qing Dynasty, edition science gradually developed into a specialized discipline. Since the Republic of China, successive generations of scholars have devoted themselves to the study of editionology. Traditional edition science has formed a whole set of methods of edition identification, authentication and proofreading through the collation of ancient books. Traditional edition science has a close relationship with proofreading and cataloging and is "born out of proofreading and borrowed from cataloging." [2]

In the book edition as the main research object, it is difficult to study in depth in the current research system of book edition, although both Chinese and Western edition have a more complete research system. The fundamental reason for this is that the study of classical literature is only to clarify the origin of the edition, distinguish between the authenticity and merits of the edition. In the modern literary research system, there are also many people who set the issue of edition as a prerequisite for literary research. [3] In

Ze Zheng Xu¹, Hanhui Yang²

¹The University of New South Wales, Sydney, Australia

²The University of Sydney, Sydney, Australia

this book, for example, the authors mention René Wellek and Wolfgang Iser, among others, who emphasize that the first step in literary research is to have a finely edited version or an edition that represents the will of the writer. The progress in Western literary studies has been driven by "source criticism," but source criticism is limited because it is based on the study of manuscripts and the many possibilities for the creation of works before publication. This means that it does not focus on the post-publication changes of editions, which means that literary edition studies have a long way to go.

New literary studies in China have also not been well developed in their development. In this book, the author argues that new literary studies are mainly focused on some "book-talk" or "journals", such as Tang Gu's "Heian Shuhua". There are also a few linguistic, rhetorical, or writing works that study versions of different texts, such as Zhu Yongbiao's *The Art of Revising* Ye Shengtao's *Language*, Zheng Yishu's *Comparative Rhetoric*, and Gong Mingde's *Commentary on the Revision of The Sun Shines on the Sangan River*. There are also a few redaction books published by the Hunan People's Publishing House and the Sichuan Literature and Arts Publishing House, such as the redaction books of *The Goddess* and *The Siege*. Some of these works provide accurate historical materials, some provide accurate repertory work, and some provide accurate and appropriate cases for linguistics and rhetoric. But these studies are, as Lu Xun says: "Gai uses Hu Shi's method, often relying on the solitary book of secrets". [4] In reading the book's preface, it is clear that the author believes that what is missing in new literary studies is a lack of expansion, and that it is rarely combined with hermeneutics, textual criticism, or reception response theory. Looking around, the mainstream of new media literature has been elevated toward sociology, philosophy, but scholars do not bother to make use of the findings of these editions, and some critical essays or literary histories do not even reflect the awareness contained in the basic editions. In this way, we see a certain detachment in the study of new literature.

In this environment, the author points out that it is difficult to study modern Chinese literature in depth and scientifically. The author mentions that "on the one hand, the study of new literary editions cannot provide a systematic, in-depth study and overall grasp of the changes in the editions of long novels. On the other hand, the mainstream new literary studies are unable to do dynamic, historical research and detailed analysis on the editions of long novels. This book attempts to avoid this detachment by conducting a comprehensive study of the editions of modern Chinese long novels, integrating edition studies with text studies, and expanding the research space of edition studies as well as finding a new field for the study of long novels. [5] From the author's point of view, this is a way to raise awareness of the most fundamental problems in modern Chinese long novels, and to show the uniqueness of the changes in the editions of modern Chinese long novels. From this we conclude that this is not only a signal offered to literary criticism as well as to the study of literary history, but moreover it is also an attempt at a more scientific way of research.

