

“I Accuse” and “I Wander”: On the Writer’s Identity Formation

Weizhou Wang^{1,2*}

¹ Department of Foreign Languages, University Putra Malaysia, Seri Kembangan, Malaysia

² College of Arts, Chongqing Three Gorges University, Chongqing, China

Email Address

wzwang@sanxiau.edu.cn (Weizhou Wang)

*Correspondence: wzwang@sanxiau.edu.cn

Received: 25 September 2022; **Accepted:** 15 October 2022; **Published:** 27 October 2022

Abstract:

The writer is not only the material individual but also the creation main body, its position and the function in the literature field hold the balance. They are the primary force of literary production and the core of literary mechanism. However, the current academic attention to the writer’s identity is insufficient, the writer’s identity structure in literary research is still not clear. After analyzing the history, definition and identity of a writer, we can divide the writer’s identity into two types: the intellectual and the wanderer, which to some extent clears the fog of the writer’s identity.

Keywords:

Writer, Literary Field, Identity Configuration, Intellectual, Flaneur

1. Introduction

Writers may seem like individuals, but their role is not trivial: they are important forces in the field of literature, producers of literary products, and closely related to literary consumption, it is the hub that links the mechanism, production, consumption, and dissemination of literature. However, compared with the important role played by writers in the field of practice, their research position in the academic community is slightly inferior. Researchers do not pay enough attention to the writer’s identity. First, this manifests itself in the lack of clarity of the writer's identity configuration. What is a writer? Is it an ability, a skill, or a career? It seems impossible to explain. Strangely, when it comes to writers, a variety of identities or responsibilities have emerged one by one, so that people are overwhelmed, such as scholars, intellectuals, freelance writers... These identities are closely related to the literary work, when people talk about writers, they often mix these terms, so that the literary world presents a “dragons and fishes jumbled together” situation. But in fact, if carefully scrutinized, the above several identities have their own characteristics, their content is also different. Then why do people produce such Lenovo? Does the above-mentioned identity or occupation, in relation to the writer, constitute an accurate configuration of the writer's identity? Many questions are worth exploring in depth. However, unfortunately, instead of a more detailed and comprehensive discussion, the academic community has interpreted the writer's identity as a social belief or public commitment of the Either/Or, which has led to a divergence of views in the

community and the academic community on the writer, almost all the discussions are in disputes and conflicts, and the writer's identity which is very vague is more complicated.

Second, academics are clearly more interested in “Authors” than in “Writers”, who dissolves the meaning of identity. As one of the four elements of literature enumerated by M. H. Abrams in the mirror and the lamp, the identity of “Author” has always been the object of literary research, and the author theory has become an important theoretical category of Western literary theory. But there is no doubt that the western theory for the “Author” attention, is often based on the analysis of the text, that is, the text is more important than the author. When a literary work is written, it is divorced from its author. Roland Barthes's famous “The author is dead” Roland Barthes to this end, and the work kills the author because the power of interpretation is vested in the reader. In 1969, Michel Foucault gave a lecture at the French philosophical society entitled “What is the author?” In his report, he goes on to point out that the author is still an “Open question”, pointing to the sustainability of his theory, it goes on to show that the “Author” is actually a function of discourse: “So we can say that in our text the author's name is a mutable thing, that it is only accompanied by certain texts to exclude others: a confidential letter may have a signer, but it has no author; a contract may have a signature, but also no author; likewise, a notice posted on the wall may have a writer, but that person may not be the author.” [1] Although the author theory is called “The author”, the core of it seems to be released from the control of the author, but the text and the reader are at the center. In this sense, “Author” is not “Writer”, it has become a symbol of discourse.

But from the point of view of literary sociology, the identity and existence of the writer can not be ignored. Although a work enters the stage of literary publication and dissemination immediately after it is written, the work loses its substantive connection with the author except for the author's participation in the necessary publicity and promotion. Even after many years, the author's signature will be displayed only as an author's symbol on the work, the author is no longer the point. This is from the text of the production, dissemination, and consumption point of view to consider. But the key point is that a writer is an individual full of subjective consciousness and initiative, and a living individual full of subjectivity and humanity. This means that we also need to think from a writer's point of view. The writer creates the text, but he is also human. In addition to writing and producing literary works, writers of course have other hobbies, personal thoughts, different private lives... These aspects of thought and life are partly reflected in the work of the writer, and partly in other dimensions outside the work, such as their speech, interviews, interactions, behavior, and so on. It can be said that the work and the writer outside the work together to construct the writer's identity. However, the writer's creation, speech, contacts, behavior, and so on are extremely complex, there are also changes in time and self-contradictory performance, they interweave together, catalyzing the formation of a complex inner state of mind and external performance, resulting in the writer's identity configuration trivial and chaotic. According to the development of history and society, this paper sorts out. It classifies the different forms of the writer's identity, trying to delimit a rough range in the complicated writer's identity, so as to make the writer's identity clear.

2. The Definition of A Writer

The identity of a writer is complicated, and the intellectual world has not defined it clearly, as Pierre Bourdieu points out: “The strictest and most restrictive definition of

a writer, which we now accept as a matter of course, is the product of a long series of exclusions and expulsions, in order to deny the existence of all those who might live in the name of a writer in the name of a real writer, since the latter has a broader and more liberal definition of professional titles.”[2] Thus, for professionals and the general public, the meaning of the word “Writer” seems to be conventional wisdom, without the need for additional shape. A written or oral reference to a writer is simply accepted. However, to analyze the writer's identity configuration, it is necessary to sort out and distinguish the concept and definition of the writer's identity. Moreover, in the Chinese context, a long history of civilization, the exclusive Confucian feudal monarchy and the difficult modern transformation of the interaction, so that the writer's sense of identity has a very complex change, the writer's identity of different periods can not be compared, which requires us to go back to the history, in the historical scene salvage about the writer's words.

