Storm under the Sun: An Introduction

Kirk A. Denton
The Ohio State University

Storm under the Sun is a film inspired by the memories of Peng Xiaolian, a film director who has, in her large oeuvre of feature films, tended to focus on female characters and the life and history of Shanghai. In 1959, when she was just two, her father, Peng Boshan, was arrested as part of a national campaign directed at the “counter-revolutionary Hu Feng clique.” Peng Boshan (1910-68) was at the time head of the Ministry of Propaganda in Shanghai; he had since the 1930s been a devoted revolutionary activist in the communist movement. His tragic “mistake” was to have befriended Hu Feng (1902-85), a literary critic and theorist who promoted a vision of literature at odds with Maoist dogma, and to have published a few short stories in a journal Hu Feng edited back in the 1930s. Imprisoned until 1957, Peng Boshan was then exiled to various remote regions—including a stint in Qinghai. In 1968, two years into the Cultural Revolution, he was beaten to death by red guards. As she recounts in her moving published memoir, Their Lives, Their Times (Tiemen de suiyue), Peng Xiaolian grew up without a father, or rather with a father who was like a stranger coming in and out of her life and then finally disappearing forever. This absent father was the stimulus for the making of this moving and powerful documentary.

The documentary was produced and co-directed by S. Louisa Wei, a much younger filmmaker originally from Mainland China but now working in Hong Kong, who was also responsible for designing the film’s visual and musical style. One characteristic of this style is a frequent use of animated scenes. The film opens, for example, with an animation: "I was little girl in the 1940s..."

Fig 2. Peng Xiaolian’s Their Lives, Their Times (1999)

Title: 电影《红日风暴》片尾字幕 "他们的岁月" (1999)
Document text:

The animated sequence that shows Mao Zedong rising into a red sun that is then slashed by a lightning bolt descending from a stormy sky. The sound of thunder immediately introduces a sequence of anti-Hu Feng cartoons, accompanied by a powerful drum cue from composer Robert Ellis Geiger. Animated sequences intersperse throughout the film: some accompany narrations of Peng Xiaohua’s personal feelings and memories; others illustrate poems written by poets in the Hu Feng group. These animations lighten the heavy tone of the rest of the film, but at the same time they seem to reinforce the tragedy of youthful innocence wilfully stolen by a state to enforce ideological conformity.

Who Is Hu Feng?

Near the beginning of the film are two short sequences of archival footage. First we see images of the 1956 funeral of Lu Xun (1881–1936), a progressive May Fourth writer who was greatly admired by the young Hu Feng and Peng Bozhan for his seething indictments of traditional ideology and for his literary excellence; these are followed by footage depicting moments in the history of the communist movement, culminating in a shot of Chairman Mao greeting the throng in Tian’anmen Square in 1966. This juxtaposition establishes the film’s central theme: the clash between May Fourth enlightenment ideals of intellectual autonomy, for which Lu Xun was a powerful symbol, and the Maoist program to eliminate such autonomy and instill ideological uniformity.

A product of the May Fourth ethos, Hu Feng was a young poet and critic who emerged on the literary scene in China in the early 1930s, when he joined the League of Left-wing Writers. In his capacity as an administrator in the League, Hu Feng developed a close relationship with Lu Xun (1881–1936), whom he had long considered a literary mentor. Like his mentor, Hu Feng was a leftist who thought that literature should contribute to social transformation.
the two events of the film. The theme of the film, which was based on the lives of two important figures, was to challenge the political and social norms of the time. However, both objected to the narrow politicized role for literature that was being promoted in the Communist Party-sponsored League. He was an ardent supporter of realism, but felt that literature could not only reflect the reality but also shape the mind of the audience. When Lu Xun died in 1936, there was a struggle over the meaning of his legacy. On the one side, Hu Feng and others sought to uphold Lu Xun's unwavering spirit of critical realism. On the other, the Communist Party attempted to co-opt Lu Xun as a “Communist” (he had never joined the Party) and shape him into an iconic symbol of the revolution. The conflict between Hu Feng and the Party was, at least in part, a contestation over the idea of Lu Xun: the critical spirit and enlightenment value he embodied.

During the 1940s, by which time Hu Feng had created a name for himself through his journals—in particular *July* and *Hope* (below)—and book series as an “independent” literary figure closely affiliated with the spirit of Lu Xun, the Party launched an attack on Hu Feng that focused on his central concept (he had never joined the Party) and shape him into an iconic symbol of the revolution. The conflict between Hu Feng and the Party was, at least in part, a contestation over the idea of Lu Xun: the critical spirit and enlightenment value he embodied.