ON THE SUMMARY AND GENERALIZATION OF THE REVIEW OF THE EDITIONS OF THE MASTERPIECE OF MODERN CHINESE LONG NOVELS

In this book, the author suggests that the most suitable object of edition criticism is the long novel, because the edition content of the novel is the most complex and rich. Its long length cannot be compared with that of the dramatic version; its version density is great and cannot be compared with that of poetry or prose. Some long masterpieces of fiction often have multiple versions, and Ba Jin's *Home* has been revised eight or nine times, with more than ten versions. More importantly, the textual content of the novel varies greatly between versions. The variation of novel versions is not only in words, phrases, sentences, paragraphs and chapters, but also in characters, details, plot, structure and even themes. Its version changes contain connotations of linguistics, rhetoric, writing, aesthetics, psychology, and even sociology and political science. It should be said that none of the other literary categories of the new literature is richer than the long novel. The long story not only has the comprehensive characteristics of edition criticism, but also has the characteristics that can reflect the changes in the editions of new literature. In the 1950s, those writers living in the National Unification Area were in a difficult position to write for whom, what and how to write. They began to revise old texts, which is the historical wave of revisions. Many factors, such as the publisher's request, but more than that, it was the author's self-revision to make the novel better. From the comparison of the editions of several novels listed by the author in this book, it can be concluded that the author's purpose of revision was to comply with a new literary norm and thus to be more in line with the state ideology of the time. Under the influence of Chairman Mao Zedong's "Speech at the Yan'an Literary and Art Symposium" and a number of documents, literature became a tool to serve politics, for example by focusing on praising the revolutionary spirit as well as the workers, peasants and soldiers, and praising a positive tone.[6] For example, the 1953 revision of *Ni Huanzhi*, which the author mentions in his book, brought *Ni Huanzhi* back from the dead and eventually into the arms of the working class, and the 1955 revision of *Luo Camel Xiangzi*, which eliminated the part of the worker *Xiangzi*'s degradation so that he would not be truly desperate. The 1954 revision of "The Night of the Son" modified the images of workers, peasants and revolutionaries; the 1950 revision of "The Sun Shines on the Sangan River" modified the land reform policy, and so on. The revision of these old works was also the author's way of proving that his ideas had been reformed. According to the ideology of the time, writers were usually categorized as petty-bourgeois intellectuals, and even some people thought that the writers' works were "from the standpoint of the petty-bourgeoisie, and they created their works as the self-expression of the petty-bourgeoisie." As the 1950s progressed, writers became aware of this problem and wanted to heal their guilt by rewriting their own works. For example, when Lao She revised *Camel Xiangzi*, he said that it was for self-censorship and of course for better reformation of himself. From this we can conclude that the wave of revisions of long novels in the early 1950s occurred against the background of the intellectual reform movement. The appearance of a large number of revised books was, to some extent, the result of the intellectual reform movement.

From the 1950s to the 1960s, the wave of revisions of long novels continued, but the purpose as well as the content of the revisions produced subtle changes. In 1955, a national academic conference on the standardization of modern Chinese was held, followed by an article in the People's Daily calling on writers to pay attention to the standardization of language, which received a positive response from many writers. The most representative one in terms of long novel revision is Ni Huanzhi. Ye Shengtao changed Ni Huanzhi almost word by word into the standardized Chinese of the 1950s. His motive for the revision is obvious, mainly for the promotion of Mandarin and the standardization of Chinese. The next step was to revise it according to the readers' comments. In the late 1950s, the author made corrections based on the comments and feedback from readers. This also led to the author making revisions based on readers' comments, but the author's sense of subjectivity would then gradually diminish. The writer's thinking at the time was something like this: "To get the most effective revision, we must give it to the broad masses of workers and peasants to test [7] A writer who wants his work to be loved by workers and peasants and to make it work in battle cannot treat it as 'married woman, spilled water', but change it to the end." In the book, the author points out that Wu Qiang said in the "Preface to the Revised Version" of the 1959 edition of *The Red Sun* that "the article is not afraid to change, and it will be changed again after it is changed." [8] As a result, two revised versions of *The Red Sun* and *Defending Yan'an* were published in this time period. *Fighting Youth*, on the other hand, returned from accommodating readers to following the laws of art. For example, many readers have a strong desire to keep the heroes alive and build society with us. Therefore, the author kept the heroes alive in the revised version. However, some readers wrote to say that the first version was so moved by the heroes' heroic sacrifice that now they could no longer read it. Shirk finally understood: "The reader's desire for life and characters is different from the logic of the characters and plot in the novel and should not be confused." After the end of the Cultural Revolution, many long novels were given new opportunities for development, and the motives for their revision were mainly focused on "motives for correction" and "motives for stereotyping." Although the end of the Cultural Revolution was called the "second liberation," for authors the real liberation came after 1979, which led to the publication of novels between 1977 and 1979 that showed no signs of liberation and left many left-leaning marks, which led many writers to continue correcting mistakes. *The Song of Youthful Spring* is the best example of this. The second is the stereotypical motive. Between the seventies and the eighties to the time when many writers entered their old age, the works were also revised for the last time, and these works were almost always finalized. These revisions are more linguistically embellished than before, making the work less flawed.

