

BOOK REVIEW

Zhongguo bijiao wenxue [Chung-kuo pi-chiao wen-hsüeh] 中國比較文學 (Second [1985], Third [1986] and Fourth [1987] Issues of *Comparative Literature in China*). Ed. Zhongguo Bijiao wenxue xuehui [Chung-kuo pi-chiao wen-hsüeh hsüeh-hui] 中國比較文學學會 (The Chinese Comparative Literature Society). Hang Zhou [Hang Chou] 杭州: Zhejiang wenyi [Che-chiang Wen-i] Press Limited 浙江文藝出版社

Comparative Literature in China is an annual which made its debut in 1984. Each succeeding volume has improved considerably on its predecessor either by incorporating new sections into the journal or modifying the old ones. The sections which are common in the last three issues are: I. Articles 論著, III. Chinese Writers and Foreign Literature 中國作家和外國文學, IV. Chinese Literature Abroad 中國文學在國外 V. On Translation 翻譯史話, VI. Comparative Literature Studies Abroad 國外比較文學 and VIII. Bulletin Board 資料與動態. We will survey the various sections of these three issues beginning with what they have in common.

I. Articles

This section in each of the three issues includes several articles. Each of the articles is devoted to a different aspect of comparative literature studies. Maintaining the convenient feature of the first issue, all three issues provide an English abstract for each article. These abstracts are put together in the front part of the journal preceding the articles. The following are the abstracts of the articles exactly as they appear in the journals (including typographical errors, etc.).

(A) Second [1985] Issue

1. Fan Cunzhong [Fan Ts'un-chung] 范存忠. "Chinese Garden and English Taste in the Eighteenth Century" 中國園林和十八世紀英國的藝術. In my article on the beginnings of the influence of Chinese culture in England, published in *Foreign Language* in December 1982, I touched upon the beginning of English interest in Chinese gardens in the late 17th-century. The prevailing style of gardening in Europe in the late 17th-century was the formal garden of the French or Dutch type, characterized by regularity and symmetry. Sir William Temple, eminent statesman, wrote

about the formal garden in his essay "Of Gardening" 1785. But, perhaps from curiosity, he discoursed on the irregular garden of China as contrasted with the regular one of Europe. In a remarkable passage, he introduced the word "sharawadgi" (that is irregular beauty) as the characteristic of the Oriental style. In that article I said that Temple could hardly have seen how influential his introduction of the idea of "sharawadgi" was to become in the generations to come. In the following pages I attempt to show how the aesthetic quality of journalists, poets and architects as a revolt against the formal and trim in gardening in the 18th-century.

2. Yan Shaotang [Yen Shao-t'ang] 嚴紹盪. "The Metamorphosis of Deity from Kojikin and Nihongi: Its Pattern and Relationship to Chinese Culture" 日本 "記紀神話" 變異體的模式和形態及其與中國文化的關聯. As an ancient cultural concept, "Deity from Kojikin and Nihongi" was a mixture of the concepts of several nations in East Asia, among which Chinese culture was the most active element. The fairy tales characterized by the belief that the universe consisted of three parts were the product of Buddhism, ancient Chinese philosophies and other traditions. Nearly all the basic elements of the fairy tale "The Marriage of the two Deity," come from the Chinese fairy tale "Ousheng Deity" about Fu-xi [Fu-hsi] 伏羲 and Nu Wa [Nu-wa] 女媧, blending with the Han nationality's moral concepts. This influence was essential to the metamorphosis of the Japanese fairy tales, and marked the beginning of cultural communication between China and Japan.

3. He Yin [Ho Yin] 何寅 and Pei Yijin [P'ei Yichin] 裴依近. "Bai Juyi and Genjin Monogatari" 白居易和《源氏物語》. This article discusses the influence of Bai Juyi's [Pai Chu-yi] poetry on *Genji Monogatari*, a famous Japanese classic novel. The author asserts that because of the different cultures and different personal experiences, Murasaki Shikibu was hardly able to understand the poems in *feng ci shi* [*feng ts'u shih*] which exposed the oppression of the ruling class. However, she had a thorough understanding to the poems about women's miserable life. Therefore she managed to learn the techniques of Bai's poetry and used them in her own work naturally. The author believes, too, that among Bai's poems *Chang Hen Ge* [*Ch'ang Hen Ko*] had the greatest influence on *Genji Monogatari*. Furthermore, Bai's poems about Buddhism had some effect on this book as well.

4. Wu Shiyu [Wu Shih-yu] 吳士余. "The Structure of *Water Margin* and *Don Quixote*" 《水滸》與《唐吉訶德》結構異同論. This article

compares structural and stylistic differences and similarities in *Water Margin*, the precursor of Chinese novels in the 16th and 17th centuries, and *Don Quixote*, the pioneer of European novels. The author suggests that both novels broke through the traditional one line structure, and built the novel into a compound structure, which laid the foundation for ensuing primary patterns of novels. In artistic expression, the two novelists tried to place the minor characters as the fulcrum of the structure, the personalities of the major characters as the dramatic elements throughout the novel and to weave in some unimportant plots at the same time. But in their conceptions of plots and in their representation of ideas, differences between the two works are obvious. At the end of his article the author points the way for further comparison of these two novels from historical and theoretical views.

5. Wu Quantao [Wu Chuan-t'ao] 吳全輅. "A Comparative Study of *Romeo and Juliet* and *The West Chamber*" 《羅米歐與朱麗葉》和《西廂記》劇作上的同異現象. Based on an analysis and comparison of the similarities and the differences in content and form in the two prominent love plays *Romeo and Juliet* and *The West Chamber*, the author suggests that such a comparison may be useful in helping us to comprehend the writers' characteristics and to detect some common grounds in literature.

6. Ling Xinqing [Ling Hsin-ch'ing] 林秀清. "Biographical Writing Techniques of Sima Qian [Sima Ch'ien] and Plutarch" 司馬遷與普魯塔克——略談兩人共同的傳記藝術手法. This article compares the techniques of *Parallel Biography* by Plutarch — the pioneer in Western biographical literature — and *Shi Ji [Shih Chi]* by Sima Qian, the founder of Chinese biography. The aim is to understand the channels of culture exchange between China and Western countries, and to compare the literary techniques of biography in China and the West.

7. Mao Yumei [Mao Yu-mei] 茅于美. "Chinese and Western Pastoral Poets" 中西隱逸詩人. This study compares that subjects and styles of Western and Chinese pastoral poets. It discusses on the problem of assessing the value and significance of nature poetry in our modern world in which science and technology are predominant. Emphasis is paid on the historical review (from medieval to modern times) and the analysis of the changing attitudes of these poets towards Nature, and to the different ways in which these attitudes are expressed.