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映现实的作品。曾是1936年去
世之后，文化界对如何看待高
邮精神，展开了一场争论。以
胡风等人为代表的知识分子，
继续开展鲁迅批判旧传统的努
力，而以毛泽东为代表的政
党，却试图把鲁迅塑造成一位
共产主义革命者的形象（虽然
鲁迅根本没有加入共产党）。胡
风等人与毛泽东的政治立场的矛
盾日益加深，可以说是对鲁迅的批
判精神和启蒙价值的同质化。

在四十年代，胡风因为编
辑了《七月》和《希望》杂志，
以及一系列从西方翻译文
章，成为了独立于各种党派之
外的知识分子的代表。他是中国人
被鲁迅精神的继承人。共产
党组成了对胡风的“主观主
义”概念的批判，认为这种“小资产阶级的个人主
义”会严重破坏党在意识形态
问题上的统一战线。1942年
毛泽东发表的《在延安文艺座
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批判的前奏。《讲话》中对作
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了与胡风截然不同的定义，认
为作家应该是革命事业上的前
锋。换句话说，毛泽东的主
要矛盾在于作家应该成为主
衷感动的作家，而不是被动
的写手。

如果在1949年之后，胡
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A New Investigation of the Hu Feng Case

Storm under the Sun is a personal film that follows Peng XiaoHui's search for the meaning of her father's death, but that personal motivation is just a small part of the whole canvas of the film, which seeks to paint a picture of the larger "family" of the Hu Feng group and of the Party's campaign against it. There is thus a tension in the film between personal and documentary impulses, a tension that is perhaps reflected in its two very different directors—one who experienced firsthand the effects of the campaign, and the other who grew up after the Cultural Revolution and knew little about the political movements in Mao's China before embarking on this project. This tension between the personal and the historical is at the heart of the film's power. Indeed, the film presents us with the reality
that politics and history were always personal and the personal always political in Mao's China.

The film's five-chapter structure may seem conventional, but Peng Xiaolong's first-person female voiceover interplays with Hu Feng's own voice (recorded in 1984, six months before he passed away) and a male voiceover that recites poems, narrates the story of Ah Long, and reads Mao’s May 13, 1955 People’s Daily editorial. Storm under the Sun makes copious use of archival film, as well as images of historical documents, original manuscripts, books, journals, photographs, posters, paintings, and political cartoons, along with interviews of Hu Feng group members, their relatives, and scholars. In several scenes, especially those related to Lu Ling, the directors juxtapose narration of the suffering of Hu Feng group members in the Mao era with伍信Bottom reads from the Republican era, thus ironically turning the leftist discourse about the horrors of the "old society" against the Maoist "new society."

The most powerful moments in the film come through the voices and stories of the Hu Feng group members and their families. The first voice we hear is that of Hu Feng himself (below); feebly and expressionless, the voice is heavy with a profound despair that seems to carry through the rest of the film.

Fig 10a: Portrait of Lu Ling, 1918
18. 110.���14年肖像

各种政治运动知之甚少，政治势力，正是这部影片的精华之所在。整部影片用画面证明，政治运动永远是个人化的，而个人化的政治运动在真正意义上就是政治运动。影片五个章节的结构看似传统，但影片的镜头语言和胡风的声音（录制于1984年底，胡风去世前六个月），以及一个标志性的、充满诗意和阅读欲望的男声旁白，构成了深沉的歌词。《胡风风暴》中仿佛展示了大量的新闻图片资料、手稿、书信、杂志、照片、绘画和政治漫画，结合了大家对“胡风风暴”
风分子”及其家属和被审查的情况，具体包括对几位学者的审查过程的描述。在某次审讯中，审查人员问被审查者关于“风分子”问题，并询问了他们在不同岗位上的表现和行为。审查人员还要求他们提供有关“风分子”们在共产党统治下的行为。审查人员用这种问答的方式，试图证实被审查者在“风分子”问题上的责任。

影片中出现的“风分子”们在共产党统治下的生活。其中一些人被关进了“黑牢”，有些人被处决，还有一些人被流放到边远地区。这些情节生动地描绘了“风分子”们在共产党统治下的生活。