Different periods of literature also have different characteristics. Works born between the 1920s and the 1940s were revised in the revised version on the issue of sex and revolution. The question has been asked: "The success of the revolution has made people 'turn over'; perhaps the body that has turned over should be a 'sexless body'? Such questions were common in a new society, but "turning over" seemed to deprive people of their physical instincts, and "liberation" seemed to invite a new kind of abstinence. This led to a tendency to purify the narrative from the 1950s to the 1970s, and the

phenomenon of sexlessness became a tendency in writing during that era. In the long novels born in the 1950s and 1960s, sex became a feature of the reactionary class, and love became a petty-bourgeois mood. Only a few works in the 1950s may have written about sex, such as *The History of Entrepreneurship* and *On the Misty Grassland*, but there are many works that mention love. But in the revised versions of these works, love as well as details were almost deleted or rewritten. For example, in the two revisions of *Song of Youthful Spring*, the love entanglements and confessions were repeatedly deleted; in the second edition of *Red Sun*, the part of Hua Jing and Liang Bo's love life was simply removed. The first edition of "The History of Entrepreneurship" published in 1977 even replaced the words "love". These revised editions not only showed us a life without "sex", but also a love without "love". The second is the author's revision of political issues. In this era, political issues seemed to be a broad concept, and issues of class, line, and policy could all be included in the scope of political issues. They either revised the classical works of the pre-liberation novels across the era, or revised the long works produced since liberation due to the "leftist" background.

A few of these revisions include artistic changes, such as *The Siege*. More works have been revised artistically, but more often with overall ideological changes to make the content more relevant to the ideology of the country at the time. In this book, the author points out that if, according to Marx and Engels, "Ideology is the language of a class, it often represents the will of a class; it is a "false consciousness" that is often distorted, inverted, obscured and mysterious; it is a revolutionary tool, but it is an anti-scientific bias. [9] Thus, the increasingly ideological revision of the novel, while becoming more explicitly hierarchical and more effective in helping politics, also increasingly obscured current reality and weakened human reality more and more strongly.

ANALYSIS AND SUMMARY OF “NI HUAN ZHI”

Take Ni Huanzhi as an example for analysis: From January 1928, Ye Shengtao began to serialize the long story Ni Huanzhi in the *Education Magazine*. Ye Shengtao once said, "I don't like to proofread negligent books, but this time I have used some thought to proofread my own book. Therefore, there are very few misprints in the first edition.[10] However, I found that the author's so-called "proofs" actually included a number of "revisions" after I checked the first edition against the first publication. These revisions include the following: First, the deletion of six places of text. The largest of these is the opening paragraph of Chapter 18, which was originally published as follows: If we describe carefully how Ni Jin loved after their marriage and portray the so-called boudoir joy in a specific and vivid way, people will ridicule us for writing a love novel. In short, the two of them were as if they had returned to their innocent childhood, carefree, feeling that love had woven a sweet net around them, and they were happy to enjoy this exclusive world. One kiss, one embrace, you can imagine the little angels in love in the middle of a foreign painting, the one's real apple-like face on the other's tender root-like legs, and the other's cuter than a flower's little red lips on the other's pure,

