

Localism, Politics and Nationality——the Ocean Space Writing of the Leftwing Writers Emigrating from the Mainland to Hong Kong

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Abstract. The ocean element appears frequently in Hong Kong new literature, and many writers emigrating from the mainland to Hong Kong have shown a pro-sea characteristic in their works. Specifically, the ocean space shaped by the leftwing writers in their Hong Kong-related writing project the triple identity and emotional expression of "emigrants", "leftists" and "Chinese nationals", and present multidimensional and complex aesthetic implications, literary value and social significance by combing personal lyrical discourse, historical political discourse and nation-state discourse. The textual representation of the entanglement between ocean landscape and individual experience by the leftwing writers emigrating from the mainland to Hong Kong is not only a vivid example of the vitality of leftwing literature in Hong Kong, but also a typical construction of the "guest" literary form of migrant literati. Therefore, the study of the leftwing writers' literary practice in Hong Kong from the ocean perspective also contributes to the study of the interwoven development of Hong Kong literary circles and leftwing literature in the first half of the 20th century.

Keywords: The writers emigrating from the mainland to Hong Kong; Leftwing literature; Ocean space; Hong Kong writing.

1. Introduction

A systematic survey of Hong Kong's new literature reveals that the ocean is a frequent and meaningful literary imagery and cultural symbol in the works of many local or resident writers, which is closely related to Hong Kong's natural geographical location, long-standing marine culture and economic development model. Hong Kong is surrounded by the sea on three sides, with a long and winding coastline and many bays, capes and islands. The city's food, transportation and business models all develop around the ocean. It seems that the marine landscape is naturally included in the urban landscape system of Hong Kong, and the maritime temperament is also infiltrated into the daily reality and spiritual realm of Hongkong people. Therefore, some writers with Hong Kong experience emigrating from the mainland inevitably show a certain "pro-sea characteristic[1]."when writing in or about Hong Kong and contain different aesthetic qualities from the marine writing of mainland China and local writers. At present, the academic circles mainly focus on analyzing the social and political functions of their literary activities from a macro perspective, while lacking two-way observation of emotional logic and cultural vision for the geographical landscape that condenses individual experience and national imagination in the text. In fact, the leftwing writers emigrating from the mainland to Hong Kong have complex emotional reference and discourse tension in their texts when they set up ocean space either explicitly or implicitly. Based on this, this paper takes the leftwing writers emigrating from the mainland to Hong Kong in the 1930s and 1940s as the research object, focuses on their shaping of marine space in Hong Kong-related writing, and unveils the projection of individual feelings, political ideas and national worries completed by them through the medium of ocean under the influence of multiple synergistic forces such as exile experience, revolutionary situation and national salvation. This is also of great value to explore the development of leftwing literature in Hong Kong.

2. Leftwing writers emigrating from the mainland to Hong Kong and their ocean writing

The interpretation of the concept of "writers emigrating from the mainland to Hong Kong" is controversial. Lu Weiluan called the writers of "migratory bird flying to the South"[2] who came to Hong Kong in 1930s and 1940s due to various reasons as "writers emigrating from the mainland to Hong Kong" and emphasized their final destination of "returning to the mainland" after the problem of southward migration was solved. Therefore, there is no conflict between the categories of "writers emigrating from the mainland to Hong Kong" and "Hong Kong writers" in this definition standard. The leftwing writers emigrating from the mainland to Hong Kong mainly refer to those who were forced into exile or actively migrated to Hong Kong in 1930s and 1940s because of revolutionary situation, war environment and personal will. For example, after the outbreak of the War of Resistance against Japanese Aggression, leftwing writers such as Xiao Hong, Guo Moruo, Mao Dun, Dai Wangshu, Xia Yan and Xu Chi migrated to Hong Kong, thus forming a phenomenon of leftwingers "migrating southward to Hong Kong". During the War of Liberation, Shao Quanlin, Chen Canyon, Sima Wensen, Liao Moshu, Feng Naichao, Nie Yannu, Huang Yaomian and Zou Difan went south to Hong Kong. The southward movement of these leftwing progressive literati introduced a new trend to the literary circle in Hong Kong, and Hong Kong became another center of leftwing literature and art movement outside Yan'an. Until the 1950s and 1960s after the founding of the People's Republic of China, the basic model and literary tradition of leftwing literature continued in Hong Kong and Macao.