影片中最感人的情节是关于胡风与他妻子的故事。胡风和他妻子的感情非常深厚，他们在“风分子”问题上的坚持和勇气令人敬佩。影片中出现了一些充满感情的场景，如胡风在监狱中给妻子写信，表达他对妻子的思念和对未来的希望。

胡风的日记中记载了他的一些内心独白，这些独白充满了对真理的追求和对理想的坚持。胡风在日记中写道：“我不能因为风而放弃斗争，我必须坚持真理，为正义而战。”这些独白真实地反映了胡风的内心世界和他对未来的信念。

影片中还出现了一些其他人物，如胡风的儿子、胡风的秘书等。这些人物也各自经历了不同的命运。胡风的儿子在影片中表现出对父亲的崇敬和对真理的追求。胡风的秘书则在影片中成为了一个见证者，他见证了胡风在“风分子”问题上的坚持和勇气。

在影片中，胡风的儿子和胡风的秘书都对胡风的坚持和勇气表示了支持。他们认为胡风的坚持是对真理的追求，是对正义的追求。这些人物的出现，使影片的故事情节更加生动，更加真实。
far from what he had imagined it might be: he committed suicide in 1988.

Storm under the Sun is part of a growing movement in documentary filmmaking in the People’s Republic of China that presents views of history and society alternative to the official discourse of the Chinese Communist Party. Liberated by DV technology, filmmakers can make films outside of the state-run studio system or without being subject to state censorship. This film may never be shown publicly on the mainland, but as many such documentaries, it will find its way into the hands of mainland spectators. Hopefully there will be among them some young people, who generally know little of the repressive history of Maoist China and who may buy into the myth, propagated by the state, that the 1950s was an idyllic period of enlightened state socialism.

December, 2008, Columbus
Zang Kejia (1905–2004), appealing for his readers to “hate Hu Feng as you should.”

We also see glimpses of resistance against and survival within state repression: Xu Fang, a former journalist for People’s Daily, tells of how he stubbornly refused to admit his crimes to his captors, declaring that he wished to die in prison because “in a country without freedom, everywhere is like a prison”; and the poet Li Yuan describes how he studied German and composed poems to make it through his many years of solitary confinement.

Whereas the published memoirs and scholarship on the Hu Feng group has paid scant attention to them, this film highlights the suffering of the Hu Feng group.

Women and the ways they managed to survive under very difficult political and economic conditions. Lu Dian’s wife, Li Jialing (1927–), the only woman to be arrested, staunchly refused to give testimony against Hu Feng. (Lu Dian, for his part, went mad.) At one moment, the long-suffering wife of Sun Dian (1917–), Hu Lijuan, recounts selling her blood to keep her large family alive in the wake of the campaign. Zeng Zhaoluo’s wife Xue Ruyin tells the story of how she came to marry her husband after his release from prison and how they found a measure of happiness in a world that continued to stigmatize him.

The last “chapter” of the film deals with contemporary “remembrances” of the Hu Feng campaign. Although group members have been “rehabilitated,” some remain bitter about the state’s lack of financial restitution. On his deathbed, Wang Rong (1919–2004) expresses his bitterness about not being compensated for the salary he did not receive during his twenty-two years in labor camps. Following Wang Rong’s story, is the story of Xu Junjing (1927–1988), a Hu Feng group member who had never met Hu Feng, survived prison and labor camps only to find life after rehabilitation.
Is Truth Worthy of Defending?

Peng Xiaolian

On March 17, 1967, the poet Ah Long died of bone marrow cancer in prison.

On April 2, 1968, my father Peng Bohan was beaten to death by the Red Guards.

The two men never met each other or had any connection, but due to being involved in the same case, they both died of the same cause — punishment for the crime of being “Hu Feng Counterrevolutionary Clique” members.

In those years, death was a daily matter. Even when facing my father’s death, I, then fourteen, felt quite rational. I do not know how we were so “strong” then. Many years later, after I studied and lived in New York for seven years, I began to learn about the value of a human being and to realize the meaning of my family and my father to me. Looking back, it is shocking that I was once so “strong.” We were so brainwashed that we did not value our lives. I had the urge to reflect upon the past; and this, perhaps was my initial motivation to make Storm under the Sun with S. Louisa Wei.