What makes you a writer? The Contemporary Chinese Dictionary provides a reference to “People who have achieved something in literary creation”[3] There is no dispute that “Literary creation” is, of course, the main work of the writer, however, the job description attached to the “Achievements” and other qualifiers, it is worth discussing. The problem is that “Achievement” is a very subjective description. How does a writer measure success? Is it the quantity of the work, or the quality of the work, or both? Or should it be based on external evaluation, such as awards won, sales of the work, and recognition from readers or critics? There are objective and subjective factors in this, of course, for the definition and recognition of a writer, it is impossible to hold a single yardstick, if a writer only achieved one of the above-mentioned achievement is called “Achievement”, it would be unconvincing to say that success is a writer. A writer may write only one book in his life and be remembered for it (*A Dream of Red Mansions* by Cao Xueqin), or he may write countless books in his life, it was later Charles Hamilton (as Frankie Richards) and widely circulated as a manuscript, eventually word of mouth became legendary (*A Pair of Embroidered Shoes* of Kuang Haowen), and even unknown in life, after the death of the famous (Franz Kafka). In short, these people may be considered writers to the outside world, but they are not all “Accomplished” in the usual sense. Consider the dictionary's definition of the more anonymous “Author”: “The author of an article or an author; the creator of a work of art.”[4] The former is unobjectionable, but the latter is art in a broad sense, including music, dance, painting and so on, beyond the scope of this discussion, obviously can not be equated with “Writers”.

Similarly, the French writer Robert Escarpit encountered the problem of defining a writer when he started the sociology of literature. As a systematic study, the sociology of literature needs to be built on a complete model and samples, so the definition of writers is particularly important. Escarpit emphasizes that literary production is a group of writers, but defining the literary population in such a way that meaningful samples of writers can be collected is still the key. He pointed out that there are two ways to define a writer, the other is to rely on trustworthy lists: “The first is to take two dates in a country, and form a period in between, and then catalogue writers who have published in that period by the printing industry or other means; the second is to rely on an existing, non-malicious list, for example, an index compiled in a well-regarded literary history.”[5] Both methods have their limitations. The first is based on the idea that a writer is a person who has written a book, while the latter list is likely to be “lay more stress on the present than on the past”, the closer we get to the date of the index, the greater the proportion of writers in that period. So how to

control the appropriate selection method? Escarpit proposed the screening principle, and the sample selection is strictly based on this principle: "The image of a group of writers with literary significance can only be obtained after a period of time.... This historical test of the group of writers is both quantitative and qualitative." [6] In other words, only the writers who meet this standard are classified into the literary population and are "Writers" in the strict sense. At the same time, Escarpit concedes that the ascertainment of any survey sample is not perfect, but that "Experience has shown that if careful consideration is given in advance... there is no change in the overall picture" [7]. In addition to identifying a study sample of literary sociology, Escarpit also offers a view of what defines a writer: "A writer acquires literary meaning and becomes a writer after the fact, when an observer in the reader's position can perceive him as a writer. A man becomes a writer only to someone; in other words, in someone's eyes, he is a writer." [8] That is to say, what makes a writer a writer is the opportunity given by others as readers, beyond the control of the writer himself.

3. The Multiple Identities of Writers

In the eyes of others, a writer can only become a writer, which means that the writer's subjectivity is deprived, which can not reflect the writer's initiative, identity awareness and career. Therefore, to clarify the identity of writers, we should not only pay attention to the external evaluation, but also pay attention to their own spiritual world and career choices, so as to highlight their subjectivity. Needless to say, the writer community has its own openness, their identity is also full of tolerance, often separated from the "Professional" and "Non-professional" between, and with the continuous integration of social development, reorganization, adjustment, change, a social material and spiritual development trajectory on this show. In different historical stages, the core ideas of writers also shape different reference, appellation or occupation, for example, "Scholar-officials", "Literati", "Culturati", "Freelance writers", "Professional writers", "Intellectuals" and so on. Wang Dewei pointed out that, many writers, artists, and intellectuals can hardly be integrated into a homogenous group: "They are the believers in liberalism, the left-wing fighters, the die-hard conservatives, the conspirators against the false, the ideological turners, and the self-absorbed individualism." [9] These terms are numerous and dazzling, but what remains constant is the close connection with the connotation of "Writer", that is, the concept of "Text". As Lin Shaoyang points out, "Wen is a core concept in the intellectual history of East Asia, especially in China." [10] As the writer writes "Wen", the above-mentioned various identities are also "Text" as a medium, transfer their own consciousness, such as "Text to carry the road", "Text to speech" and so on. In the historical context of China, the first group of writers, no more than the feudal times of the literati class. Although there were many writers who retired to the countryside in ancient times, most of the scholars studied hard from a young age in order to write good articles in order to gain fame and fortune, and to adhere to the discipline of learning to be a scholar-bureaucrat, and to join the rank of scholar-officials, serve the court and the emperor. To put it simply, the Ancients became writers in order to be officials, but they were not interested in seeking benefits, but in order to practice self-cultivation and rule the country and the world of Confucianism. In this case, literary creation is not the focus of literati writing, more drinking pleasure, social intercourse of the pastime. Their writing revolves around politics, based on "Speech", so for the classics, Confucius, history of recognition, higher than pure literature. Many ancient writers took literary creation for granted and even mocked

themselves for it, “I would rather be a centurion than a scholar,” as Yang Jiong wrote in “Army Life”, and “I would rather be a scholar,” as Huang Jingren put it in “Guisi New Year’s Eve” It is the original identity of Chinese writers to belittle the literati and officialdom in literary creation.