The sea-related writings of the leftwing writers emigrating from the mainland to Hong Kong mainly refer to the textual content concerning the ocean issued by their local experience students. These sea-related texts directly outline the ocean itself and the Pan-Haiti Belt. For example, Huang Yaomian's *Seashore*, Liang Yanran's *Riverside Grass and Harbor* all recall Hong Kong from its seascape; Tian Han's *Laurel Branch·Hong Kong* contrasted the "shape" of the seascape with the "desolation" of various cities under the strike of Hong Kong. All these texts involve the presentation of marine natural landscapes. Ouyang Shan's *Hong Kong cruise ship with "right of entry"* in *Zhouzha* and Sima Wensen's beachside villa exclusive to colonists in *People on the Mountain and People under the Mountain* can also capture the display of marine man-made landscape. Other texts involve the description of cultural activities such as fishing and going to sea. In addition to the explicit description of the ocean, writers also implicitly set it in an indirect way. For example, Mao Dun's *Miscellaneous Notes on Escaping Danger* and Liao Moshu's *Memories of the Perilous Journey Along the Dongjiang River* take the floating space suitable for wartime escape as the background environment when describing Hong Kong's occupation; Xu Dishan's *Tie Yu DI Sai* makes the "ocean" an "ideal place" with hidden science fiction elements. At the same time, in the process of constructing and imagining ocean space, the writer's aesthetic purport, cultural standpoint, political idea and national sentiment also emerge.

3. "Site fidelity": The form of guest living and the mentality of "looking towards the mainland"

Most leftwing writers emigrating from the mainland to Hong Kong were forced to migrate to Hong Kong due to the war situation and flowed from their original hometown to a foreign land. Although some leftwing writers emigrating from the mainland to Hong Kong show a gradually integrated attitude in their localization writing, most of them are in Hong Kong while "looking towards the mainland" to the Central Plains and helplessly accept the form of guest living. They cut off the connection with their hometown in terms of geographical location and cultural environment, moved into a brand-new and unfamiliar urban area, language pedigree and political climate. In a "heterogeneous space" where colonial culture and Lingnan culture coexisted and English and Cantonese were mixed and used, writers will inevitably face the rupture and reorganization of their

original survival experience and literary experience, and panic mentality and alienation consciousness become common characteristics of this group. As Lu Weiluan argues: "From the 1930s, 1940s, 1950s to the 1980s, intellectuals from mainland China to Hong Kong inevitably felt wronged. The grievances originated from two aspects: From the cultural level, they came to this small island controlled by foreigners from a place with strong culture and mainstream literature and art, always feeling unpleasant; on the other hand, the sudden change of lifestyle, language, social customs, ideology and even value orientation were completely different. The alienation resulted from strangeness, which led to loneliness and isolation, so they had the bitterness of not devoting themselves to it." At the same time,[2]the leftwing group of writers emigrating from the mainland to Hong Kong is faced with the identity crisis of "dual marginalization". As "foreigners", they were originally separated from Hong Kong. However, due to their leftwing cultural standpoint, they were inevitably expelled from the discourse center of this colonial city under the rule of capitalist civilization and then "marginalized". Therefore, the leftwing writers emigrating from the mainland to Hong Kong not only bid farewell to their hometown in an objective state, but also alienate themselves from Hong Kong in a psychological position. They are combined into a suspension state of "being but belonging" and "neither this nor that" by history and reality. Their literary creation also shows the hybrid cultural form of "third space", which is called by Homi Bhabha, between "hometown" and "locality".