I had not read many of Ah Long’s poems or heard about him from my parents. While making the film, I often thought of a short line from an untitled poem written in the wartime year of 1944: “I am innocent.” Today, I can feel the spiritual power carried by these three words. I often look at Ah Long’s photos. Even in military uniform, he looks more like a scholar. He reminds me of my father, another intellectual who
真理是否值得捍卫

彭小瑾

1967年3月17日诗人阿垅
在狱中自杀未遂。
1968年4月2日我的父亲彭
和我被"反革命"整死。

他们两人互相不认识，素昧
平生，既没有书信往来，也没
有间接联系。但他们却因为
犯了一同一条罪，因为“叛
风”和"革命集团分子"的罪名被处。

那个时代，死人的事变得
司空见惯。面对周围人的死
亡，我似乎并不吃惊。甚至对
自己父亲的死亡，14岁的我
也显得很理智。那时候，我们
不知道怎么变得“坚强”起

Fig 21. Peng Xiaojian, 1948

Fig 22: 1943年时的阿垅

来。直到有一天，我去了北
京，在那里读书，生活了七
年。我开始意识到一个人的价
值，意识到父亲、死于非命的
伟大的事情。我想：我对我
们曾经有的“坚强”感觉到
惊讶：在那个时候我们被教化
成那样，我们的生命为什么变
得如此轻薄？这一切都需要我
从头思考。这就是我以后和朋
友通过讨论《红日当空》和《

我没有读过阿垅多少诗
歌，也没有和父母说过他。
在讨论阿垅案件的过程中，我
一直觉得阿垅诗里有这样一
句话：“我无罪！”这句话出自
他那一首叫做《无题》的诗
中，是他1944年在战乱年代写
的。直到今天，我才知道到这
简单的三个字，体现出了一个
人的精神力量。我常常会看阿
垅的诗，即使是穿着军服的
诗歌，他心里之间仍然透出书
卷气。他让我想起我的父亲，
同样是一个书生气十足的军
人，因为敏感常常被母亲描
述成一个“不够坚强的人”。

我一直在想，为什么让
他们读诗歌，在动乱的战争年
代，在政治运动频繁的岁月，
能够保持一种诗人的淡
漠？又是什么让他们敢于保
持良心，珍惜一个人作为一个体
的价值？特别是阿垅先生，他

served in the military. My mother
called him “an insufficiently strong
man” because of his sensitivity.

I have been thinking, how
did these intellectuals kept their
honesty during the long years of
war and political movements?
What gave them the courage to
treasure the value of an individual?

With a Japanese splinter in his eye,
the poet Ah Long fought many
battles during the years of White
Terror before 1949. But in his trial
during the Red Terror, he could
only announce his innocence with
silence.

On June 23, 1955, shortly after
the trial, Ah Long wrote to the
investigator: “From the root, the
Hu Feng Counter Revolutionary
Case is manipulated, fabricated, a
forger!” At the time, did Ah Long
know that it was Mao who wrote
the “Editorial” accompanying the
People’s Daily article titled “Some
Materials about the Hu Feng
Anti-Communist Group” on May 13th,
1955? (The “Materials” were
reprinted by People’s Press and
then by provincial presses. From
June to July in 1955, Shanghai
reprinted the “Materials” eight
times with 600,000 copies.)
Whether Ah Long knew about it is
no longer important. What matters
is that he analyzed a case that had

been wronged for ten years, stating
to the ruling party that, “If a Party
lies to its people, it is already
moral corruption.” At the end of
Ah Long’s letter, however, he still
placed his hope in Mao, wishing
for a “happy ending.” This is where
the biggest irony lies!

That was already on the eve of
Cultural Revolution. The People’s
Republic had spread the red wave
in the entire country. The little red
books formed a red ocean, hitting
the Chinese people like radiation.
We were all under the control of
one voice. We lost our personal

Fig 22. Cover of the “Materials” printed
by the Ministry of Propaganda for Party
members, 1955

图22: 1955年出版的这份文件
Law, why did he need to play another game with the people through a farcical trial? Hu Feng and his group members were once respected poets and writers, but in this power-motivated trial, they were reduced to pieces on a chessboard at the mercy of the players.

Even in that unreasonable and absurd era, Ah Long held to his truth. I felt heartbroken at the realization that it was futile desperation to search for the truth or to clarify the facts under the hegemony. What is the value of truth? In political persecution, the real target is the truth. Whoever speaks the truth simply hastens his own death—and truth with him. The harsher Hu Feng and his friends tried in defending their truth, the more cruelly they were treated.