flawless, little winged undershirt; they have such joy and innocence. The main reason for deleting this paragraph in chapter 18 of the first edition is to avoid readers thinking that this is a romance novel, which may even trigger some sexual associations. Secondly, the author may have considered that the first sentence at the beginning is a dialogue between the narrator and the reader, which is somewhat inconsistent with the third-person narration of the whole novel. The most changes in the edition of Ni Huanzhi are reflected in the changes from the artistic level to the standardization of the language. Specifically, the edition changes of Ni Huanzhi have gone through three stages, from the first publication to the first edition mainly in refining the novel artistically, from the first edition to the abridged version in order to conform more to the new literary standards, and from the first edition to the text collection more in normalizing the language. In the revision from the first edition to the first edition, Mr. Ye Shengtao's thoughts were mainly focused on the artistic improvement of the text, including the embellishment of the content, such as changing "in order to" to "in order to", "sorrow" to "unwarranted". "The author has made careful adjustments to the overall layout, narrative style, and character portrayal. In order to achieve the overall effect, the author even sacrifices some details when making changes. Regarding these changes, the changes in the second and third chapters can best reflect this aspect. These two chapters mainly describe Ni Huanzhi's experiences before he came to teach at the Water Country Primary School, his spiritual experiences and his family background, but these are not the focus of the novel, so Mr. Ye Shengtao describes them in a retrospective and supplementary way.[11] Its length should not be long, but the writing style is concise and clear, so in the first edition the author deleted superfluous words or changed the expression, merging small paragraphs into larger ones. This is not only a formatting adjustment, but also an estimation of the fluency and completeness of the upper and lower articulations, which is a criterion for the improvement of the text in artistic terms. The author's diary in 1953 is more specific: "Fang Bai from the Literary Press visited me and said that the Press would reprint Yu's Ni Huanzhi and suggested deleting chapter 20 and several chapters from chapter 24 to the end of the book, but Yu said the book was of little value and could not be printed. He said that the book was of little value and could be left unprinted. He asked Yu to consider the book and left it behind. After a brief review, I wrote to Xuefeng and Fang Bai, saying that I did not want to reprint the book in the first place. If they consider from objective needs, think it is appropriate to publish, Yu also do not oppose, agree to Fang Bai's proposal." Although Mr. Ye Shengtao's revisions were a little passive, he accepted these suggestions. In reading Ni Huanzhi, it can be found that the entire Chapter 20 was deleted in consideration of the discordance it posed in the text, a chapter depicting the representation of the May Fourth Movement in the form of running publications, Western scholarship, and the introduction of Western literature. [12] It also mentions many buzzwords of the time, such as "enlightenment," "liberation," and "people. In the preface of the first edition, "About Ni Huanzhi", Xia Huizun criticized this chapter as "abstract and sparse, which is not in harmony with the whole". The author decided to delete this chapter in the abridged version. The remaining changes, such as the deletion of the last seven chapters, are for the purpose of aligning with the new Chinese literary norms. If we look deeper into the content of this chapter, we can learn that the

deleted chapters are about the changes brought about by Ni Huanzhi's place before the victory of the Northern Expedition, the successful outcome of the theft by the Kuomintang, the scene of the revolutionary armed uprising of the Shanghai workers and the scene of the massacre, the change of Ni Huanzhi's mentality, the excitement expressed before the revolution, the frenzy during the revolution, and finally the depression at the low point and finally his illness and death. These chapters are about the big events in the Chinese Revolution, and for the sake of publication, much of the background in the work is not clearly explained. For example, whether Ni Huanzhi joined the Communist Party or the Kuomintang, and who started the Shanghai workers' massacre. The author is careful in these poignant issues. The whole novel ends in tragedy, and although it describes expectations for the future, an atmosphere of disillusioned hope still pervades. Obviously, these are not in line with the norms of new Chinese literature nor the national ideology of the time. In July 1949, the First Literary Congress was held, and Mao Zedong's "Speech at the Yan'an Literary and Art Symposium" was established as the guiding ideology of national literary and artistic work. The "workers, peasants, and soldiers" direction of literature and art, and "literature and art for politics" were the basic principles and primary tasks of the new Chinese literature and art. A new set of literary standards was established, such as: depicting the life of workers and peasants, the life of workers and peasants, heroes, ideals, optimism, and praise. Ni Huanzhi was a revision made in a new historical context and was inevitably subject to this new literary code. This deletion may also be an attempt to avoid the initial artistic flaws, but the abridged text is objectively closer to the new literary standards. The deletion of these seven chapters avoids political strife and removes the pessimistic, disappointing ending. After the revision, the story ends here the ending becomes an optimistic one. The concluding paragraph of the story reads.