Yi-Fu Tuan, in his work, *Topophilia*, states that the purpose of topophilia "is to broadly and effectively define all human emotional ties to the physical environment. These ties vary enormously in strength, fineness and manner of presentation. A person's response to his environment can come from the sense of touch, that is, the pleasure he feels when touching wind, water or land. A more enduring and inexpressible emotion is the attachment to a place that is his home, a store of memories and a source of livelihood.[3]" The leftwing writers emigrating from the mainland to Hong Kong utilize a pattern of homesickness and nostalgia to define the identities of Hong Kong dwellers, where "topophilia" does not simply refer to an attachment to "this place," as with local writers like Lu Lun, Liu Muxia, or Xiangcheng Shu. Instead, it denotes a longing for the "homeland" across the sea—a homeland that is not only the place of their birth but also the deeply cherished mainland from their past. A homeland can be a physical geographic unit, such as a valley, an area of the sea[4]. With its magnificent external form, literary tradition and imagination space for emotional expression, the leftwing writers emigrating from the mainland to Hong Kong have a strong feeling of traveling in their literal description of Hong Kong's ocean. They link up distant memories of the old place in their close experience of "this place". The hidden "intimate experiences" emerge on the surface of consciousness, and they repeatedly ask "where is hometown?"

In the process of shaping the ocean space as a carrier of nostalgia, the leftwing writers emigrating from the mainland to Hong Kong often present a form of guest literature "outside the native environment". The actually described and touchable Hong Kong sea area is "excluded", while the inaccessible scenery of their homeland that only belongs to memories is "included". The emotional balance swings between "realistic geography" and "psychological landscape" and finally leans towards their native land. Huang Yaomian came to Hong Kong for revolutionary work during the War of Resistance against Japanese Aggression in 1941. After the outbreak of the Pacific War, he fled from Hong Kong to the mainland and returned to Hong Kong again in 1946 to engage in leftwing cultural activities such as editing *Guangming Bao*. In his poem *Seashore* written in 1941, he portrayed the image of a wanderer who was homesick when watching the sea. The ocean scene captured by the protagonist is "white fog" and "lingding fishing boat", which lays a layer of misty and sad background for Hong Kong's seascape to show the inner sorrow and loneliness. However, he did not immerse himself in the emotions of this moment and place. Instead, he called out the old place in his mind and quickly shortened the psychological distance on the way home: "From here to the place where I played in my childhood, just one ship through a night of storms [5] ,"he imagined the sea of his hometown by borrowing Hong Kong's maritime space and tried to seal his impression of natural scenery and the characteristics of his native land in his individual memory: "He told me that the other

side of the sea was in late spring, where the sea must still be as deep and as blue as it used to be." He took the ocean as an emotional object to start a spiritual dialogue, and finally made a self-splitting hesitation between returning and staying. In Literature, Art and Politics, Huang Yaomian talked about the literary and artistic tendency to "contact images", "choose images" and "arrange images[6]" by their outlook on the world and life and carry out their positions in creation from their inner impulses. Hong Kong's ocean in his works has always been "looked at" and "detained" in terms of posture and order. It is difficult to narrow the psychological distance with the poet infinitely, but only as a "transition zone" that pulls affection and contrasts with hometown, embarrassingly placed in his repeatedly written "topophilia" complex. In Liang Yanran's *Riverside Grass*, the traveler's "sorrow"[7], "memory" and "mood" are all closely related to the floating changes of sea-related scenery such as waves and seagulls. Even the "fishing lantern in the distance" is regarded as a prelude to the coming tide of "hometown". The ocean seems to be incorporated into his personal lyric discourse by the poet in a closer "emotional" way. However, the poet's affection for "seeing the sea" is diffused in his poem. The poet tries to replace the return of geographical location with the leap of psychological position, but the sea of "earth" still cannot be evaluated equally and "affectionately", and the existence state of "separated sea area" is difficult to change. "Landscape is visible personal history and tribal history"[8], the hometown transformed into ocean images entered the writer's aesthetic vision, and its fascination essence was actually the "nurturing function" and "security guarantee" it once provided. Therefore, in the anxiety of identity tearing and reconstruction, the leftwing writers emigrating from the mainland to Hong Kong chose to look back at their hometown frequently, regained their spiritual ground with their past familiar experience, tried to counteract the misfortunes of the present, and appeased the sadness caused by ambiguous interpretation of existence value and positioning shift. This is also a typical construction of the form of "guest literature". They repeatedly borrowed Hong Kong's ocean to "reminisce about the past" and collectively uttered self-reflection that cannot be returned. Guided by common discrete experiences and shared cultural codes, they drew a map of their hometown bearing survival dilemma and sadness. The "topophilia complex" has become a common writing theme in their sea-related texts. The attitude of "outside the native environment" not only aggravates the writer's "looking towards the mainland" mentality, but also colludes with some leftwing writers emigrating from the mainland to Hong Kong who regard Hong Kong as a propaganda base.