If they had not defended truth, would life have been easier for them?
When reading through newspapers from 1955, I found a speech by my father denouncing the "Hu Feng Anti-Communist Clique" published in Shanghai's Wenhui Daily in February. I was shocked that my father wrote something like it. I asked my mother Zhu Weiming. She said, "Your father had no other way. As the Minister of Propaganda in Shanghai, he had to follow instructions from the top." What was "the top"? Did "the top" have lawful evidence? No one asked these questions at the time—everyone had been brainwashed.

My mother said, "Your father did not denounce Hu Feng's group that hard, only calling it an "anti-Communist Clique".

"What can be worse?"

"Calling it a Counter-revolutionary Clique."

"Did it make any difference?"

"Yes. An anti-Communist is still within the people, while counter-revolutionary refers to people's enemy. Your father tried to lighten up the matter."

But my father's word games saved no one. He was soon arrested as 'the spokesman of the Hu Feng Counter-revolutionary Clique within the Communist Party.'

Shortly before Wenhui Daily
法席上，他们作为人的价值完全丧失，作为生命则将被消灭。在权力斗争的棋盘上，他们只是一枚被不择手段的棋子，但无论如何，下棋的人还是要遵守法律的名义，将胡风、阿垅、贾祖谟先生重新投入审问。

岁月是如此荒谬和无理可言，阿垅先生却依然坚守着自己的真理。我不能不衷心地对这个现实：在这样的生存环境里，在这样的独裁体制下，去寻求真理，去澄清事实的真相，有任何可能吗？真理的价值是什么？谎言从头到尾是违背真理的，真理从头到尾就是被压制的，因为摧毁的目的就是毁灭真理。谁说出了真理，就必然加速他和真理的死亡。胡风先生和胡风分子们都坚信把澄清“事实”，对他们胡乱便义愤填膺。捍卫失去了意义。

而我，与捍卫就会变得好

“在翻阅1955年的旧报纸时，我看见2月份的《文汇报》上，刊登着我父亲的讲话《批判胡风的反党集团》。我那时觉得很怕，不知道父亲为什么会这样做。我去问父亲，他说，‘这不是没有办法的，你父亲当时是上海的宣传部长，上面下来，你不能不按照上面话去说！’什么叫上面？上面的话依据是什么？这些问题，当时我是不会问的，因为我们的脑子已经被‘上面’洗干了。母亲说，‘你父亲批的是反党集团，没想到吧！想不到那么严重’

My mother often said, "Your father had a clean head about politics." This statement finally helped me to understand my father. Under the Red Terror, he defended the truth with his "sanctity." My father was not as brave as Ah Long, who dared pronounce his innocence. He did not stand up for the truth, since he knew truth lacked political ground. He tried to protect his friends by making a concession. In the end, however, he died too early just like Ah Long did.

Now we can look back to an era when truth had no foundation and defending the truth was meaningless. For Ah Long, my father, and other Hu Feng group members, who never gave up the principle of life, defending the truth with their lives was a rational choice. Their choice validated the very existence of truth, but also the absurdity of such an existence. At the end of their life, they could announce to the world: "I am innocent." There is a meaning in such a statement without regret.

Ah Long and others in the Hu Feng group completed their last poems in a world simple, pure, and reaching the highest state of poetry. I would have preferred to read more peaceful and oocy poems from them. A healthy society does not need poetry stained by blood. When we feel pain for their simplicity and purity today, is it because we are too jaded to bear their innocence? I like to think of them still writing poetry in heaven. In the reality of the present I hope their genes of brave nobility have been passed down to our wounded nation.

January 12, 2009, Shanghai
“还有什么是更严重的？”
“父母没有指出这是反革命集团。”
“这之间有别吗？”
“有。反革命是人们内部矛盾，反革命就是敌我矛盾。你父亲是想把问题搞乱。”

“父亲在文字里做游戏，但他的退却救不了任何人。问题没有被淡化，父亲自己也作为胡风反革命集团在党的代言人，被推入火刑。”

就在《文汇报》刊登了父亲的文章前不久，父亲把胡风先生写给他的信件烧毁了。那些信，曾经被父亲度过了战争年代，他在四处转移战场的时候，依然被生命一样保护着，随身携带，他可以扔掉很多生活必需品，但是，他紧紧地保存着胡风先生写给他信。对父亲未见，这些信，承载着一份精神的依托，一个朋友的关注，让生命变得丰富起来，战争年代做任何事情，到了和平年代却不能做了，他必须亲手把信焚毁。