8. Luo Gang [Luo Kan] 羅鋼 and Chen Zhuang [Ch'en Chuang] 陳庄. "Romanticism East and West" 東西方浪漫主義文藝思想的幾點比較研究. This article discusses similarities between the 19th-century

Romantic movement in the West and the Chinese anti-traditional trend of Romanticism represented by Li Zhi [Li Chih] in the Ming Dynasty. First, the article points out that both movements held the idea that art was not the reflection of the universe, but the self-portraiture of the artists. Secondly, both rebelled against the bounds of reasons, advocated the expression of feelings and eulogized children and nature. Thirdly, they opposed classicism, but believed in the development and progress of literature and at the same time paid great attention to folk literature.

Five out of the eight articles can be classified as parallel studies (i.e. nos. 4, 5, 6, 7) while the first three articles indicate the influence of China on other cultures. Article 1 describes the impact of Chinese gardening in England. It is the only article about interdisciplinary studies. However, it seems to be a series of anecdotes about gardening in 18th century England rather than a comparative literature study, strictly speaking. The relations between Chinese gardening and English poetry are only slightly touched upon at the beginning and then practically forgotten in the rest of the essay.

Article 2 is about the influence of Chinese myth on Japanese myth and Article 3 describes the role Bai Juyi's poetry had on *Genji Monogatari*. They are substantial issues related to influence studies. In tracing the influence of Chinese mythology and poetry in Japan, both authors present a copious amount of evidence and convince us with closely knit arguments.

Article 4 points out the similarities and contrasts found in the structure of *Water Margin* and *Don Quixote*. However, it manifests the undesirable tendency of automatically placing Chinese literature above that of other nations through superficial comparisons.

In Article 5, the tragedy *Romeo and Juliet* is reassessed in a fresh light when juxtaposed with its Chinese counterpart *The West Chamber*. The author's interpretation of *Romeo and Juliet* lacks depth and many of the subtle implications in the play are overlooked. Consequently, his appraisal of the playwright seems hasty and ill-considered.

Article 6 compares the writing techniques of Sima Qian and Plutarch. The writer of this essay best observes the spirit of comparative literature by giving a very objective and thorough comparison of Sima Qian and Plutarch. She recognizes the greatness of both but does not attempt to place one above the other. In her conclusion, she touches on superficial comparison and the danger of certain far-fetched parallel studies.

Among the other two parallel studies (Articles 7 and 8), the one on romanticism is well-handled with considerable insight and thoroughness.

The paper written by Mao Yumei serves as a brief introduction to pastoral poetry – East and West – but fails to give any critical analysis.

(B) Third (1986) Issue

1. Ji Xianlin [Chi Hsien-lin] 季羨林. “Ramayana in China” 《羅摩衍那》在中國. This article presents an articulate account of the dissemination and influence of *Ramayana* in China. *Ramayana* is one of the two magnificent Indian epics. The author introduces, analyzes and compares the stories about Rama written in Sanskrit, Chinese and six other languages. He points out that the themes of these stories are more or less the same: the manifestation of the people’s cherished desire to overcome evil with righteousness. However, rulers through the ages were prone to emphasize the moral principles or prettify feudalism in an attempt to defend their own class interests. Viewed from the angle of literary creation, *Ramayana* had exerted an influence on the portrayal of the Monkey King in *Pilgrimage to the West*. All the different versions of *Ramayana* are similarly infused with rich national flavours. They turned the sad denouement of the Rama stories into a happy one, thus evincing the instinctive feelings of the Chinese people.

2. Cai Zhusheng [Ts’ai Chu-sheng] 蔡祝生. “Pali Literature and Literature in Buddhist Countries of Arya-sthavira-nikaya” 巴利語文學與上座部佛教國家文學. This thesis consists chiefly of three parts: (1) A brief introduction to the origin of the Pali literature and its system and substance; (2) A condensed account of the dissemination and influence of the Pali literature in the realm of world literature, especially in the countries of Arya-sthavira-nikaya with illustrative examples listed; (3) An analysis and summing-up of the distinctive features of the literary re-creation in countries of Arya-sthavira-nikaya which critically assimilated whatever was beneficial in the Pali literature.

3. Ni Ruiqin [Ni Jui-chin] 倪蕊琴. “From Tolstoy’s Novel *Resurrection* to the Plays *Resurrection* Adapted by Tian Han [Ti’en Han] and Xia Yan [Hsia Yen]” 從托爾斯泰的長篇小說《復活》劉田漢，夏衍改編的同名劇本. The adaptation of a play from a foreign novel – an aspect of comparative literature – is a kind of creative transplant. This article is a critical comparison of the adapted plays and the original novel in respect to treatment of structures, re-creation of characters and choice of motifs. The author points out that both the adapted plays embody the national

features of our age and that the adaptors' makings and artistic character have played an important part in the process of adaptation. Tian Han is a poet-dramatist noted for his romantic style. He gave prominence to Tolstoy's critical fervor and breadth of spirit. Xia Yan, on the other hand, is a realistic dramatist of the Chekhov type. He laid special stress on Tolstoy's humanistic ideas in his own way. These two adapted plays have both evoked widespread repercussions from the audience.

4. Wu Chengcheng [Wu Ch'êng-ch'êng] 吳承誠 . "A Comparison between Mao Dun's [Mao Tun] and Tolstoy's Creative Writing" 托爾斯泰與矛盾的文學創作特色 . This is a critical comparison of Mao Dun's creative writing and Tolstoy's focusing on aspects related to artistic structure and conception, viewpoint and style, and characterization. The author is of the opinion that Mao Dun as an artist has consciously or unconsciously come under the powerful influence of Tolstoy, both of them sharing the epic features prominent in their creative works.

5. Luo Yiming [Luo Yiming] 羅以民 . "Ideas Guiding the Literary Creation of 'A Madman's Diary' Written by Chinese and Russian Writers" 中俄兩篇《狂人日記》創作意圖探源 . This article asserts that to truly understand the theme of a literary work, we must analyze the original ideas guiding its creation. The author puts forward the six factors affecting Gogol's writing of "A Madman's Diary" and points out that the pre-dominant factor is asceticism which Gogol earnestly practised all his life. Therefore, he concludes that the theme of his novel is the advocacy of asceticism and autocracy. This conclusion is diametrically opposed to the traditional view held by the Chinese literary circles. On the other hand, the author analyzes the original ideas guiding Lu Xun's [Lu Hsun] writing of "A Madman's Diary" and points out that in addition to his anti-traditionalism, another predominant factor affecting his novel is pessimism. This viewpoint is also out of the ordinary. The author concludes by comparing Lu Xun's pessimism with Gogol's asceticism in six different aspects and points out the historical status of Lu Xun's characteristic pessimism and the reactionary and backward character of Gogol's asceticism. The author has attempted to use some of the principles of system methodology in the article.