"Literati" is also a writer's identity. It differs from scholar-officials in that not all literati (down-and-out literati or reclusive literati) are scholar-officials, and scholar-officials must be literati. The word “Literati” has a strong meaning in the old society, and has been used up to now, in the context of modern and contemporary has a rather complex meaning. But in fact, the saying “Literati” has a long history, which can be traced back to “Poetry” and “Shangshu”, and is the exclusive title of scholars in feudal society. Chen Mingyuan once combed the concept of “Literati”, he thought that “Literati” refers to “Those who can read and write well”, it was “After the 'literati' became a professional class in the Han dynasty more than two thousand years ago”[11]. The term itself was not sentimental, and in feudal times it often had a positive connotation, but after the 1930s, fuelled by the tumultuous literary debate and a series of works by Lu Xun, the meaning of “Literati” has evolved: “Literati” is often a derogatory term, associated with 'pedantic', 'shaken', 'selfish', 'shabby', 'immoral' and 'cowardly'[12]. This negative Lenovo has survived to this day, when people talk about literati, they can not help but think of the poor literati phase, so almost all writers do not want to be called "Literati". In that era, the "Literati" gradually changed from a status to a symbol, meaning a break with the backward monarchy and ideas. Writers are no longer those who are well-educated and well-educated, so they can not be called “Literati” who are full of banality. They yearn for a new identity.

Under this background, the new identity of “Culturati” came into being. According to Chen Mingyuan's “archaeology of knowledge”, the term “Culturati” has no exact birth time. It appeared before the outbreak of the Anti-Japanese War and became more and more popular after that, almost parallel with the decline and derogatory of the term “Literati”. It does not have a clear definition, but “On the one hand is to consciously different from the 'literati' such as the old name, on the other hand also to show that with 'intellectuals' different”[13]. Xia Yan also said that the significance of “Culturati” lies in the difference: “To draw a line between the new and the old, in order to show their progressive position.” But the coverage of “Culturati” is often beyond the scope of the writer's reference, it includes not only literati with knowledge or status, experts in literature and history, scholars, writers, teachers and so on, but also directors, actors, artists, and other film and television drama practitioners, almost a general term for a cultural worker. In any case, in the modern society of Lenovo, where the “Literati” are gradually entwined with negative influences, it is an inevitable historical development for writers to be labeled as “Literati”. Compared with “Literati”, “Culturati” represents a more progressive pursuit. It gives writers a magnificent coat. It is not only the vocabulary of a special era but also a talisman to protect them from rejection in peacetime.

“Freelancer” is a more well-known identity of the writer, and unlike the previous spiritual expressions, which were more focused on identity, “Freelancer” is more down-to-earth, with a focus on the economic side, it is a reflection of the writer's means of making a living. In general, the concept of a freelancer is divided into broad and narrow definitions, the former refers to the “Cultural media-based, to write and publish a variety of articles for the pursuit of career and source of life, but not attached to the cultural units, media organizations, free professionals” [14], the latter refers specifically to journalists: “Freelancers who are not affiliated with any news

organization but are engaged in the reporting of news” [15]. Whether broad or narrow, the core of freelancing is freelancing and writing is the main source of income. In fact, the emergence of freelance writers can be traced back to the late Qing dynasty and the early years of the Republic of China, when the political and economic opening and prosperity in some big cities led to the rapid development of local newspapers and periodicals, supplemented by the guidance and restriction of the law, it has gradually formed a vigorous and standardized cultural market. Since then, it has become a common industry rule for authors to get paid for writing and to earn royalties for publishing their works, which to a certain extent guarantees the financial income of some freelance writers, so that they can devote themselves to the creation, which is the early Republic of China to the end of the 40s of the prosperity of freelance writers. After the founding ceremony of the People’s Republic of China, due to changes in the social system, the group of freelance writers disappeared, until the reform and opening-up of the Spring Breeze, the development of the Commodity has brought the freelance writers back to the People’s vision. Their active participation in the film and television industry, the publishing industry, and rich financial returns to enable them to live a good life, leading to a number of “Rich writers” was born, is a golden age of freelance writers. It seems that freelancers are out of the writer’s category when they are involved in industries such as film and television, advertising, etc. However, it is undeniable that there are also many writers who specialize in literary creation among freelancers, some scholars refer to him as a “Freelance writer”: “A writer who does not belong to any political authority or commercial organization (no unit), has no fixed salary, writes for commercial purposes, and mainly relies on selling articles for a living” [16]. With its characteristics of economic level and means of living, “Freelance writer” is destined to become the most “Material” and the closest to the identity of the public life.