母亲说，父亲在政治上脑子一直是非常单纯的，这句话让我明白了父亲的性格和原则，我明白了父亲的思维，母亲所说的“政治上的清白”就是对捍卫真理的坚持。父亲，是软弱的，他没有像阿城先生那样向世界宣告，“我无罪！”

2009年1月12日于上海

The Making of Storm under the Sun
S. Louisa Wei

In May 2003, Peng Xiaolian called me and asked if I was interested in working on a documentary project about the Hu Feng Case. All I knew about Hu Feng then was that he was a literary critic who founded the Leftist literary magazines of July and Hope in the 1930s and 1940s. I had heard about the national campaign against Hu Feng in 1955 but did not know what the campaign was like or why it took place. According to Xiaolian, what I knew was already "a lot comparing to others in the younger generations." Growing up after the Cultural Revolution, I have no memory of any political movement. My parents were born in the 1930s, however, had experienced endless wars and political disasters from the late 1930s to the late 1970s. I did not understand why they had tried every way to keep me away from entering art and humanity majors in university. In 1992, I became an MA student at the Comparative Literature program at Carleton University in Canada and eventually received my doctoral degree in Comparative Literature - Film Studies at the University of Alberta. After I began teaching in City University of Hong Kong in 2001, my parents felt a relief: "We thought you were going through a path that was too narrow, but we are glad that you have found your ideal job." Two years later, I began making Storm under the Sun with Xiaolian. My parents felt the habitual tension for my working on "such a politically sensitive project," but they soon concluded that I should be alright as a Canadian passport holder.

Xiaolian is well-versed in both literature and film, having written most of her film scripts and many fiction works. After reading a few books on the case, I immediately saw two evident reasons that urged us to make the documentary immediately. On one hand, most people who were directly involved and victimized in the case had passed away and those who were alive were in their eighties. If we did not interview them soon, we would soon lose the chance to do so. On the other hand, the Hu Feng Case is really a unique event in modern Chinese history, where one man was so fiercely condemned by Mao that over 2,100 people were condemned alongside him. For
《红日风暴》拍摄手记

闻黑墨

2003年8月，我接到《红日风暴》的拍摄任务。之前，我曾看过这部电影的预告片，对它充满了期待。电影讲述的是1955年的‘反右’运动，对我的影响很大。我从这部电影中感受到了历史的沉重，也对那个时代有了更深的认识。

电影的拍摄过程非常艰难。我们要在一个月的时间内完成超过20场的拍摄，每一天都在紧张的赶工中度过。但是，每一个镜头的完成都让我感到欣慰。因为，我终于有机会将这部电影展现给世界。

电影的最后，我看到了历史的变迁，也看到了人性的光辉。虽然电影中的一些情节有些夸张，但是，它们却真实地反映了那个时代的状况。我希望，通过这部电影，能让更多的人了解历史，理解人性。

《红日风暴》的拍摄，是我职业生涯中的一个重要经历。我衷心感谢每一位参与拍摄的工作人员，是你们的努力，让这部电影能够完美地呈现出来。我也感谢观众，是你们的支持，让这部电影能够得到广泛的关注。

《红日风暴》不仅是一部长篇故事片，更是一段历史的回顾。它让我们看到了历史的变迁，也让我们看到了人性的光辉。我期待着，通过这部电影，能让更多的人了解历史，理解人性。

[注：本文为虚构内容，用于示例]
的影片可能会各不相同，但精神上应该没有太大分别。目前，《红日风暴》是唯一一部记录中国这一段被抹去的历史的纪录片。

小莲回忆说父母生平故事的《他们的岁月》成了我们“敲门砖”。每次在访问一家人之前，小莲会给我一本《他们的岁月》。书中记录的那些岁月，无疑引起了很多人共鸣。我们是访问的那一位。让我们的访谈能够立刻进入主题，并且十分顺利。小莲会正式地把我作为“香港的大学教授”介绍给大家。让大家把故事讲给我听，因为对过去岁月的往事不理解。她是我采访的过程中，我不会接触到历史的“观众”的角色。

我们开始拍摄四个：胡风的妻子郁达，她与胡风经过几十年风雨同舟；胡风的好友，“分子”；胡风的弟弟，胡风的堂弟。他代表了大部分受到胡案牵连，却不认识胡风的人；胡风的秘书，胡风的助手。他作为“文革时期”的文学青年，他代表了许多受到胡案牵连，却不认识胡风的人。

Xiaolian did not plan the scale of the documentary as it is now. After listening to our first two interviewees—Jia Zhifang and He Manxi, however, I was totally charmed and touched by their spirit of independent thinking and great sense of humor. I suggested to Xiaolian that we should find all survivors and make their voices heard. From then on, we set off again and again on the road. One “member” would often introduce us to another. Through a network of people, we have interviewed 26 “Hu Feng Clique Members” and over 12 relatives and friends of those passed away.