6. Cao Shunqing [Ts'ao Shun-ch'ing] 曹順慶 . "Plato's Beauty Itself vs. Laozi's Powerful Sound and Large Image" 柏拉圖的“美本身”與老子的“大音”、“大象” . Who was the first to probe into the nature of Beauty? In the West, it was Plato of ancient Greece; in China, it was Laozi [Lao Tsu]. Plato formulated the theory of "Beauty Itself" while

Laozi formulated similar theories. "A sound which is infinitely powerful cannot be heard," and "An image which is infinitely large cannot be seen." This article reaffirms the historical achievements of Laozi in formulating his theories and by comparing them with Plato's theory, points out their similarities and differences. They are similar in that "Beauty Itself," "Powerful sound" and "Large image" are all formless, colorless and soundless, and that they refer to the same eternal and integral noumenon of beauty, both Plato and Laozi negated individual beauty. This led to their incorrect negation of literature and art. On the other hand, they are different in that Plato's theory assumed a profound theological significance, whereas Laozi's possessed an unsophisticated flavor of nature. Both Plato's and Laozi's theories were destined to exert a decisive influence on the formation of national features of the Chinese and Western literature and art in later generations.

7. Liao Hongjun [Liao Hung-chun] 廖鴻鈞 . "Lenin's Thought on Philosophy, Literature and Art as a Guide to Comparative Literature" 列寧的哲學思想與文藝思想對比較文學研究的指導意義 . The author emphasizes the importance of the significant role played by Lenin's thought on philosophy, literature and art in giving valuable guidance to those who intend to review the development of comparative literature and distinguish between "school of thought" and "the theory of unique centre." At the same time, he points out that Lenin's "theory of two cultures" is the theoretical basis for researches in comparative literature and that Lenin's "theory of international culture" as a development from Marx's and Engels' thinking of "world literature" has provided a scientific theoretical basis for evolving the theory of comparative literature in China.

The first five of the seven articles can be classified as influence studies (i.e., articles 1, 2, 3, 4 and 5) and all of them indicate the influence of world literature on Chinese literature. Articles 1 traces and compares the different manifestations of Ramayana in the Chinese Buddhist texts and in the literature of T'ai Tsu 傣族 , Hsi Tsang 西藏 , Mongolia and Hsin Chiang 新疆 . It can be seen that the article was based on very thorough research work. The author gives very detailed information about the various versions and examines the reasons for the variations. Though the author touches on the point that Ramayana had influenced the Monkey King in *Pilgrimage to the West*, he does not give further elaboration. He only indicates that there are clues of influence in Ramayana but there is a lack of detailed analysis which would have made the article more substantial and interesting.

In tracing the influence of Pali Literature on the literature of Buddhist countries of Arya-sthavira-nikaya, the author of article 2 chooses to focus on the literature of Thailand and Burma. Burmese literature has been examined in great details. The author even gives four tables to illustrate the relation of Pali Literature and individual Burmese texts. The interesting part of this article is the analysis on literary re-creation.

Articles 3 and 4 present the studies of Tolstoy's influence on Chinese literature. The former describes the adaptation of Tolstoy's play by Chinese dramatists while the latter studies how Tolstoy's novel style and technique have influenced the Chinese novelist, Mao Dun. Article 3 actually devotes a great deal of discussion to the comparison of the two adapted plays of the Chinese dramatists, Tian Han and Xia Yan. In analyzing the different structures and characterization, the author compares how far the plays have retained their originality. Though the article does not give a detailed analysis of Tolstoy's influence on the dramatists, it is nevertheless a substantial and interesting analysis of the two plays.

Article 4 gives a well-supported and solid analysis of Tolstoy's influence on Mao Dun. He points out that the special qualities of epic elements, the enormous and complicated plots and the mixed usage of omniscient and first-person narration in Tolstoy's works can all be detected in Mao Dun. The author cites Mao Dun's own analysis of his debt to Tolstoy, which makes the article very convincing and well-grounded.

Article 5 compares the different intentions of Lu Xun and the Russian writer, Gogol in creating works under the same title. Well aware that the parallel studies of Lu Xun and Gogol are almost exhausted, the author advocates the new idea to compare their common creative intention, which he believes to be an anti-feudalism motif. Instead of finding proofs in the words of the characters in the works, which many critics do, he finds evidence in Gogol's and Lu Xun's own sayings about this intention. Such a method turns out to be very convincing and well-supported.

Article 6 can be seen as a parallel comparative study of Plato and Laozi. The author points out that there are a lot of similarities as well as some differences in the aesthetic doctrines of Plato and Laozi. Besides just praising the two great philosophers for their subtle contemplation on such a profound issue, the author also points out what he considers to be the absurdity of their philosophy. This article is descriptive rather than critical and it should be very helpful for beginners on Plato and Laozi because it gives a very clear and simple introduction to their complicated and metaphysical philosophy.

Article 7 is a discussion of Lenin's historical status in the field of comparative literature. To fight off attacks from some Western scholars who criticize that comparative literature does not have its own theoretical basis, the author uses Lenin's thoughts as an answer. He strongly believes that comparative literature in China has its own theoretic backgrounds and will be well-developed if guided by Lenin's thoughts. However, this article sounds a bit like propaganda piece and lacks objectivity.