In the 1950s and 1980s when freelancers disappeared, “Professional writers” emerged and, with the re-emergence of freelancers after the 1980s, co-existed with the freelancer community, they constitute a new force both inside and outside the literary system. The establishment of New China brought about great changes in the literary order and system in China. The original publishing houses, newspapers, magazines and other cultural institutions were gradually nationalized, new cultural organizations such as writers’ Associations and literary federations were established. Most of the writers who stayed on the mainland were incorporated into the state system. Some of them were attached to the organizations they had previously worked for or became newspaper reporters based on their own expertise, as the editor of a publishing house or magazine, or as a teacher in a restructured scientific research institute, or even into the national executive branch, become a leading cadre, but most meet the original intention of the writer, it is also a “Professional writer” post set up by writers’ Associations and literary federations at all levels. As professional writers, they receive a fixed monthly salary, enjoy political treatment, the main work around literary creation, development and implementation of the creative plan, but also can apply for location collection, the accumulation of creative materials. Since then, the writer has gone from being a freelance writer in a time of war and chaos to being a “Professional writer” with a work unit. This is undoubtedly a writer in the new China’s another identity. After the reform and opening-up policy, the Commodity of professional writers became more and more vulnerable. They were surrounded by the city walls and their works were too modest to attract readers’ attention. It made them feel like boiled frogs in warm water. Both writers and society respond to this. On the one hand, it is not uncommon for writers to jump out of the system: “Wang Shuo resigned in

1983 from his job as a salesperson at the pharmaceutical wholesale store of the Beijing pharmaceutical company to earn a living by writing, Wang Xiaobo in 1992 from the accounting department of Renmin University of China, Pan Jun, formerly of the Anhui Writers' Association, went to Hainan without pay in 1992, Han Dong in 1992 from his post as a faculty member of Ma Lie in a Nanjing University, Yu Hua in 1993 from the Federation of Literature and Literature in Jiaying, Zhu Wen in 1994, Wu Chenjun in 1995 and Feng Li in 1996"[17]. On the other hand, public opinion is also contemplating an exit mechanism, advocating that professional writers who have gained fame through one or two works and entered the system should withdraw from the ranks of professional writers if they no longer have the passion, potential and achievements to create, this is really pushing the emergence of "Professional writers". And the definition of "Professional writer" is "They put their life's work into writing, making a living off royalties and royalties, keeping some distance from academic institutions such as literary studies and higher education institutions-although they have their share of literary criticism and essays, they remain more of a professional writer in the reader's mind," the critics argue [18]. However, this article will be "Professional writers" and "Academic writers" juxtaposed, it is biased. Professional writers earn their living only by writing, and scholarly writers also have major occupations (colleges). In other words, a professional writer should be contrasted with a non-professional writer, a writer who makes a living by a fixed occupation other than writing. In short, the writer's "Professional writer" or "Professional writer" identity, both from within and outside the system differences.

In addition to his political, economic and professional identity, the writer is an ordinary individual, which also contains seven emotions and six desires, has a rich personality, leading a very different private life. It can be said that there are few writers in the world with exactly the same style. Wang Weizhou, in his essay entitled "Full of Old Fist — <Death of Critics> and its associations" and what it means to be a critic in Lenovo, described a vivid scene of the author and the writer having a good time, and the author and the critic having a heated exchange, directed a group play by various writers [19]. Among these writers with different characters, there are those who regard writing as a sacred cause and take social conscience and ideological enlightenment as their own duty, trying to reform society and promote social development and progress; there are those who regard writing as a mere means of making a living, those who write and hype in order to earn huge royalties and fame are wrapped up in naked money; and those who write assiduously, with little regard for financial gain or fame, with little involvement in politics, and with a passion for artistic exploration, it is believed that writing has nothing to do with social responsibility and does not play the role of promoting social progress. Among them, the first kind of "Intellectual" and the third kind of "Loafer" are the main configurations of the writer's identity. The interweaving of these two types of writer's identity not only outlines the development of Chinese new literature, but also arouses several literary debates and literary debates, from which different viewpoints have not yet converged, and most importantly, it is also because they obscure the rational cognition of the writer.

4. Writer's Intellectual Configuration

The intellectual is one of the most important writers in their many identities. Although the western academic circles agree with the relationship between writers and intellectuals, but more of the writers and intellectuals as opposed to that they have

a big difference. Edward Waefie Said in “The public role of writers and intellectuals,” confesses that “The definition of who or what is a writer and an intellectual has become increasingly confusing and difficult to pin down”[20], he then goes on to point out the fundamental difference between writers and intellectuals: “In all cultures, writers have a unique, perhaps more esteemed, position than intellectuals; the aura of creativity, an almost sacred, original talent (which often presupposes in its sphere of activity and character) that arises naturally from writers but has nothing to do with intellectuals; in literature, the latter belong to the critic, the slightly belittled parasitic class (for a long time critics have been attacked for being nasty, nagging, incapable of anything but quibbling and excerpts and pedantry)” [21]. In this sense, the writer seems to be the complete opposite of the intellectual, and the essence of the two is at odds. Philippe Sollers goes so far as to argue that the antagonism between writers and intellectuals is not enough: “The history of the antagonism between intellectuals and writers needs to be sorted out. It is passionate, chaotic, often private, and its importance has been underappreciated and even downplayed”[22]. To further illustrate their opposition, Philippe Sollers distinguishes them from each other in terms of their roles, personalities, responsibilities, and so on, in a very concrete way:

Intellectuals should play a role as conveners, whether radical or conservative. A writer should be alone, and if he crosses the line a little, it is best not to appear or speak, if not to die. Any contact between an intellectual and a writer is like rebuilding a disbanded alliance. The intellectual is fragile: too much experience has thrown him off balance, irritated him, tripped him up and turned him into a puritanical priest addicted to sex and drugs. On the contrary, writers are rare, vanishing, unique, neurosis effects sufferers whose job it is to move us, to make us dream, and preferably in a sentimental or painful way. Again, don't mix them up. We've seen a lot of mixed results [23].