4. "Political" : Leftwing positions and political and cultural propaganda

The migration of leftwing intellectuals to Hong Kong during the 1930s and 1940s represented a significant literary phenomenon in the history of modern Chinese literature, transforming Hong Kong into a hub of leftwing culture in the late 1940s. Regardless of whether these writers were ideologically or politically leftwing, their writings related to Hong Kong continued the tradition of leftwing literature established in mainland China. From the standpoint of the grassroots, they opposed privileges and the old power structure, striving for equality and freedom for both individuals and groups. This literary spirit propelled the leftwing writers emigrating from the mainland to Hong Kong to analyze maritime civilization from a cultural critical perspective and even engage in ideological coding for political purposes, imbuing their works with a profound left-wing ethos.

The leftwing writers in exile in Hong Kong faced the dual tests of national turmoil and personal vicissitudes, yet they advanced their literary and artistic practices and political propaganda with an energetic and high-spirited attitude. They leveraged the ocean space to interpret their optimistic mindset and idealistic beliefs toward the future of the revolution, flaunting their fighting passion and rebellious consciousness. In the context of the War of Resistance Against Japanese Aggression, they imagined the ocean as a barrier with strength and beauty, serving to resist foreign aggression. Chen Canyon came to Hong Kong several times because of the war and turmoil, the cultural persecution of the Kuomintang and the task of literature and art propaganda. His representative work in the Hong Kong period, *The Sanqu Songs*, is filled with a distinctive revolutionary, class, and militant character.

For example, in chapters 2 and 5, the ocean is portrayed as a "sleeping soul"[9] filled with "silent fury," symbolizing the anguished voices of countless oppressed peoples. The poet declares that the ocean's temporary silence is an accumulation of astonishing power that will "roar" eventually, predicting the downfall of the oppressors' rule. This portrayal demonstrates the profound wisdom of proletarian revolutionaries and their keen foresight into the tumultuous historical changes of the Times. At the end, the poet reignites his passion and fighting spirit, selecting passionate imagery such as "light" and "fire" that embody destruction, resistance, and rebirth, while also incorporating gentle imagery like "spring" and "wind" that symbolize new beginnings. By merging the subject "I" with the backdrop of the ocean, and employing the repetitive rhetorical device of six consecutive "will come," the poet signifies the shared wartime state of both subject and object, intensifying the excitement over the impending people's revolution. This revolutionary optimism highlights the indomitable spirit and boundless courage of the proletariat in never yielding and overthrowing the old order. Xu Chi's *Pacific Prelude - Mobilize, Hong Kong!* frequently echoes the call of "Let the storm of the Pacific come," expressing a confident and heroic fighting spirit along with a soaring revolutionary optimism. In the final chapter, the poet concludes with a rallying cry of mobilization: "Mobilize, Hong Kong! Sing, Hong Kong! Organize, Hong Kong!"[10] This revolutionary call to the people of Hong Kong, which burst from the hearts of the revolutionaries, called on the people to meet the battle with practical actions. The poem is expansive in scope, fluid in execution, and boasts a rugged yet vigorous rhythm[11], igniting intense emotional resonance within readers. In shaping the imagery of the oceanic space, the leftwing writers emigrating from the mainland to Hong Kong convey the spirit of the Times while also asserting their revolutionary stance and values.

