Abstract. Lao She's paradoxical balance of aesthetic autonomy and social utilitarianism promotes the cultivation of "full personality" education. It can inspire us to adjust and balance the aesthetic and utility in current literary education to solve the current predicament of literature education instrumentalization and mechanization and realize the "full personality" education. This paper not only enriches Lao She's literary and artistic thought research, but also provides reference for current literature education.

1. Introduction

The term "full personality" education originated from Lin Liru, a famous contemporary educator. He said in "My Insights on Secondary Education": "The ideal secondary education is an education for full personality, not a preparation for any profession." [1] He believes that in the education of literature, we should bring the edification of literature into full play, not to make the students into a master, nor to train the students into writers, but to guide the students' personality development. Therefore, "full personality" education can be understood as complete personality education. The integrity of a person's personality will affect the individual's self-awareness, judgment, choice and behavior. When a person's personality is imperfect, or their development is hindered, their cognition will be biased, which may lead to wrong choices and behaviors. This will not only have bad consequences for the individual, but also have a negative impact on society. Therefore, a person with a sound personality is a good thing not only for himself but also for society.

At present, few people have explored the relationship between Lao She's literary thought and "full personality" education. Because Lao She was more of a writer than an educator, but his whole life was bound up with education. For two decades after graduating from Beijing Normal School in 1918, Lao She was at the forefront of education, teaching and fostering students. Although he ceased to be a teacher after 1938, Lao She continued to express his thoughts on youth and literature, and the popularization of literature and art. Therefore, it is necessary to sum up his thought of literature education, refine it and discover its contemporary significance. At present, the collection of Lao She's essays mainly includes "Lao Niu Po Che" (Shanghai World Book House 1937 Edition), "Little Flowers Collection" (Tianjin Baihua Publishing House 1962 Edition), "Chu Kou Cheng Zhang" (Writer Publishing House 1964 Edition), "Lao She’s Essay on Creation" (Shanghai Literature and Art Publishing House 1980 Edition)," Lao She's Essay on Drama" (China Drama Publishing House 1981 Edition)," Lao She Literature and Art Review Collection" (Anhui People's Publishing House 1982 Edition)," Writing and Discussing "(Hunan People's Publishing House 1984), "Lectures on Literature" (Beijing Press, 1984), etc. Lao She's literary thought theory is fragmented and unsystematic. In combing his literary thought and theory, we find that Lao She's literary thought in his early and later period embodies the paradox but balance of literary autonomy and social utilitarianism, which is enlightening for the current literary education to realize the development of students' "full personality".
2. The Paradox Balance of Aesthetic Autonomy and Social Utilitarianism: an Overview of Lao She's Literary Thought

The literature social utilitarianism made Lao She come into contact with the creation of drama. He had to "obey the command to write" about strange things, but he could not meet his own inner standard, so he tried his best to make up with artistic structure and linguistic art. For example, in the creation of "Long Xu Gou", because he did not participated in the repair of the ditch, he did not choose to describe the scene of the repair of the ditch positively, but used the negative description to express the changes in life by inconsistencies. With such a well intentioned effort, Lao She hoped to satisfy literature social utilitarianism as well as the art aesthetic autonomy. However, such efforts are not always satisfactory, his government affair and title have forced him to give some bureaucratic speeches. As a result, we can often feel the inconsistencies of Lao She in reading his late literary essays. On one side, he gave speeches to encourage young people to create more and serve the society, on the other side, he euphemistically warned the writers to pay attention to the quality of writing in keeping with the laws of art, in addition to the requirements of political writing.

What needs special attention is the contradiction of Lao She, not only because of the social responsibility given by the social environment, but also his own writer's consciousness and educator's consciousness. Before the War of Resistance Against Japan, Lao She had always been a teacher, and he acknowledged that "the effect and value of education should be included in literature and art". [2] No matter pursuing writing skills or aesthetic autonomy, or seeking a deep positive statement, he hoped that literature can play an educational role. He said that literature must make people "understand life", literature describes life, for better or worse, and its educational role cannot be ignored. The author boldly guessed that his consciousness as an educator made him feel that he could not "perfunctory." He can't irresponsibly tell everyone that literature can only be aesthetic, nor can he irresponsibly let everyone pursue social utilitarianism blindly, which is a kind of "persecution" for young students. He hoped that literature education "can bring people a strength of resistance and struggle"[2], and show people the characteristics of literature rather than just teaching students how to write. The former is his sense of social responsibility, and the latter is his writer's instinct, the combination of which is Laoshe's expectations as a teacher. In all these cases, Lao She deviated from aesthetic autonomy under the requirements of social utilitarianism. But under the influence of various consciousness, he tried to balance the relationship between the two and correct the deviation.