“They must not be mixed together”, the exasperated cry, conjures up a wall between writers and intellectuals. Taken together with Edward Waefie Said, we can see that this is not an isolated phenomenon. In the contemporary era of industry refinement, the resolute conflict between writers and intellectuals has been accepted as a common perception. In fact, writers and intellectuals have a deep source, a single contradiction can not be summed up their relationship. On the other hand, the intellectual may even be the external projection of the writer's ideological enlightenment and social responsibility, which is the writer's identity configuration. The inextricable link between writers and intellectuals is particularly evident in China. In the early days of new literature, the standard-bearers of vernacular and New Culture Movement literature, such as Chen Duxiu, Hu Shih and Lu Xun, were all modern writers, they are also regarded as modern intellectuals who bear the heavy responsibility of transforming the society and the national character. Intellectuals and writers have thus come together. One of Lu Xun's novel, a long one about four generations of Chinese intellectuals, is Feng Xuefeng's “New project that is maturing””, according to his account. “The so-called four generations, for example, Zhang Binglin's generation counts as one generation, his own generation counts as one generation, comrade Qu Qiubai's generation counts as one generation, and later generations such as comrade Qu Qiubai and so on”[24]. Later generations have taken up Lu Xun's unfinished business, compiling a complete pedigree of modern Chinese intellectuals, such as Li Zehou and Xu Jilin. According to Li Zehou, modern Chinese intellectuals can be divided into six generations, they are the 1911 generation, the May 41 generation, the

great revolution generation, the “38 style” generation, the post-liberation generation and the “Cultural Revolution” generation of Red Guards, they “epitomize the path of the Chinese revolution” [25]. Xu Jilin also divided the 20th century Chinese intellectuals into six generations, but he divided them into the first three generations and the second three generations based on the establishment of New China, specifically: the “Pre-may 4th” generation, the “May 4th” generation, the “Post-may 4th” generation, the “17 years” generation, the “Cultural Revolution” generation, the “Post-cultural revolution” generation [26]. Coincidentally, most of the attention paid to intellectuals, whether it was Lu Xun's ideas or those of Li Zehou, Xu and others, ultimately falls on writers. Because in their intellectual research, most of the modern intellectuals are also involved as writers in the writing of modern literature. At the moment, writers and intellectuals seem to be one and the same. The confluence of writers and intellectuals is so overwhelming, even Edward Waefie Said recognized this trend: “In the last years of the 20th century, writers increasingly took on intellectual rebellious features in their actions, such as speaking truth to power, being witnesses to persecution and suffering, and speaking out against those in power.” [27]

So, what exactly is an intellectual? Richard A. Posner believes “An intellectual is generally understood as someone who is serious and capable of paying attention to intellectual issues”. In every society, there is a small group of people who transcend the ordinary qualities of their contemporaries, who explore symbols that are more abstract and distant in time and space than the direct and concrete images of everyday life, and who long for frequent communication with these symbols. [28] So we understand that those writers who devoted themselves to the ideological enlightenment and the literary revolution in the late Qing Dynasty and the early Republic of China, who were searching for the scattered spirit and thinking, transcended the temperament of their contemporaries and were truly intellectuals. The intellectual, in short, is a vast construct that includes writers who explore abstract symbols, as well as other groups of people who do similarly grandiose work, such as scientists. Even so, some western scholars are still unwilling to acknowledge the legitimacy of the writers and intellectuals in the configuration, and continue to advocate the confrontation between the two.

Paradoxically, the intellectual configuration of the writer's identity essentially originates from the west, while the birth of the public intellectual can also be attributed to the writer's actions. This is the famous French “Dreyfus Affair” of the late 19th century. In 1894, trainee Captain Dreyfus of the French army was accused of acting as a German spy and selling military secrets because the leaked anonymous notepaper bore the same handwriting as Alfred Dreyfus's. In the absence of hard evidence, the military arrested him for espionage and treason and sentenced him to life in prison, Alfred Dreyfus was eventually exiled to the French Guiana of Alcatraz. In 1896, Major Estherhazy's case took a turn for the better when intelligence intercepted crucial evidence that had been exposed. But in the public spotlight, the military, citing “National dignity and honor above all else,” refused to admit wrongdoing and acquitted the suspect, Estherhazy. The decision of the court-martial caused a great uproar. First came Zola, the famous author, who Fear Is the Key an open letter to the president of the Republic in which he accused those responsible for the case, and raised the charges to the media, the military court and the system, hope to bring justice back. On January 13, 1898, the letter was published in the “L'Aurore” under the title “I Accuse”. After that, “I Protest” was published in the “L'Aurore”. There is a long list of supporters behind Zola, writers such as Franz, Proust, André

Gide and Chekhov—as Zweig put it, “An invisible army—backed by admiration from all over Europe and the world”, regarded as the first cry of the birth of the intellectual community, it symbolizes the emergence of intellectuals concerned with justice and fairness. The complaints and protests remind us that the birth and development of intellectuals are closely related to writers. In other words, since the world entered the threshold of modern, writers and intellectuals from the beginning of the same origin, has been the convergence, why differences? The pioneers of Chinese new literature, in their early years, also held the idea of learning advanced Western ideas, in a sense inherited the mantle of “I accuse”, they deeply identify with their intellectual identity from the heart, the description of the “Writer” is much gloomier by comparison. In the contemporary Chinese literary world, under the impact of the Commodity and political environment, writers can not remain unscathed either. They have begun to diverge, with some turning to literary whispering to follow the trend of literary commercialization, part of the direct involvement in public affairs, the elimination of literary significance. Among them, the writers who pay attention to the social reality are less and less, and the configuration of the intellectuals is more and more indifferent to them. However, continuing the modern spirit of ideological enlightenment, the contemporary Chinese ideological circles have a strong desire for the writer's intellectual configuration. They hope that the writer can shoulder the social responsibility and act as the social conscience, don't sink into the flood of commerce. “Zhong Shan” magazine in 2008, “On writers and intellectuals discussion” can be seen, “Since the 1990s, when it's the turn of intellectuals to speak, there have always been some scholars who have come forward to speak out, whether they have signed autographs, protested, or posted online, in all sorts of ways,” Wang said bitterly. There is hardly any writer in it now.” [29] As for the writer's identity formation, zhang also said, should a writer be an intellectual? I think so. Generally speaking, a writer should be an intellectual. Because he is a person who engages in spiritual creation and spiritual activities [30].