He began to run and ran that way; a long-visiting wanderer looks at the mark of his own house, and often runs in this way. He is dominated by the thought that he is like a fish, like a bird, and he feels more than happy.[13]

This is a positive ending in line with the style of new Chinese literature and left-wing revolutionary literature. In addition, the author eliminates two reasons for the peasants' poverty, gambling and alcohol. This also allows the author to avoid associating the peasants with gamblers and alcoholics, which in a sense makes the image of the peasants more positive. In the "Description" on the title page of the abridged version of Ni Huanzhi, there is a sentence that reads, "The main character, with his ambitious ideals, wants to reform his school, his family, and his society, but all of them end up in failure, and finally finds the right path by joining the fierce struggle of the masses. " For example, Fang Bai, who is in charge of the publication of this edition, said, "I originally thought that the author deleted this part, which was inevitably ambiguous at that time. That's true. The present ending does not affect the integrity of the novel; it shows that the main character has finally found his team, or rather, he has found a new school. Then, if he is to transform society, he must rely on the new school, not on the old one." [14] For the above changes, Ye Shengtao is processing and converting the language of the first version for many reasons. Ye Shengtao has always been dissatisfied with his old works, using the metaphor of "frying cold rice", the old works do not need to be reprinted, but

the People's Literature Publishing House has included his anthology in the publication plan and repeatedly persuaded him, he agreed to publish the anthology. Since the anthology was published, it was natural that the work was finalized; since the manuscript was already finalized, it was natural to take the opportunity to embellish it so as not to leave any regrets. In October 1955, a national academic conference on the standardization of modern Chinese was held. On October 26, the People's Daily published an editorial calling on "every speaker and writer, especially when using language, to pay attention to the purity and health of the language. It also pointed out that "language regulation must rest on tangible things. [15] First, all works, especially literary works, because linguistic norms are transmitted primarily through works. The impact of writers and translators' attention or lack thereof to linguistic norms is incalculable, so we must be especially strict with them." As a famous writer, a leading figure in the language field, and an official in the publishing industry, Ye Shengtao naturally had to set an example by actively responding to the country's call to do his best to standardize modern Chinese. In fact, he himself had already been one of the promoters of the standardization of modern Chinese. For example, in the early 1950s, he revised many state documents and editorials to use standardized language. Between July and October 1955, he published three more articles on the standardization of the Chinese language. The revision of the text collection that took place soon afterwards was thus a concrete manifestation of his practice of Chinese standardization. The revision of the textbook *Ni Huanzhi* was mainly concerned with the refinement of the language and the expressions that were more in line with the norms of modern Chinese. The refinement of language includes the adjustment of vocabulary, the revision of sentences to make them more concise and accurate, and to make the expressions more vivid. This reflects the author's spirit of excellence. On the other hand, the text is revised to make it more in line with the norms of Chinese, not only to make the illogical words and phrases smooth, but also to revise the literary language, the ancient vernacular and the dialect. The twenties and thirties were a time of transition in language development, which inevitably affected the way writers wrote. So, Mr. Ye Shengtao made modifications in this regard. Ye Shengtao's son, Ye Zhishan, recalled that Ye Shengtao once said, "He read and wrote in literary language in school. Before and after May 4, he advocated writing in vernacular, but what he wrote was in fact four different things: there were still many elements of literary language; some foreign accents were mixed in; he learned from those hard translations at that time; and some ancient colloquialisms from old novels and Suzhou dialects that people in other places could not understand were added. How can one read such a text without finishing it?" [16] Through the revision of these aspects, *Ni Huanzhi* is progressing to the direction of linguistic beautification, popularization, and standardization, although there are inevitably some omissions or mistakes. The different versions of *Ni Huanzhi* are more like a man in a vest in the 1920s becoming a man in a revolutionary costume in the 1950s. The first version and the text collection of *Ni Huanzhi* are the works of two different eras, reflecting not only the language norms of different periods but also different language styles. In the text, there are some words that have been slightly altered, but the meaning they convey has changed accordingly.

For example, page 319 reads.

Young female students' kind of naivety, lively, and because of the environment, stripped away a good number of females can be broadened to taste the new field.

Page 432 of the anthology reads.

The naivety and liveliness of the young female students, and the absence of the disgusting feminine tenderness due to the environment, were new to him.