(C) Fourth [1987] Issue

1. Xiao Bing [Hsiao Ping] 蕭兵 . "An attempt at Comparing Myths: Supernatural Hero and Water Demon Matching Magical Powers" 一個比較神話學的嘗試：英雄神與水怪的化身法——從后羿、赫拉克里斯到二郎神、孫悟空 . In eastern and western mythology, the supernatural hero and the water demon often match magical powers, both going through continuous metamorphoses, until the evil-doer is finally subjugated. Except for slight differences, the patterns of these stories are alike: correspondence in their entirety, multiple parallelism, and conformity in details. Therefore, a comparison can be established between eastern and western myths. To win the love of Goddess of River Luo [Luo], Hou Yi [Hou Yi], the hero who shot at the sun, wounded the river god who changed first into a dragon and then into a fish. This one-sided transformation in the Chinese mythology became a two-sided one in the ancient Korean myth in which Sun God Tian Wang Lang [T'ien Wang Lang], who wanted to marry Liuhua [Lihua], eldest daughter of the river god. This typical two-sided transformation, in quite similar to the ancient Greek myth in which Heracles, who wanted to marry Princess Deianira, fought with River God Achelous, who changed first into a snake and then into an ox, was but a simplified pattern of this kind of stories. This pattern assumed its complete form when God Erlang [Erhlang] in *Pilgrimage to the West* fought with "Water Demon" Monkey King and the supernatural hero Monkey King fought with "Water Demon" Buffalo, Prince of the Devils, each going through continuous metamorphoses in the struggle. This pattern can be traced back to the Buddhist "Xian Yu [Hsien Yu] Scripture," the Dunhuang [Tunhuang] variant "Vanquishing Demons and Monsters" which was a deduced version of "Xian Yu Scripture," and "One Thousand and One Nights," etc. The causality between these stories, their evolvment, the approximate time and course of dissemination, etc., all call for further

study.

2. Chen Ting [Ch'en T'ing] 陳挺 . "An analysis of Eastern and Western Mythology" 東西方神話傳說論析 . (I) Eastern and western myths have the same subject matter and similar content: the creation of the world, the origin of mankind, the interpretation of natural phenomena, the eulogy of heroes and craftsmen. The reason for this is to be found in (i) the low productivity of every nation in the primitive society which accounted for their common aspirations and (ii) the close proximity of the peoples' levels of understanding and the extraordinary similarity between their psychological characteristics. (II) Between the eastern and western myths there exist a number of national differences. With regard to the portrayal of deities and heroes, Greek myths are characterized by deities and heroes of the same form and sex while eastern myths are chiefly characterized by half-man half-animal deities; Chinese myths give prominence to the wisdoms and selflessness of goddesses while Greek myths eulogize gods; there exists a vast accumulation of Greek myths which are comparatively long and rich in content while Chinese myths are comparatively short and smaller in number. The reason for this is to be found in each nation's social and historical background. (III) Chinese myths met with adversities when Confucianists in later generations began to interpret and revise them from their own historical and philosophical viewpoints. As a result, not a few simple, original and imaginative myths were transformed into "rational" historical stories. Greek myths, on the other hand, flourished because they were treated as literature and art and images of deities and heroes in these Greek myths were endowed with forceful personality. (VI) The author brings up a number of questions of regularity arising from the development of eastern and western mythology.

3. Yan Yunxiang [Yen Yuan-hsian] 閻雲翔 . "Indian 'Naga' [Naka] and Chinese 'Dragon'" 印度的娜伽與中國的龍. Is 'Dragon' the totem image created by the Chinese? Is it in any way connected with the India? The author approaches the subject of 'dragon' from the angle of historical process of its formation as a concept in the mind of the Chinese people. The concept of "Dragon" in ancient China is different from that in present-day China. The Chinese "dragon" today has undergone changes in image, characteristics, social function, etc., since it came under the influence of the Indian "Naga"; but at the same time, it has achieved a remarkable development characterized by originality. By making a comparative study of the characteristics of "Dragon" and "Naga," the author tries to direct

the readers' attention to their similarities and differences as well as their influences.

4. Luo Guoan [Luo Kuo-'an] 羅國安. "Dragon and Zeus" 龍與宙斯——人類起源的神話比較. By comparing Chinese and Greek mythology relating to the origin of mankind, the author points out that myths in the primitive society epitomized the actual life of the people, their ideology, primitive religions, historical facts, literature and art, social customs, etc. . In both Chinese and Greek mythology, the origin of mankind passed through two stages with the same content and form. At the first stage, the god (god and goddess, or only the goddess) moulded human beings out of clay. This shows that clay with its plasticity was believed to be the source of life for all things on earth and that mankind in remote antiquity believed in, among other things, "monism," by which they tried to interpret the nature of the objective world. At the second stage, the survivors from the deluge recreated mankind. This stage is different from the first in four respects: (1) It was human beings and not god who created human beings; (2) It was a couple, a man and a woman, who created human beings; (3) Distinction of sex was made; and (4) Human beings were created with a combination of matters. This shows that actual life and man's cognizance of nature enabled human beings to evolve from a lower stage to a higher stage. This cognizance found expression in mythology through imagination, either directly or indirectly, and enabled man to throw off the yoke of god, thus elevating man's status from subordination to self-creation. Yet, the creation of human beings was still impossible without the aid of god. The author thinks that mythology, when dealing with the creation of mankind in remote antiquity, represented the summation of the influences of different branches of "social sciences" in those days.

5. Jia Zhi [Chia Chih] 賈芝. "Epics in China" 史詩在中國. China is a country of poems and songs. Nearly every nationality of this country has its own epic telling the story of its birth and growth. With the southern nationalities Genesis epics occupy a dominant position while the northern nationalities are noted for their epics eulogizing heroes. Genesis epics spread far and wide among the 28 nationalities in the south and the 2 nationalities in the north. The author cites some of the epics with distinctive features, such as "Cha Mu" [Ch'a Mu] of Yi [Yi], "Song of Pan Wang" [P'an Wang] of Yao [Yao], "Mu Pa Mi Pa" [Mu P'a Mi P'a] of Lahu [Lahu], "The Creation of the World" of Bouyei [Bouyei] and compares them with the theory of Pan Gu's [P'an Ku] body turning into things on earth as found

in ancient books of the Han nationality and the legend of the ice giant Imir whose body changed into the world as found in the mythology of Northern Europe. In many of the Genesis epics can be found stories about floods, which are ingeniously illustrated by the decorative patterns cut in relief on the bronze drums unearthed in South China. Stories about floods are also linked with the Calabash Civilization of our country. Calabash myths are circulated in 19 nationalities where natives still ritualize a primitive form of calabash worship. The author also cites the Dai's [Tai] "Ying Yi [Ying Yi] Created the Universe," the Miao's [Miao] "The Ancient Song of the Miao Nationality," the Jing Po's [Ching P'o] "Mu Nao Zhai Wa" [Mu Nao Chai Wa], the Yi's [Yi] "Le Wu Te Yi" [Lo Wu T'ê Yi] and "Cha Mu" [Ch'a Mu], the Naxi's "Genesis" and compares them with the romantic description of the origin of universe and mankind in the first chapter of the Finnish epic "Kalevala." This comparison enables us to obtain glimpses into the simple mode of thinking of primitive mankind their science in the embryonic stage, their strong imagination and their artistic portrayal of the objective world. Epics eulogizing heroes are circulated mainly in the north but they are also popular among the Dai, Yi, Naxi and other nationalities in the south. Famous hero epics include the Zang's "Biography of King Gesaer," the Kirgiz's "Manasi," the Mongol's "Jianggeer." A comparison is then made between the hero epics of the Dali nationality and those of the nomadic Mongol nationality, which have a widely different style. The author concludes by pointing out that different national languages have accounted for differences in forms, rules of rhyming and rhetorical devices of these two kinds of epics.