Obviously, since the Enlightenment spirit spreads all over the world, the intellectual has been the writer identity important configuration. In China, it has stirred up and run through the history of modern and contemporary Chinese literature. Up to now, the writer's intellectual configuration still reflects the scholars' and writers' myths, and continues the near future.

5. The Configuration of “Flaneur” of Writer

The intellectual structure of writers is deeply rooted in people's mind, which often leads people to think that social public responsibility is the only belief of writers, and requires all writers to be concerned with national justice, shaping the common genealogy of human vision: “Any writer should first be an intellectual, and should be a public intellectual.” ... It shows that the central identity of the writer as a spiritual worker is that of an intellectual, not an artistic 'intellectual' or 'professional', who has his own very clear ethical convictions and is ready to go in order to maintain them. [31] It must be noted, however, that, when it falls into the single discourse that a writer must be an intellectual, it dispels the writer's subjectivity centered on the spirit of Independence and freedom, neglects the distinctness and togetherness proposed by Hannah Arendt, it makes the writer seem to return to the unified track of political expression in feudal times, which is bound to hinder the pluralistic construction of literature and art. There is no doubt that among the writers, there are not only many intellectuals who care about social affairs, but also those who do not pursue political

and public affairs, a “non-intellectual” writer who devotes himself only to the art world and private life. On the surface, the two seem to be at loggerheads in terms of ideas, like the Beijing School and the Shanghai School in the Republic of China. The two schools of figures constantly launched a war of words, which hindered the unity of the literary world. But I think, “non-intellectual” writers and intellectual writers are writers, different artistic concept does not necessarily mean war, but may be the exchange and integration. Moreover, the former not only in the number of not a small number, and even in the literary creation of the results are also equal to the latter. This tells us that the “Intellectual” is not a creative criterion, just a personal idea, and literature as an art, its evaluation criteria should only be at the creative level (although many times it backfires). But we can imagine the harmonious coexistence of “non-intellectual” writers and intellectual writers, which is of great benefit to both the public and the academic circles, it not only stimulates the production of a large number of literary works with different styles, techniques and forms, but also enriches the creation and ideological ecology of the literary circle. In other words, “non-intellectual” is also a configuration of the writer's identity that can not be ignored, and is as important as the configuration of the intellectual. This is the “Flaneur” configuration of the writer.

Flaneur, also known as “Wanderer”, “Loafer”, “Prodigal Son”, and so on, originally refers to the idle rich children, who idle all day in the street, staring at the beauty of the past, the nickname grew. Later, in his book the lyric poet in the age of developed capitalism, Walter Benyamine focused on Baudelaire, focusing on the important image of the flaneur, and expound the meaning of “the conspirator” and the urban landscape of modern Paris, so as to establish “the urban flaneur” as the theme image of ideological history. But the image of the “flaneur” was first coined by Baudelaire in the painter of modern life to describe the typical behaviour of his friend Guy, who wanders the streets of Paris during the day, to observe the scene of the exchange, at night at home to examine the white paper, with a variety of brush full of passion to work. Later writers, such as Honoré de Balzac, also created a typical image of the flaneur in their works. As you can see, when “flaneur” enters the literary world, its meaning has actually changed, from being a billionaire to a Gawker wandering around the city, carefully observing and curious about new technologies. What's more, both Baudelaire and Honoré de Balzac constructed the image of the flaneur through literary writing, but Benyamine also points out that the flaneur in the modern city, not only in literature, but also in real life. Moreover, the flaneur whose meaning has changed is full of rich metaphors, whose profound meanings of observation, watching and gazing all indicate the writer's characteristics of being good at examining and observing. Furthermore, there are two kinds of metaphors lurking in the flaneur. The first is the tendency to observe and think for themselves; the second is “idleness,” which means they don't have to worry too much about their livelihood or political movements, indifferent to social and public affairs, they pay attention to, only “idle” down where to “stroll”, can be idle books, idle, art or landscape. Therefore, we can say that those writers who fit this type of characteristics are in fact “flaneur” configuration. These writers are passionate about the city, moving from cafe to cinema to racetrack to nightclub, and their lack of interest in politics and public affairs is reflected in their work. On the one hand, they are to experience the city's love and speed, on the other hand, is to observe the variety of life, writing a variety of human emotions. In this sense, Chinese writers of the “New Sensualism” are the representatives of the writer's “flaneur” configuration.