In his early days, Lao She put great emphasis on the artistic concept of literature, and opposed the traditional concept of "literature as a carrier of Morality" and the use of literature as a tool of propaganda. But he also didn't agreed with the concept of "Literature for art", he believed that literature should satisfy himself as well as others and should also have its sense of social responsibility. In his later years, Lao She made it clear that literature was a tool of propaganda and should bear the responsibility of social propaganda, but he did not abandon the demand for literary and artistic forms, which in a roundabout and implicit way. The split and contradiction of Lao She's literary thoughts are the efforts of a responsible writer, which is essentially the expression of Lao She's consciousness at three levels: id, ego, and superego. The paradox of social utilitarianism and aesthetic autonomy is actually Laoshe's efforts to balance between sensibility and rationality. He hoped that there was an aesthetic process under the penetration of the individual desire and social utilitarianism, which can consciously combine sensibility and reason to show noble emotions and will, produce a complete individual experience, and give people a free but socially responsible literature. Only such literature can achieve "living" and "cultivate the virtues that human beings believe in". [3]
3. The "Full Personality" Education Concept: the Practical Significance of Paradox Balance of Literary and Artistic Views

Freud believed that personality includes three parts: id, ego, and superego. If connected with Lao She's consciousness of writer, educator and social responsibility, Lao She's consciousness as a writer is equivalent to "id", the educator's consciousness is "ego", and as the theoretical consciousness and The consciousness linked to responsibility is the "superego". Writer consciousness dominates "aesthetic autonomy", social responsibility consciousness dominates "social utilitarianism", and educator consciousness coordinates the paradox balance of "aesthetic autonomy" and "social utilitarianism". Lao She's writer's consciousness is "id" because writer's consciousness is the most instinctive driving force among the three consciousnesses. Lao She's literary thoughts are based on the perspective of a writer, his writer's consciousness is the most basic of these three consciousnesses. The writer's writing is an instinctive impulse. "I Love Literature, as much as I love cats and dogs, and I don't have much research on it. "[4] The core of Lao She's writer's consciousness is that literature is self-satisfaction and is governed by the" happy principle". Lao She's educator consciousness is a perception system formed by the influence of the outside world. The intention of writing was not to educate the people, but to relieve his loneliness. "Six months later, I began to feel lonely, and I often felt homesick"[4], Those things are all in the past, just like some pictures to think of"[4], "Why not draw your own pictures in words? I want to get a pen. "[4] This was Lao She's original idea when he was in Britain. Besides as a writer after his return from overseas, Lao She served as a teacher at Qilu University and Shandong University and the teaching and educating ideology began to penetrate into his literary ideology. His "lectures on the introduction to literature", "lectures on the trend of literary thoughts", "lectures on the history of world literature" and so on are not only from his experience as a writer, but also from his educational consciousness as an educator. Lao She's educator consciousness was differentiated from the id under the guidance of the "fact principle". The "social utilitarianism" mentioned above is actually a combination of social responsibility consciousness and theoretical consciousness, which corresponds to the "superego". Because the "social utility" in Lao She's view of literature and art is the differentiation of Lao She from himself according to the moral requirements and behavior standards of the society at that time, it is in the most direct and sharp conflict with id, that is, aesthetic autonomy.

![Figure 1. Relationship between the Three.](image-url)
What needs to be emphasized is that the realization of the "full personality" requires the individual to achieve a balance among the id, ego and superego. In other words, to achieve the ideal goal of "full personality" education in literature education, it is necessary to balance the paradoxical relationship between aesthetic autonomy and social utilitarianism. Lin Liru once said: "Education is the capital for the growth of personality. In other words, the effect of education is to transform the personality of life, is a form of edification." Education is of vital importance to the cultivation and development of personality. So in the field of literature education, how to distribute the aesthetic autonomy and social utilitarianism of literature to achieve a balanced state determines whether literature can cultivate the "full personality".

When we take a close reading of Lao She's aesthetic autonomy and social utilitarianism paradox, we will find that he choose the importance of both according to the actual situation at the time. In the 1930s, Lao She chose to emphasize the art of literature repeatedly in the classroom, emphasizing the aesthetic autonomy, which was a kind of correction to the proposition that "literature was a tool of revolution". After the 1940s, Lao She chose Social Utilitarianism in the context of the war of resistance against Japan in order to save the country. After the founding of the People's Republic of China, he implied that literature should follow the law of art while pursuing social utilitarianism. The well judgement behind the literary thought was the wisdom left by Lao She to the current literary education. There is no lack of social utilitarianism in the current literature education. Chinese education in primary and secondary schools has almost become the education of studying for high scores. There are standard answers in literature, and if it doesn't meet the writer's criteria, the answer is wrong. Candidates and the author's own complaints caused by the reading of "A kind of Delicious" in the 2017 Jiangsu College Entrance Examination attracted much attention, how rigid the literary education is that even the author cannot give a correct answer. Literature should be free and multifaceted without fixed mindset. In addition, literary common sense and knowledge of the point of recitation memory has become almost a spokesman for the language, such as the current education in "136 ancient poems that primary and secondary school students must recite". But beside recitation, literature has feelings and art forms. At present, what literary education lacks is aesthetic autonomy, we should improve the cultivation of aesthetic autonomy under the premise of social utilitarianism.