Moreover, mainland writers who came to Hong Kong were accustomed to looking at Hong Kong with the eyes of "outsiders", and leftwing writers emigrating from the mainland to Hong Kong often imagined Hong Kong from a culturally critical perspective and a marginal perspective due to their anti-capitalist political stance and wartime propaganda mission. When they observe the ocean of Hong Kong from the perspective of class analysis, it is difficult for them to appreciate the aesthetic qualities of the ocean. Their descriptions of the ocean landscape are always accompanied by negative urban images such as violence, ruthlessness, decay, poverty, and darkness. In other words, the purpose of their writings about the ocean is not the "ocean" itself, but to criticize the marine civilization of capitalism. Huang Yaomian consistently demanded that literature serve a particular political party or specific political goals, as he once said, "If he cannot be a politician, he cannot be a good writer[12]." This lack of recognition of the independent value of literature leads to a distinct political binary opposition in some of his works. In the work *A City Without Tears*, he portrays the ocean around Hong Kong as an endless and magical pilgrimage site: "You will see the vast expanse of the ocean embracing the dazzling flowers made of pearls. Ships like blackfish, carrying pearls in their mouths, come here to pay homage[13]." This "emphasis enchantment" and exaggerated expression portrays the ordinary seascape of Hong Kong as a spectacle that can engulf everything, appearing as a satire rather than a sincere expression from the heart. The author creates a sense of surprise through distorted descriptions, setting up emotional barriers or potential fears of the ocean, thereby intensifying feelings of alienation and repulsion. Subsequently, he openly expresses his dissatisfaction with the monotonous and lonely life in Hong Kong, the cramped and difficult living conditions, and the lack of cultural depth in the city. "Poverty is like suspending one's days in the air without hope, while those who are wealthy seem to lack cultural refinement[13]." Furthermore, he criticizes the essence of capitalist civilization, "Everything is a commodity, everything is for sale[13]." This reveals the cold side of Hong Kong, where wealth determines social hierarchy and transactions replace emotions. Looking back at the opening description of the ocean scenery, it becomes a form of satire. The "magic realm" of the ocean absorbs countless adoration from the "pearls," where the natural attributes are forced to be obscured by the dominance of economic attributes, and its inherent cultural qualities are deliberately ignored. This is also an image that shows that Hong Kong is a "cultural desert" despite its gorgeous appearance. Therefore, the author's writing of the "beautiful" exterior of the oceanscape does not hinder his critical attitude toward the shallow

Marine civilization in the interior. The two writing methods seem to be separated but are the same. Nie Gan'nu sets the sea ferry as the usual suicide site to reveal the social problems such as the wealth gap in Hong Kong in *Crossing the Sea*, and the ocean space becomes the collector of the negative characteristics of the city image and the fears of the group. These writers' writings about the ocean have a clear political utility purpose, which leads to the squeeze of aesthetic space and the dilution of literary value by political enthusiasm. They operate within a dynamic of attraction and repulsion, incorporating local features of Hong Kong, such as the ocean, into their creations, demonstrating a certain degree of "localization" writing consciousness. On the other hand, they maintain a less-than-comprehensive cultural understanding of Hong Kong's social civilization and the living conditions of its people from a serious leftwing perspective, keeping an adversarial dialogic stance. As a political community, the leftwing writers emigrating from the mainland to Hong Kong present a discourse rift in their shaping of the maritime space. Their marginal position in Hong Kong is also paradoxical to their strong "Central Plains" mentality.