6. Wang Xiaoping [Wang Hsiao-p'ing] 王曉平 . "Novelettes and Novels under the Influence of *Water Margin* During the Edo Period." 江戶時代《水滸傳》影響下的中長篇讀本初探. Quoting examples from Tatebe Ayatashi's "Japanese Water Margin," Kyokutei Bakin's "Romance of the Crescent Moon" and "Romance of Nanso Satomi Hakken," the article discourses on the influence of the Chinese vernacular novel *Water Margin* and others on Japanese novelettes and novels during the Edo Period. These Japanese novelettes and novels, employing the artistic techniques of historical romance and drawing on the experience of the Chinese novel *Water Margin* in organizing a voluminous work with intricate plots and in hyperbolic characterization, realistically depicted various phases of social life. By breaking with the convention of plane and coordinate artistic treatment, they succeeded in strengthening the ties binding different parts

of the stories, thus giving impetus to the development of the time-honoured Japanese classical novels. Due attention should be paid to these Japanese classics by the scholars of our country.

7. Fang Ping [Fang P'ing] 方平 . "Two Refusals: Lizzie Refused a Marriage Offer, Faithful Refused to be a Concubine — A Comparative Study of Two Episodes from *Pride and Prejudice* and *The Story of the Stone* 麗茜的拒婚和鴛鴦的抗婚 . Lizzie, the heroine of *Pride and Prejudice*, refused a marriage offer from the ridiculously pompous clergyman Mr. Collins. Though Lizzie tried hard to conceal her feelings "which were divided between distress and diversion," she nearly burst into laughter when the idiotically romantic fellow paid his addresses to her. In the English classical fiction, there are probably few heroines like Lizzie who were blessed with such a good sense of humour and would find the courtship a mere farce. Faithful (Yuan Yang) [Yuen Yang] was a chamber maid in *The Story of the Stone*. The Elder Master took a fancy to her and tried to force her into concubinage. A slave girl without personal freedom, she found herself at the mercy of her master. But Faithful refused to resign herself to her lot. With tears streaming down her face, she knelt down at Granny Jia's [Chia] (the Lady Dowager's) feet and vowed never to marry. The two girls, Lizzie and Faithful, were in a way the forerunners of women's emancipation campaign. They, either with tears or with a smothered laugh, unequivocally stood up for their dignity, free will, ideals, and the right to seek happiness. These two episodes, different as they are, constitute two links in sequence in the whole course of women's emancipation movement. They show us how the oppressed and enslaved women fought their way step by step toward liberation.

8. Yu Hongsheng [Yu Hung-shêng] 于洪笙 and Zhang Yunmei [Chang Yuan-mei] 張雲梅 . "Grand View Garden and Notre Dame de Paris — On the Function of Architecture in Chinese and Western Novels" 大觀園與巴黎聖母院 —— 談建築藝術在中西長篇小說中的作用 . It is rare in the history of both Chinese literature and world literature for architecture to appear from beginning to end of a story as an independent artistic image matching its unique brilliance with the characters in the story. However, this kind of phenomenon is not isolated. The Grand View Garden in *Dream of the Red Mansions* finally found its companion by the side of the Seine River, the mysterious cathedral in Victor Hugo's romantic novel *Notre Dame de Paris* after 67 years of wandering and searching for companion. This article makes a parallel comparison between the attractive

Grand View Garden and the magnificent Notre Dame de Paris in an attempt to probe into the function of architecture in Oriental and Western novels. We have discovered that these two buildings had a living soul of their own as their fate was closely bound up with that of the leading characters in the novels. Each of them had its distinctive features just like many of the successful artistic images in literary works. For years the Grand View Garden and Notre Dame de Paris together with their leading characters — Baoyu [Paoyu], Daiyu [Taiyu], Quasimodo and Esmeralda — have been admired by the reading public. On the other hand, these two buildings serve as literary environments of literary works, enabling the respective authors to develop the plots and bring their characters into action. Precisely because of their close connection with the characters in the novels, each of them is an epitome of an epoch in the history of civilization. In fact, they have gone down in history together with these classical works for the ideals of man and the spirit of the age embodied in them. It was ingenuity and talent displayed by the authors that immortalized these two masterpieces. Cao Xueqin [Ts'ao Hsueh-ch'in] and Victor Hugo lived far apart from each other, one in the East and the other in the West, with a time span of nearly 100 years between them. These two masters of letters developed different styles in their creative writing, but both of them noticed the importance of architecture in literary works. It is perhaps of benefit to the flourishing of our socialist realistic literary creation if we make a comparative study of these two literary giants' artistic techniques which are similar in certain respects and different in others.

9. Xu Zhixiao [Hsu Chih-hsiao] 徐志嘯 . “Qu Yuan [Ch'u Yuen] and Dante” 屈原與但丁. There exists a vast span both in time and space between the Chinese poet Qu Yuan and the Italian poet Dante. Yet, the thought content and artistic styles of their works are strikingly similar. This poses an important question: Is this similarity a mere coincidence? A comparative study of the lands where they were born and grew up, the social conditions of the ages in which they lived, their respective life experiences, etc. led to the conclusion that it was their similar social backgrounds and life experiences that accounted for the similarity of their creative writing. This once again bears out the close relationship between literary creation on the one hand and social life and the author's personal experience on the other. Given certain conditions, the similarity of the latter will lead to the similarity of the former, which will not be hampered by time or space. A critical comparison of Qu Yuan and Dante shows that lyric poetry

flourished in China at a date much earlier than in the West. Qu Yuan's Lisao [Lisao] marked the first milestone in the development of the world's lyric poetry.