There are two ways to achieve literary education: one is literary creation, and the other is literary reading. How to balance between social utilitarianism and aesthetic autonomy for literary education to achieve the training goal of "full personality", Lao She made a statement in specific literary education. First of all, it is necessary to hold a social utilitarian mindset in both the reading and creation of literature. When reading a book, it depends on whether literary works can “get a lot of knowledge”, “improve the mind” and “cultivate innocent feelings” [6]. This means that the reading of literature cannot be treated with a recreational attitude from the beginning. The content of a literary work must educate the reader, or else it is a waste of life, so as the literature creation. If the literature cannot "care about the society", then the work is not good. According to a sample survey (2006) in Yang Pu's "Literary Education in the Age of Desire", "College students are enthusiastically reading those fashionable love stories, beauties, slimming, anecdotes and the like."[7] Therefore, the current literary education should moderately promote the social utilitarianism of "literary reading that cares about society". Second, literary reading and creation should pay attention to the artistic form and emotional experience. "The refinement of art lies in the refinement of emotion, association and language. This can edify a person's mind, which is a kind of spirit enjoyment."[8] Lao She took a high priority to the appreciation of language in the process of reading literature. Good text is concise and powerful, which describes complex mentality and represents social life accurately. Reading to understand the author's words not only to improve our literary self-cultivation, but also to provide a model for literary creation, and emotion expression is the most important thing in the cultivation of aesthetic autonomy. Lao She took the ancient Greek tragedy as an example. "The Greek tragedy taught me to see the conflict between the sanity and emotion of the most lively and melancholy Greeks, and the harmony between
form and content of literature and art."[9] "From the books, I see their 'beauty'. This beauty is not only rhetorical and structural, but also in the soul of the Greeks."[9] The most important thing in literary reading is emotional understanding and expression. Only by feeling the beauty of literature can it be regarded as a real understanding of this work. "The beauty in words is by no means the words themselves, but special emotions moved by the beauty; the touch of this beauty depends on the quality of literary works"[10]. In the process of literary education, educator should guide the students to transfer their emotions into the driving force of creation, and lead the students to reach agreement from the internal needs to the external requirements. When “I intend” becomes “When I must", the text is emotional. "Writing must have a true feeling."[11] "Writing should have real emotion, good scenery without obsolete words."[11] All of the above are Lao She's dual requirements of a utilitarian emphasis on society and the cultivation of aesthetic autonomy. Educators can adjust the strategies of literature teaching according to the actual situation to develop students' personality consciousness and realize the ideal goal of "full personality" education.

"Educators should cultivate progressive personality in order to adapt to the progressive society. Success is slow, but possible."[12] The future of social development depends on the younger generation, and whether the personality of the younger generation is sound determines the speed of social development. "The object of education is personality. Education must cultivate a healthy and useful citizen, who can participate in politics and production, guard the frontier, join the work, and study academics. In a word, everyone can do his duty in the social and cultural life, so that the society can grow continuously. Except for personality cultivation, education cannot save the country directly. From a social perspective, Education is the transmission of culture."[5] [12] The educated person is not a robot that retells knowledge, nor a cold-blooded animal who only masters technology, but a person with complete personality, free will and sense of responsibility. The three consciousnesses of id, ego and superego are a kind of balance state, which is the essence of the literary education thought of "full personality". To carry out the literary education of "full personality", it's a combination of aesthetic autonomy and social utilitarianism which indicates in Lao She's thought.

4. Conclusion

From the perspective of the current education, "literary education is hard to separate from knowledge, and traps in the form of textual analysis and conservative attitude. The literature education has lost its core and the emphasis on esthetic ability. "[7] From the perspective of literature teaching, the lack of literature education in middle school, the deviation of literature education core in university Chinese majors, and the lack of authority in social literature dissemination, it is an era without literary education and of anxiety."[13] Therefore, Lao She's paradox of Aesthetic self-discipline and social utility can not only solve the deviation of Literature Education which only emphasizes knowledge transmission, but also straighten out the thought of Literature Education. It also makes literature education return to its origin, that is, the historical responsibility of enlightening life and the aesthetic charm of literature education itself.

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