What is written here is the new feeling of Ni Huanzhi after he came to Shanghai Girls' High School. A careful comparison will show that the meaning of the text and the words are different. The first paragraph focuses on feelings, while the "taste" of "awareness" is more rational. From this point of view, the author's thoughts and feelings have changed. In this regard, Ye Shengtao himself admits: "Even if the changes are not significant, they have more or less changed the thoughts and feelings at the time of writing." Judging from the release time of different editions, the first edition was released in Mr. Ye Shengtao's foundation year, while the text collection is a review of Mr. Ye Shengtao's life again after he experienced a hundred flavors, and different perceptions and experiences are included in the text. As for the deletion of the view that gambling and alcohol were the causes of peasant poverty, it also expresses from the side that Mr. Ye Shengtao's writing was more or less tainted with the post-liberation writing style that highlighted class. To sum up, the text collection of Ni Huanzhi is not an old work in the traditional sense, but more of a disguise. The core nature is different compared to the first edition of Ni Huanzhi.

SUMMARY AND GENERALIZATION

In general, for the study of editions, further depth should be given to the study of edition differences, delving into the changing characteristics, political imprints, and meanings of editions of the times. This trend is already present in the study of editions, and in many works the content is specific, mainly due to the changes in society in the 20th century. Based on this situation, the Western "source criticism" is an approach that we can learn from. We can optimize it into "edition criticism" that suits the characteristics of Chinese literature. Version criticism should not only pay attention to the development rules of edition studies, but also fully understand the characteristics of each literary edition and the social environment in which it is located. In other words, it is necessary to combine the two approaches of edition research and literary criticism, to pay attention to the combination of traditional edition studies, catalogs and proofs, and to learn the research methods and relevant knowledge from them. These are the basis for a comprehensive study of new literary editions, drawing on rhetoric, linguistics, and writing, as well as the flexibility of hermeneutics and textual and source criticism.

REFERENCES

1. Yu Xiang. A Review of Modern Chinese Long Novel Editions [J]. Journal of Chongqing Second Normal College, 2014(2): F0003.

2. Jin Hongyu. "Perspectives on the Study of New Literary Editions." *Modern Chinese Literature Research Series 2* (2005).
3. Nie, Jiayu. "Insights into the study of journal editions and the three concepts in authoring." *Journal of Intelligence* 20.7 (2001): 64-65.
4. Jin Hongyu. *A review of editions of modern Chinese long novels*. Xiu Wei Publishing, 2005.
5. Jin Hongyu. "Version Awareness in New Literary Studies." *Studies in Literature and Art* 12 (2005): 57-62.
6. Jin Hongyu. "The Paratext of Modern Chinese Literature." *Changjiang Academic* 2 (2012): 25-25.
7. Le Qi. "Ni Huanzhi and the Literary Creation of Ye Shengtao." *Modern Chinese Literature Studies Series 3* (1992): 171-187.
8. Wen Rumin. "The Three Layers of Meaning in The Siege." *Studies in Modern Chinese Literature Series 1* (1989): 156-163.
9. Zhou, T., & Shi, Shui-Feng. (2015). Review of Ye Shengtao's classic novel *Ni Huanzhi*. *Writers*, (5X), 40-41.
10. Jinmei. (1979). "A realistic portrayal of the thought process of petty-bourgeois intellectuals before and after the May Fourth Movement: A reading of Ye Shengtao's long novel *Ni Huanzhi*. *Literature, History and Philosophy*, (3), 29-36.
11. Ye Shengtao. *Ni Huanzhi*. Beijing Book Co. Inc., 2018.
12. Gong, M. D. (2001). The edition of Ye Shengtao's *Ni Huanzhi*. *The book of the world*, (9), 70-72.
13. Liu, Shuxin. "The Standard Problem of Modern Chinese Lexical Norms." *Language Construction* 11 (1995): 2-5.
14. Ye Zhi Shan. "Ye Shengtao and Editorial Work." *Studies in Publishing and Distribution* 5 (1994): 13-15.
15. Li, Zonggang. (2017). Literary Imagination and Literary Writing in the Threshold of Civil War Education: From Ye Shengtao's Long Novel "*Ni Huanzhi*". *Journal of Southwestern University: Social Science Edition*, 43(6), 126-136.
16. Le Qi. (1992). *Ni Huanzhi and Ye Shengtao's literary creation*. *Studies in Modern Chinese Literature*, (3), 171-187.
17. Chen Siguang. "Four Perspectives on the Reception of *Ni Huanzhi*." *Journal of Liaoning University: Philosophy and Social Sciences* 3 (2012): 127-133.