In addition, some leftwing writers emigrating from the mainland to Hong Kong, who have a clear party identity, will give more prominence to the "political theme" in their ocean writing, and even encode the ocean space ideologically. From the perspective of eyewitnesses, Mao Dun, and Liao Mosha documented their experiences of fleeing after the fall of Hong Kong through factual and memoir-style writing, particularly highlighting the outstanding leadership and great achievements of the Communist Party of China. Mao Dun's *Miscellaneous Notes on Escaping Danger* takes the fall of Hong Kong during the Pacific War as its backdrop. It is recorded that under the protection of the Dongjiang guerrillas, Mao Dun smuggled from Hong Kong to Kowloon, passed through Tsuen Wan and Yuen Long, entered the Dongjiang guerrilla area, and arrived at Wai Yang. In "Miscellaneous Notes on Escaping Danger", Mao Dun portrays the ocean as a cramped and tense space for illegal crossing. "You had to sneak across the blockade by boat, which was the only means of transportation. The enemy has a guard post on the beach and shoots at small boats that smuggle people. On the sea, there are patrol electric boats to deal with smugglers [14]." At this moment, the appreciation of the ocean landscape disappears completely, transforming it into a vital lifeline for emergency rescue and a battlefield of confrontation. The limitation of escape methods and the strictness of the sea blockade line show the difficulty of illegal immigration and escape, and also indicate the concern and protection of the Chinese Communist Party for cultural figures. Liao Mosha also made a similar record in *Memories of the Perilous Journey Along the Dongjiang River*: "The journey was made safely and arrived in Guilin under the planning, organization, assistance, and escort of the underground party organizations of the Southern Bureau of our party and the Guangdong Dongjiang Guerrilla Detachment [15]." The text reproduces the narrow living space in the ocean where "almost the entire bay was filled with boats of all sizes," highlighting the arduousness of the "great evacuation" mission for more than a thousand cultural figures. The author has received a profound political education through his personal experience of the great influence of the Party. The writing of leftwing writers with party affiliations who have fled their refuge is not simply a memoir that represents their personal experiences of exile, but rather a type of propaganda material that integrates political discourse.

5. "Nationality": Writing Against Colonial Rule and Resistance War Discourse

During the 1930s and 1940s, Hong Kong was still under British rule. When the leftwing writers emigrating from the Mainland to Hong Kong arrived in Hong Kong, they were deeply grieved by the humiliating colonial history of Hong Kong, revealing their patriotic and national sentiments. Leftwing writers emigrating from the mainland to Hong Kong used the oceanic space as a lens to examine the colonial hierarchy and the complex wartime situation, presenting an intertwined "national" characterization of anti-colonial consciousness and the literary discourse of resistance. Ou Yangshan chose the provincial Hong Kong cruise ship, used by Guangdong residents commuting to and from Hong Kong, as the central image of oceanic writing in *Zhouzha*. Through the description of the asymmetrical spatial division within the cruise ship, the novel embodies the unequal power relations:

"In the middle of the ship, there is an iron grating that separates it into two parts. On one side are the engine room, the bridge, the crew quarters, and the kitchen, which are inaccessible to idle Chinese people. In front of the uppermost cab, the white masters arrogantly pace back and forth...[16]" The author divides the cruise ship into two unequal parts regarding usage rights, with a vertical landscape of spatial stratification that also carries a strong imagery of social stratification. The "white masters" as the colonial rulers and the "idle Chinese" as the colonized constitute a vast disparity in economic, cultural, and social capital, resulting in their differentiation into distinct social strata. Within the limited and enclosed space of the provincial Hong Kong cruise ship, the colonial rulers establish a field by imposing strict access conditions that exclude Chinese passengers. Through the dual oppression of compressing living space and contemptuous disregard for identity, they demonstrate the segregation between social strata and the exclusive rules of the field.