The Inspiration

Chinese intellectuals still regard writing as the most authentic medium of documentation. As most of our interviewees are writers, they often asked us to read their books and articles when we raised questions over interviews. They needed to explain that we had done the reading, but they hoped to record their images and voices. Once their oral recounts began, they often entered the mood of storytelling and their stories were very vivid and filled with anecdotes. These stories, along with over 2000 photographs we scanned from over 40 family albums, are the true inspiration for our film. Though Xiaolian has always been concerned about politics and I was not, we agreed upon the theme of our film quite early: political movements may start from power relations, but they always end up destroying families.

As the materialists collected were mostly from the personal points of view and involved numerous names and dates, they do not automatically offer us a clear picture of the Hu Feng incident and its origin. Our challenge lies in how we can let the voices of our interviewees be heard in a context that is relevant to today’s audience. After the redress of the wronged case in 1980, the truth behind the Hu Feng Case has been gradually disclosed by people affected by the case and scholars who became interested in this group of poets and writers. On the other hand, when Mao continues to be idealized and glorified in the official history, how should we present his role in the Hu Feng Case without losing the complexity of history? We never aimed to construct “the Truth,” but we hoped that our film would form its own stream of truths in the long river of history. We believe that after all, history is for us to remember the past, even though we...
could not step into the same river twice.

While searching for visual representations of the eventful years from the 1930s to the 1970s, we found woodcut prints reflecting life and battles during the Republic of China, newsreels narrated by a highly decisive voice with a revolutionary tone, political cartoons demonizing Hu Feng and his group members, and newspapers and books criticizing all wrong-headed thinking. As documentary filmmakers, we were fully aware of the two kinds of documentaries available for audience: one is the conventional documentary broadcast on TV, mostly presenting historical events from a rather "objective" perspective and being produced with a set of broadcasting standards; another is the personal documentary that emerged from China's New Documentary Movement since the late 1990s, which turned the focus to the ordinary people and their living conditions. What we have in mind is a work that is not dictated by the government and that constructs history through personal stories. As a film director, Xiaolian has always believed in the power of the details of the ordinary life; I hoped to lend such details a form to reveal and ridicule politics as a destructive force.

The Funding

In June, 2003, Xiaolian and I worked out a proposal for the Jan Vrijman Fund (JVF) in the Scop: Development Category operated by IDFA's within a week. A month later on July 5, 2003, our project titled was among the 17 winners selected from 180 applications. This was a great encouragement to both of us. In order to save time and money, we began shooting during the supposed "script development" process. A year later, we completed a script in English. The writing of the film script was a true collaboration between Xiaolian and myself. Sometimes she wrote a few paragraphs in Chinese, and I translated them and added them into my English script. At other times, I wrote a new portion from our research, turning my lack of knowledge of Hu Feng's time into an advantage by making it reemergent point for the general audience.

The result was an English script accompanied by a graphic guide that fulfilled the JVF requirement for a completed script with which we again applied for further funding in JVF's Production Category.

During this second application,
we made clear our sense of responsibility to present the Hu Feng case as the first false persecution in PRC history. We examined whether, when intellectuals lost their basic human rights, could they still carry on a cultural tradition of any kind. We also expressed our idea that history should be recorded in a polyphonic way—the way life is. Staff members working for JVF shared our ideas and have been truly supportive over the past five years. They seldom stepped in or interfered with our work, giving us complete freedom and understanding. They once risked losing the Dutch Government’s funding, but they had the documentary filmmakers’ support to continue. In December 2007, when I brought our film to Amsterdam, I made a side trip to Nijmegen, the hometown of Joris Ivens, as he is the idol of both Xiaoian and me.

During the past five years, Blue Queen Cultural Communication Ltd. has invested nearly half a million Hong Kong dollar into Storm under the Sun, and friends from Dragon Sail Trading (HK) Ltd. covered many plane tickets for our extra shootings outside our original plan and budget. The US based academic journal, Modern Chinese Literature and Culture, also supported our production. All survivors of the case and their families have been supportive,
permitting us with access to their family photos and providing us with valuable collections of letters, books, and other materials. Without their shared wish for remembrance, it would not be possible for us to complete such a grand task within a very limited budget.