10. Sun Jingyao [Sun Ching-yao] 孫景堯. "The Name of the Game: The Term Comparative and Its Equivalent in the Context of Chinese Literary History" 比較之比較——中國古代比較文學研究淵源及其特點追溯. The author points out that comparative literature is one thing in name and quite another in nature. Epistemologically, it is almost always true that a phenomenon exists long before it acquires a name. Such is certainly the case with our discipline to which, in the European tradition, no fixed label was assigned until, roughly, the second decade of the 19th century. Bijiao-wenxue [Pichiao-wenhsueh] the name currently employed in China is a literal equivalent created by modern translators. The author further points out that bi-jiao used to have meanings that were both similar to and different from current usage as relevant to our discipline and that originally in the history of comparative literature in China the name and nature of the thing were not as closely allied as they were in the Western tradition. The author extends his textual researches farther afield into the evolution of meaning of the two Chinese characters "bi" and "jiao" in Chinese philology. He is of the opinion that as a result of the translation and annotation of Buddhist texts, influence and parallel studies began to flourish and the name and nature of comparative literature could finally be joined. The crosscurrents thus created resulted in the evolution of methods for comparing Chinese and foreign texts, both religious and secular, such as are reflected in the use of words like *geyi* [keyi] and *heben* [hepen]. According to his definition, the term *geyi* implies a juxtaposition and comparison of Indian Buddhist scriptures and Chinese books of a secure nature, and the term *heben* refers to a "comparative study of translated texts." Compatible with the beginnings of comparative studies in China, these two terms, and the notions they convey, lost their significance as new and more authoritative methodologies developed. However, the spirit of combining indigenous with foreign approaches to written texts — what one might call *geyi* [keyi]-fication — particularly with reference to technique of comparison and contrast, continued to influence Chinese scholarship.

It can be seen that most of the articles described above are parallel studies of comparative literature with the exception of article 6, which is an influence study examining the influence of Chinese literature on Japanese literature. One distinct feature of this collection of articles is that about

half of them are on mythology and the others are on classical Chinese literature. The first four articles are all on mythology. Article 1 compares the Chinese and Greek myths to locate the similarities based on fear and strife among primitive peoples from different cultures and backgrounds, in order to explain the mysteries of nature. However, the author seems to unduly emphasize Eastern literatures as he cites a great number of examples from Chinese literature, Indian literature and the literature of minority tribes in China. This article is very informative and involves a lot of research work. Its conclusion is very positive and encouraging for those who doubt the validity of parallel studies. The author emphasizes the positive value of parallel studies because they help to discover the organy and unity of world literature.

In articles 1, 3 and 4, all three writers pick out a specific motif or figure from the myths to make their comparisons, such as the Water Demon in article 1, the Naga and Dragon in article 3, and the Dragon and Zeus in article 4. Though article 2 compares the origins, values and implications of Eastern and Western myths, it puts little emphasis on the comparison. Rather, it is an analysis of myths in general. Article 3 is very helpful for it clarifies the misconception that the "dragon" in Chinese literature was derived from the Indian "Naga." It can be seen that such a claim is supported by solid and adequate evidence. Article 4 examines only one kind of myth — myths about the origin of mankind. Again the comparison does not seem to be the most important message in the article. The author is using it to assert the artistic value of myths. Though myths are group creations, they still have their esthetic value and should not be seen as merely a tool for sociological and anthropological studies. Both articles 2 and 4 seem to be defending studies of myths in general rather than comparative literature.

Article 5 is descriptive rather than critical and it is valuable in providing very informative sources for epic studies in China. It can serve as a thorough introduction to the epics in various parts of China. Besides, the author reminds the readers that the epic tradition in China is a hidden treasure for comparative studies which invites serious scholarship. Such an invitation should no doubt open a new phase of development in the field.

Article 6 not only surveys the historical development of the influence of *Water Margin* on Japanese novels, the author also gives critical and substantial comments on the artistic achievements of the three Japanese novels that he chooses to examine. It is a very clear and analytical essay even for those who have had no previous encounter with Japanese literature.

Both articles 7 and 8 are very interesting in their subject matters. Article 7 is a comparative study of female characters. However, the writer actually devotes a great deal of discussion on the biographies of the two authors, which seems a bit irrelevant to the topic. The writer concludes by emphasizing the importance of women's liberation and this seems to be the essential message he hopes to convey.

Article 8 studies the function of architecture in Chinese and Western novels, which is a rather new idea. The author introduces an interesting non-literary discipline to the field of comparative literature. He emphasizes the fact that buildings embody themes and characterizations so they deserve attention. As he draws convincing clues from the texts to support his argument, the article seems well-grounded and it reminds us that there are always new ways of appreciating literature.

Article 9 not only compares the similarities and differences in Dante's and Ch'u Yuan's works; the author also traces the common qualities of their social backgrounds. The author makes the comparison more meaningful in this way. He is well-aware that the authors under discussion lived centuries apart from each other so the comparison will be more convincing if he is able to detect such similarities.

Article 10 is a historical study of comparative literature in China. The author tries to prove by citing a number of historical facts that the concept of comparative literature is nothing new on the Chinese literary scene. He even pushes it back to as early as 150 B.C., a claim which must invite great deal of opposition.

II. Historical Data on Comparative Literature

This section consists of articles published before 1949. In the second issue, this section is called Chinese Comparative Papers 1919-1949. It is a very useful division for it helps readers to understand the development of the history of Comparative Literature in China.

(A) Second [1985] Issue

Huo Shih-hsiu's 霍世休 "Tang Dynasty Legend and Indian Stories" 唐代傳奇文與印度故事 is the lone article here. It points out the impact of Indian Buddhist legends written in the Six, Tang and Ching Dynasties. It is quite an interesting study but the author should have clarified the

point that Tang Legends, in addition to the ghost stories 誌怪小說 influenced by Indian culture, includes indigenous love stories 愛情小說 and knightly romances 俠義小說. This would prevent readers from getting the mistaken impression that all Tang Legends were "borrowed" stories from India.