The concept of “New Sensualism” and the cross-border travel of related writers from Europe to Japan and then to Shanghai have to be mentioned when talking about the new sensationalism in China. Japanese writers Yasunari Kawabata and Riichi Yokohama are well-known as the representatives of the neo-sensationalism, but in fact, the neo-sensationalism is an import from the west, in his essay “The birth of the new sensualism”, the critic Chiba Kameo first pointed out the origin of the new sensualism, “The art of the new sensualism by the new French writer Paul Morand has been highly praised ever since it was introduced to Japan. The birth of the new sensationalism in our country can not but be attributed to him.” [32] Although Paul Morand never claimed to be a new sensationalist, almost all of Japan's leading neo-sensualist writers saw him as a literary mentor, nourished by his work. It is generally believed that Chinese neo-sensualism was directly influenced by Japanese neo-sensualism, but evidence shows that besides Japanese writers, French writers such as Paul Morand also had a profound influence on Chinese neo-sensualism. In the fourth issue of his trackless train magazine, Lau translated Benjamin Cremieux's “On Paul Morand,” which focused on Morand's early work. For Liu and his fellow neo-sensualists, Shi Zhecun, Dai Wangshu and Du Heng, French reading and translation were not a problem. They studied French together at the Shanghai Aurora University in 1926, Dai Wangshu had also been to France, so that they could read and even translate the works of French writers, a testament to the influence of French literature on them. Sure enough, Dai Wangshu translated Morand's novel *Sixth Nights*, which appeared in the first volume of the *French Short Story Masterpieces*. According to Peng Xiaoyan's analysis, the female images portrayed in *Six Nights* are “Typical of the modern girls that Shanghai neo-sensualist literati are infatuated with” [33]. All of the above can be known that the Chinese neo-sensationalist writers by the French neo-sensationalist creative concept of direct impact is not groundless, or even can be said that the evidence is conclusive. There have been many studies on the characteristics of the works of Liu Naou, Mu Shiyong and Ye Lingfeng, the representative writers of the Chinese neo-sensationalism. However, the core of the study can not be separated from the exploration of urban men's and women's desires and human nature, as well as the complex presentation of modern urban multi-landscape. In their representative works, we do not see the intellectual writers in the work of the announcement of the national and national bad character, also does not send out a full of wisdom of the enlightenment temperament. In their place, literature has relieved the social responsibility, but also released the ethical and moral shackles, all toward the exploration of pure art (stream of consciousness, synesthesia, psychological analysis). So it is not unreasonable for the neo-sensationalists to be scorned and reviled by leftist and Beijing writers, who are essentially leftist in their views. In the social environment at that time, the writer's intellectual configuration and the “flaneur” configuration is the existence of sharp opposition.

As the representative of writer's “flaneur” configuration, Chinese neo-sensualist writers are also the practitioners of “flaneur” in real life. They twinkle their eyes in neon or darkness, gazing at the noisy crowds around them, trying to write down what they hear, see and feel. Interestingly, Paul Morand, an influential Chinese and Japanese neo-sensationalist writer, is also a representative of the real-life flaneur, who enjoys wandering and traveling and has even been to China. In 1925, the airline set out to travel to the east, via Japan, China, Southeast Asia and other places. In China, he went to Beijing and Shanghai, marveling at China's “legacy and independence” and Shanghai's odd blend of cosmopolitanism. While settling in Yokohama, Japan, “I don't like to travel, I like to wander ... The French really need to learn how to embrace

change ... The Buddha once said that if you live in a house, you are bound to it. If you want to become a monk, you have to abandon your room. You have to know what you are doing.” [34] “I like to wander.” Travel may be just the surface, as Morand says, but the deeper core is wandering around. This cross-border wandering, on the one hand, as Peng Xiaoyan said, is the cross-cultural movement of literary imagination, in the border between the travel experience of cultural variation, and collection of lost stories of flowers and fruits on the road. On the other hand, it is also a pure artistic exploration, and even has evolved into a kind of performance art itself, which forms a linkage with literary creation and becomes the external representation of the writer's concept of self-concern and social indifference. As we can see, during the new sensation period before turning to politics, Liu Naou often had the urge to travel, to wander around, to appreciate the beauty of women, and to travel frequently to Shanghai, Taiwan, Tokyo, and so on, for international travel, this gradually shaped the theme of Liu Naou's creation, “Ah, Vietnamese landscapes, orchards in the South, long sleeves in Orient, that is my intimacy?” [35]

The writer's “flaneur” formation often neglects the social care because he prefers the pure literary creation, pays attention to the self-expression, and neglects the social care, to some extent, their creation has lost the social function of literature. For the mainstream discourse of modern and contemporary Chinese literature, which emphasizes the realistic function of literature, pure artistic writing is bound to attract criticism, there are similar problems. However, from the perspective of multi-context, it is also a throes that the development of literature must go through, and it is also a necessary procedure for the expansion of the space of the mainstream discourse. From this point of view, we naturally need to accept the co-existence of the writer's intellectual configuration and the “flaneur” configuration, and even promote their harmonious integration. For the writer, whether it is the intellectual configuration or the “flaneur” configuration, ha Jin's point is particularly pertinent: “A writer should enter history primarily through art. If he serves a cause, a group, or even a nation, the service must be self-chosen, not socially imposed. He must serve on his own terms, in his own way, at his own time and in his own place. No matter what role he plays, he must remember that as a writer, his success or failure depends only on his work. This is where he should strive.” [36]

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

Funding

This work was supported by the Key Project of Humanities and Social Sciences Research of Chongqing Municipal Education Committee, “Research on Writers and Literary Public Sphere in Urban Space”, No. 22SKGH332.