The Visual-Audio Style

Although we hoped to differentiate our narrative and visual style from China's official and underground videos, it was during the postproduction when we incorporated a dozen animations and the original score composition. To show the serious damage politics can bring and to ridicule it with a sense of black humor, animation artist and my former colleague Karen McCann (from Australia) initiated a few animated sequences from Mao's photos, which were elaborated and extended by other animators. Zhang Shuyi animated Mao posters and badges with satire. Fong Siu Dan created sequences in relation to Xiaolian's childhood memories. Chan Lei animated the "Red China" sequences and the white flower animation at the end of the film. As we often needed images for transition between archival footages and still photographs and for representing historical scenarios with no other illustrations, Max Willis illustrated the court room scenes and the debates around Lu Xun (images with red backgrounds) and created animations for the poems. As five animators and graphic designers were involved, the visual style varies. It was deliberately not our intention to unify the styles, but the general guideline for all of the artists was to keep images childlike and simple. The use of animator has been appreciated by most reviewers and audience members for their power in stimulating visual imaginations.
Fig 33. Animators of Snow under the Sun (from left): Karen McCaffrey, Zhang Shuai (Monica), Peng Siu Tan, and Chen Lei (Leonard).

Fig 32. "Storm under the Sun" after working for CCTV's News Documentary Channel three years. She belongs to the "post-1980" generation that is not even aware of the 1989 Tiananmen Incident. She embraced all animations immediately, giving us an affirmation on the animation as a medium to bring the audience to the zero-in point. She also had many debates with me during the editing, not entirely due to the "generation gap." Dong Han also

Fig 33. Six Zhida (left) did location shooting and interviews with Xiaolai and Louise in Beijing in early 2004. In the middle are Lu Yu and Xin Tao (middle).
The Ending but Not the End

When thinking of the ending, a photo of Peng Boshan’s funeral and Jia Zilang’s words inspired us. Jia Zilang said, he attended so many funerals of old friends since the 1980s that he stopped to go after 2000: “The photo changes, but the nail never does.” We made a sequence of photos covered some location shootings with Xiaolian and some make-up interviews with me. Her portrait photographs are appreciated by Lu Mei, I G Yuan and other interviewees, and her devotion has been very important to the project.

During our editing, Hollywood film editor Robert C. Jones, Hong Kong film director/editors Patrick Tam, Video Power’s veteran documentary filmmaker Jimmy Choi and Professor Situ Zhaojun who established the documentary program in Beijing Film Academy, all lent us valuable advice.

During the past five years, I witnessed the Hu Feng Incident’s damage on children of the families involved in the Hu Feng Case. I gradually understood why my parents wanted to keep me away from the arts in China, art has often been crushed by politics. I always said I was not interested in politics, but politics will always exist. Storm under the Sun does present some historical events, but we want to make our statement also by presenting the suffering of the families and by writing their stories onto the margins of the official history.

February 20, 2009, Hong Kong
影片的资料，我们很难在两年内完成这部影片的全部制作。

在我们的后期制作过程中，好莱坞的剪辑师罗伯特·琼斯、香港著名导演谭家明、香港“录影力””的范占，以及北京电影学院的张晓敏教授都给我们提出了宝贵的意见。

结尾还不是一个结束

对于《红日风暴》的结尾，我们有过很多设想，但是之后的影片和剪辑师的一系列事情给了我们启发。贺先生说在自己叙事过很多次的“照片是换人的，钉子还是那个钉子。”我们就把这个想法，以彭祖的叙述为线索，作了一个照片序列，纪念我们片中提到的，或者我们相信逝去的“胡风分子”们和妻子们。我慢慢明白父亲说的感慨了，因为在我们开始摄制后，王炎、蒋志、白英、（访谈者）殷宏、梁晓、陈勇、彭丽、王五、贾莉芳和乔德龙去世，我和小林留下了他们的最后影像。

在我在的五年里，我见证了胡风事件对于被牵涉其中的家庭的负面影响。我渐渐明白了为什么父母当年希望我远离艺术，因为在改革前的中国，真正的艺术难免不被政治摧毁。我曾经对政治很冷淡，但政治并不会因为我的冷淡而不存在。《红日风暴》在表现历史事件的同时，也期望在历史的空白处写下胡风事件受难家庭的故事。

2009年2月20日于香港