(B) Third [1986] Issue

This section includes only two articles of Yao Tsu 堯子, both under the topic, "*The West Chamber and Romeo and Juliet*" 讀《西廂記》與 *Romeo and Juliet*. The first article is on "The Difference in Fundamental Concepts Between Chinese and Western Drama" 中西戲劇基本觀念之不同 and the second is on "The Essential Differences Between the Descriptive Method in Yuan Qu [Yuen Chu] and in Shakespeare." 元曲作者描寫方法與 Shakespearian Method 之根本不同. These two articles can be seen as parallel comparative study to examine the similarities and differences between Chinese and English literature. They are put under this section possibly because they have some historical significance in the history of comparative literature. In the first article, the author tries to trace the reasons for the basic differences in Chinese and Western concepts of drama. He believes that such differences result from social and traditional differences. For example, the tragic ending in most Western dramas and the happy endings preferred by Chinese writers may be due to the different aims of writing drama in the Chinese and Western world. The fact that Western people used drama to worship Gods while Chinese used drama to entertain aristocrats leads to differences in the tone, characters, moral messages and endings in Chinese and Western dramas. In the second article, the author examines the different descriptive methods used by Shakespeare and Yuan Qu [Yuen Ch'u] writers. Most of the examples cited are descriptions of female figures in the literary works. For example, he cites Shakespeare's description of Juliet, Hermia, Viola and then compares them with Wang Liu-mei 王柳眉, Liu Ch'ien-ying 劉倩英, Li Ch'ien-chin 李千金 and Ying Ying 鶯鶯 as they are described by Chinese writers. The authors state that Chinese writers often describe individual details of physical appearance when depicting female figures, while Shakespeare, on the other hand, tries to establish a universal female image through his characters' speeches and actions. The second article is more richly grounded when compared with the first article, which lacks persuasive evidence. Both articles

evoke some interesting and new ideas but need more explications and concrete evidence.

(C) Fourth [1987] Issue

There is only one article included in this section. It is "From *The Zhao's Orphan* to *The Chinese Orphan*" Part (1) 從《趙氏孤兒》到《中國孤兒》(上) written by Fan Xiheng 范希衡. This article starts with a survey of the historical evolvement of *The Zhao's Orphan* in Chinese literature. It not only examines the various versions of the stories, but also studies the attitude of different rulers towards the stories. Then it traces its influence on the French writer, Voltaire, who wrote *The Chinese Orphan* based on the story of *The Zhao's Orphan*. However, this issue has only included part of the whole article. It is expected that the second part will appear in the fifth issue of the journal.

III. Chinese Writers and Foreign Literature

The articles in this section actually fall into two categories, namely biographical sketches and influence studies. It is strange that they are listed under the same section in all three journals. These influence studies would have been better grouped together with similar studies in the first section (Articles) of the journals.

(A) Second [1985] Issue

The articles written by Hufeng [Hufeng] 胡風 on "Foreign Literature and I" 略談我與外國文學 and Wang Xiyan [Wang Hsi-yen] 王西彥 on "The Open Window: Foreign Literature and I" 打開的門窗——我和外國文學 are biographical. Both authors discuss Western literary works they have encountered. Hu's paper includes a section on the impact of Western literature in China since the May Fourth Movement and the attitude we should adopt towards it.

The third article, "A Romantic, Sentimentalist, Superfluous Man or Writer of Watakushi-Shosetsu? Yu Dafu and Foreign Literature" 浪漫派，傷感主義，零餘者或私小說作家？郁達夫與外國文學 is about the influence of Japanese and Western literature on Yu Dafu [Yu Tai-fu] 郁達夫. He was influenced by European ideas derived from Rousseau, Sentimentalism

and Pessimism. Owing to the circumstances in which he lived, his characters resemble Turgenev's 'superfluous' man. In structure and writing technique, his works are more like the Japanese Watakushi-Shosetsu.

(B) Third [1986] Issue

The first two articles listed are biographical. Both Sha Ting [Sha Ting] 沙汀 and Xin Di [Hsin Ti] 辛笛 recount their ways of approaching foreign literature. The other three articles listed can be seen as influence studies of comparative literature. Liu Lin [Liu Lin] 劉麟 studies the influence of Charles Dickens on Lao She's [Lao She] 老舍 creative writing. Fang Rennian [Fang Jen-nien] 方仁念, examines Wen Yiduo's [Wen Yi-to] 聞一多 studies of European and American literature and art during his stay in America and tries to see the influence of such exposure in his later writings. Wang Wenying [Wang Wen-ying] 王文英 studies the influence of Russian literature on Xia Yan [Hsien Yen] 夏衍.

(C) Fourth [1987] Issue

There are four articles listed in this section. The first article is written by the daughter of the contemporary writer Zhang Tianyi [Chang T'ien-yi] 張天翼, recounting the story of her father's study of foreign literature. The second and third articles can be seen as influence studies because they both try to trace the influence of foreign literature on two Chinese writers. Peng Xiaofeng [P'eng Hsiao-feng] 彭曉豐 tries to show how Ye Sheng-tao's [Yeh Sheng-tao] 葉聖陶 style of novel writing has been influenced by some Russian writers. The writer thinks that the assimilation of foreign literature has caused a creative deviation in Ye's writing. Zhang Dongshu [Chang Tung-shu] 張東書 and Chen Huizhong [Ch'en Huichung] 陳慧忠 try to compare Shi Zhencun [Shih Che Ts'un] 施蟄存 and Schnitzler. They state that both writers employ psychoanalysis in their writings and such a new approach has delayed the recognition they deserve. Then they try to trace the influence of Schnitzler on Shin Zhecun. The last article written by Zhi Liang [Chih Liang] 智量 is a more general one talking about the positive influence of foreign languages on several Chinese writers like Mao Dun [Mao Tun] 茅盾, Laozi [Laotsu] 老舍, Lu Xun [Lun Hsun] 魯迅 etc.

IV. Chinese Literature Abroad

This section includes two kinds of articles. One type consists of translations of foreign critiques about Chinese writers. The others discuss Chinese Literature as studied abroad.

(A) Second [1985] Issue

The first article in this section is "The Circulation of *Water Margin* Abroad" 《水滸傳》在國外的流傳 by Zheng Gongdun [Cheng Kung-tun] 鄭公盾. The other two are translations. One is called "The Cyclical View of Life and Meaning in the Traditional Chinese Novel" 中國傳統小說中的循環人生觀及其意義 by Wang Jingyu [Wang Ching-yu] 王京玉, pointing out the fact that this "Cyclical View" is actually deeply embedded in these three main schools of thought: Confucianism, Taoism and Buddhism. Classical novels like *Hougloumeng* [Hunglouwêng] 紅樓夢 *Xiyouji* [Hsiyuchi] 西遊記 are also cited to highlight the dominance of this view. The remaining article is written by the Russian scholar, Fishman, showing how China's ideology, political system and way of life influenced the European "Enlightenment" movement, particularly in France.