References

- [1] Michel Foucault. What is the author? , edited by Wang Chao. Breakthrough in Postmodernism: The Theory of foreign postmodernism. Lanzhou: Dunhuang Literature and Art Publishing House, May 1996; pp. 279.
- [2] Pierre Bourdieu, law of art: the formation and structure of literary field, trans. Liu Hui, Beijing: Central Compilation and Translation Press, March 2001; pp. 271.

- [3] Dictionary editing room, Institute of Linguistics, Chinese Academy of Social Sciences, *Xiandai Hanyu Cidian*, 5th edition, Beijing: Commercial Press, June 2007; pp. 1826.
- [4] Dictionary editing room, Institute of Language Research, Chinese Academy of Social Sciences: *Xiandai Hanyu Cidian*, 5th edition, p. 1827.
- [5] Robert, Count of Mortain Escarpe, *sociology of literature*, edited by Yu Pei, Hangzhou: Zhejiang People's Publishing House, Aug 1987; pp. 15.
- [6] Robert, Count of Mortain Escarpe, *sociology of literature*, pp. 16.
- [7] Robert, Count of Mortain Escarpe, *sociology of literature*, pp. 19.
- [8] Robert, Count of Mortain Escarpe, *sociology of literature*, pp. 15-16.
- [9] Wang Der-wei, *lyrical voices in an epic era*, Beijing: Joint Publishing House, June 2019; pp. 3.
- [10] Lin Shaoyang. "Wen" and Japanese modernity. Beijing: Central Compilation and Translation Press, 2004; pp. 1.
- [11] Chen, M.Y. "Literati" to "Literati". *Social Science Forum*, 2003, 5, 59.
- [12] Chen, M.Y. "Literati" to "Literati", p. 62.
- [13] Chen, M.Y. "Literati" to "Literati", p. 60.
- [14] Zhang, X. *Research on Chinese "Freelance writers": focusing on the literary world of the Republic of China*. Beijing: China Social Sciences Press, June 2013; pp. 1.
- [15] Edited by Cao Peng and Zhang Lixian. *A reporter without a unit: How to be a freelance writer*. Guangming Daily Press, 1997; pp. 7.
- [16] Zhang, X. *Research on Chinese "Freelance writers": focusing on the literary world of the Republic of China*. Beijing: China Social Sciences Press, June 2013, p. 15.
- [17] Huang Fayu, *the price of imagination: An Outline of free writing in 20th-century China (I)*. *Literary criticism*, 2001, 5, 32.
- [18] Lin, P.Y. *a scholar-writer or a professional writer?* *Journal of Literature*, 22nd edition, December 26, 2019.
- [19] Wang, W.Z. "Full of old fists: the death of a critic and his Lenovo". *Literary life (Center)*, 2020, 10, 7.
- [20] Edward, S. *The public role of writers and intellectuals, humanism and democratic criticism*, trans. Zhu Shengjian, Beijing: Xinxing Press, July 2006; pp. 140,
- [21] Edward, S. *The public role of writers and intellectuals. humanism and democratic criticism*, p. 148
- [22] Philippe, S. "Infinite ode on literature", trans. Liu Chengfu et al. , Zhengzhou: Henan University Press, September 2018; pp. 292.
- [23] Philippe, S. *Infinite ode on literature*. p. 294.
- [24] Feng, X.F. *Recalling Lu Xun, Feng Xuefeng recalling Lu Xun*, Shijiazhuang: Hebei Education Press, January 2001; pp. 106.

- [25] Li Zehou, a brief comment on the development of Lu Xun's thought, on the history of modern Chinese thought, Beijing: People's Publishing House, July 1979; pp. 470-471.
- [26] Xu Jilin. Six generations of Chinese intellectuals in the 20th century. Ten treatises on Chinese intellectuals. Shanghai: Fudan University Press, Oct. 2003; pp. 82.
- [27] Edward, S. The public role of writers and intellectuals, humanism and democratic criticism, trans. Zhu Shengjian, Beijing: Xinxing Press, July 2006; pp. 148.
- [28] Richard, A. Posner, public intellectuals: a study of decline, trans. Xu Xin, Beijing: China University of Political Science and Law Press, pp. 19-20.
- [29] Zhong, S. Discussion on writers and intellectuals. 2009, 3, 188.
- [30] Discussion of writers and intellectuals, p. 189.
- [31] Hong, Z.G. Literary beliefs and writers' intellectual commitment. Journal of Tianjin Normal University Science (social science edition) , 2005, 6, 67.
- [32] Peng, X.Y. Dandy aesthetics and cross-cultural modernity: The Dandy, Wanderer and translator of the 1930s in Shanghai, Tokyo and Paris. Hangzhou: Zhejiang University Press, July 2017, page 140.
- [33] Peng, X.Y. Dandy aesthetics and cross-cultural modernity: The Dandy, Wanderer and translator of the 1930s in Shanghai, Tokyo and Paris. Hangzhou, Zhejiang University Press, July 2017; pp. 143.
- [34] Quoted from Peng Xiaoyan, Dandy aesthetics and cross-cultural modernity: Dandy, Wanderer, and translator in Shanghai, Tokyo, and Paris in the 1930; pp. 148.
- [35] Liu, N.O. The complete works of Liu Na-ou: diary, Volume II, Tainan County: Tainan County Cultural Bureau, March 2001; pp. 446-447.
- [36] Ha Jin, The Writer As Migrant, The University of Chicago Press, 2008; pp. 30.



© 2022 by the author(s); licensee International Technology and Science Publications (ITS), this work for open access publication is under the Creative Commons Attribution International License (CC BY 4.0). (<http://creativecommons.org/licenses/by/4.0/>)