The island architecture in Sima Wensen's *People on the Mountain and People under the Mountain* also has the dual struggle semantics of anti-British colonization and anti-Japanese invasion. The text mentioned that: for this beautiful island, the Chinese "have never had the opportunity to step up the mountain", "there is another world on the mountain, completely unknown to the people below the mountain, here, there live the British, Americans, Italians, Germans, and French, the rich people of local Europe, almost all built villas here[17]." These "high rich people" mark the territory by means of self-drafted laws, wire Seine nets, and classify the "mountain" as a "forbidden area" in the physical and political environment, and enjoy the extremely unequal freedom and privilege of "only the people under the mountain are not allowed to come to the mountain, and the people on the mountain can go down whenever they are happy." In *Cultural Geography*, Mike Crang says, "The formation of a geographical landscape reflects and reinforces the composition of a social group - who is included? Who is excluded [18]?" In this anti-colonial context, the architectural landscape of the island is a symbol of power and a "control zone". The people's right to obtain living materials and viewing space from the public land is deprived, and instead the colonists' exclusive right of residence is devoted to creating and strengthening differences. The seaside house landscape of the upper class is set as a traumatic site for exerting power over and resisting the other. After the outbreak of the Pacific War, when Hong Kong was occupied by the Japanese Army, the "people under the mountain" still maintained a sense of national independence resistance and refused to cooperate with the "people on the mountain", and said, "I have just beaten away one master, and will not welcome another new master [17]!" The strong voice of the war of resistance. This is a way for the "people on the mountain" as a marginalized group to erect barriers to protect their differences. They maintain group boundaries as a means of resistance and to gain the empowerment they desire. This act of "separation" is not exclusive to groups accustomed to maintaining their superiority. Therefore, in Sima Wensen's anti-colonial writings, power no longer flows in a one-way direction. He avoids repeating the binary opposition of center/margin and oppressor/oppressed. While highlighting the forced conquest of the colonizers, he does not erase the heterogeneity, agency, and subjectivity of the others. Cai Chusheng's portrayal of the ocean in "A Night of Hesitation" intertwines with war imagery such as gunpowder and refugees, revealing the sorrowful wartime scene of displaced civilians through the seaside wandering path of the "I" as an "observer," revealing the scholar's compassionate feelings and anti-war sentiment.

In addition, Xu Dishan's "Tie Yu DI Sai" is a special sea-related text. In this novel, there is no direct description of the ocean, but a fictional future Marine world suitable for submarines set out by "Tie Yu", or an ideal space in which Mr. Lei can exert his talent and realize his national ambitions. It is "a high combination of realism and science fantasy [19]". Mr. Lei, who was obsessed with submarine construction in the text, upheld the belief that "I have no reason to present my own drawings to them, the interests of my nation must be put first [20]." He resolutely resigned from his dockyard job on the "ceded island" (Hong Kong). Xu Dishan deeply observed the living conditions and personal choices of Hong Kong and Southeast Asian Chinese during the War of Resistance Against Japan. He expressed sympathy and helplessness towards the difficult situation of this group, and also felt immense respect for their mutual support and unwavering commitment to saving the

nation and serving the country amidst the war. As leftwing writers emigrated from the mainland to Hong Kong, they found themselves in a complex political environment and marginal cultural zone. Beyond their experiences of exile and political beliefs, the core of their writing remained the spirit of resistance and patriotism. This literary spirit sparked "marginal vitality" in their creations in Hong Kong.

6. Conclusion

Through capturing various types of oceanic landscapes and shaping oceanic spaces imbued with rich cultural significance, the leftwing writers emigrating from the mainland to Hong Kong expressed their feelings of being "strangers" and a sense of wandering, revealing the leftist temperament characterized by noble intentions and serious political stances, while consistently highlighting their strong national consciousness and patriotic sentiments. In their oceanic writings that blend multiple aesthetic connotations such as "site fidelity," "Political," and "nationality," the aesthetic style of leftwing literature continued and evolved in the Hong Kong literary scene, breaking the binary cultural pattern centered on Beijing and Shanghai since the May Fourth Movement, and gradually imbuing modern literature with "divergent" characteristics. The revolutionary and militant literary spirit stirred up by the leftwing writers emigrating from the mainland to Hong Kong during wartime infused boundless strength into the anti-war literary movement and anti-colonial struggles, evoking emotional resonance and stimulating the rebellious consciousness of the masses.

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