(B) Third [1986] Issue

Out of the six articles listed in this section, two of them are translations. Yan Sheng [Yen Sheng] 嚴生 translated the Soviet critic, L.A. Nikoliskaya's "On the Development of Ba Jin's [Pa Chin] Artistic Character," 論巴金創作個性的形成 which analyzes Ba Jin's works and compares him with other Russian writers. Wenwen [Wenwen] 雯文 translated Marian Galik's [unfortunately transcribed as Marion Garrick's] "On Mao Dun's Artistic Technique," 矛盾創作技巧論 which analyzes Mao Dun's discussion on creating characters, situations, incidences, themes and the necessary research a writer should do. The four other articles are reviews. Among them is Chen Sihe's [Chen Su-he] 陳思和 introduction to Leo Ou-fan Lee's [Ou-fan Li] *The Romantic Generation of Modern Chinese Writers* 李歐梵, 中國現代作家的浪漫一代 originally written in English.

(C) Fourth [1987] Issue

In the article, Gong Dun [Kung Tun] 公盾 describes the circulation

of Hao Qiu Zhuan [Hao Ch'iu Chuan] 好述傳 and Yu Jiao Li [Yu Chiao Li] 玉嬌梨 in foreign countries and comments briefly on the reactions of certain French and German writers. The two translated works included are both on Structuralism. Wu Gongzhan [Wu Kung Chan] 吳琨展 translated Zhang Hanliang's [Chang Han-liang] 張漢良 (a contemporary comparatist scholar in Taiwan) Yang Lin [Yang Lin] Story Series: A Structural Analysis" 《楊林》故事的種種摹本——結構主義分析, which is a detailed analysis of the structural features of the literary works, accompanied by a few diagrams of their deep structures. Sun Aihua [Sun Ai-hua] 孫愛華 translated Peter Li's "The Three Kingdoms and Water Margin as viewed from the Angle of Structuralism," 《三國演義》和《水滸傳》的小說結構, which analyzes and compares the deep structures of the two novels.

V. On Translation

In all three issues, this section concentrates on a Chinese version of *Aesop's Fables* 伊索寓言. However, not much has been said on the quality of the translation or translation problems arising from this study.

(A) Second [1985] Issue

There is only one article here which introduces the translation of *Aesop's Fables* by a Spanish missionary (Didacus de Pantoia) in the Ming Dynasty. Abundant examples of the translated fables are quoted.

(B) Third [1986] Issue

This section includes only one article. It is Ge Baoquan's [Ke Pao-ch'ien] 戈寶權 'On the Chinese Version of *Aesop's Fables* in Hoang-i, translated by Nicolas Trigault, and Zhang Geng during the Ming Dynasty' 談金尼閣口授, 張賡筆傳的伊索寓言《沉實》——明代中譯伊索寓言史話之二. The author first gives a detailed biographical note on Nicolas Trigault and Zhang Geng [Chang Keng] 張賡 and then discusses their translation of the Fables. The author also includes sample facsimiles of the two manuscripts.

(C) Fourth [1987] Issue

As in the third issue, this volume includes only one article in this section. It is part four of "On the Chinese Version of *Aesop's Fables* in Hoang-i, translated by Nicolas Trigault and Zhang Geng during the Ming Dynasty" by Ge Baoquan. The article continues the discussion on the historical survey of the translation (parts 1 to 3), which had been included in the third issue. It also includes a facsimile of the Chinese handwritten copy of *Aesop's Fables*.

VI. Comparative Literature Studies Abroad

This section includes articles as well as translated works. It focuses on critical theories and developments in the field of comparative literature abroad.

(A) Second [1986] Issue

Attention is drawn to the West in this section. The first article introduces the American School of thought in Comparative Literature, tracing its rise, development and – most important of all – the disputes between this school and the once influential French School. The two translated pieces included are: "The Conception of Influence in Comparative Literature" 論比較文學中的影響概念 by O. A. Aldridge and "West European Romanticism: Definition and Scope" 西歐浪漫主義：定義與範圍 by Henry Remak. In both works, the origin and definitions of the subject matter are given thorough treatment.

(B) Third [1987] Issue

Xie Tianzhen [Hsieh T'ien-Chen] 謝天振 introduces Soviet Comparative Literature and gives a simple survey of its history, present conditions and characteristics. The three translated works listed are I.K. Gorski's "Vyselovsky and Reality" 維謝洛夫斯基與現代性, Zhirmunsky's "*Byron and Puskin* – Preface to the German Edition" 《拜倫與普希金》德文版序 and M. Khrapchenko's "Principal Aspects of Studies in Historical Poetics" 歷史詩學研究的主要方面。

(C) Fourth [1987] Issue

Both of the articles included in this section are about comparative literature in Japan. Liu Jiemin [Liu Chieh-min] 劉介民 briefly introduces the history of the studies of comparative literature in Japan. He traces the beginning the development and the methods of Japanese comparative literature. The second article is a translated work by Chen Qiufeng [Ch'en Ch'iu-feng] 陳秋峰 of Louis Kobayashi's "Introductory Methods of Comparative Literature in Retrospect" 比較文學導入方法的回顧, which discusses the methods and problems of applying the methodology of foreign comparative literature to the Japanese scene.

VII. Bulletin

This section is very useful because it includes some informative and newly up-dated material in the field of comparative literature. In comparison to other sections in the journal, articles in this division are lighter in tone and miscellaneous in nature.

(A) Second [1985] Issue

This section introduces the lives of famous comparatists, useful terms in this field, courses that are being offered, and research done in various parts of the world. Considerable improvement could be made here if the sources of information about university courses were included so that people interested could write to the universities directly for further information.

(B) Third [1986] Issue

In this issue, Zhang Jianming [Chang Chien-ming] 張建明 and Guo Liming [Kuo Li-ming] 郭黎明 give a clear chronicle of events in the history of comparative literature from 1800 to 1984. There are biographical sketches of comparatists: Vyselovsky, Zhirmunsky and Khrapchenko by Xia Jing [Hsia Ching] 夏景. Zhang Jianming explains some terminology of comparative literature in his article. Han Jining [Han Chi-ning] 韓冀寧 and Lu Shanqing [Lu Shan-ch'ing] 盧善慶 introduce the views and theories of Professor Ulrich Weisstein and Zheng Shusen [Cheng Shu-sen] 鄭樹森, also known as William Tay, respectively. Mingming [Mingming] 明明 gives

a brief introduction to the Doctorate Course in Comparative Literature which is offered by Taiwan University. Finally, there is a bibliography of Chinese comparative literature compiled by Guo Liming, which covers the year 1984.

(C) Fourth [1987] Issue

This section includes eleven short articles and one bibliography. The articles cover various materials. There are short introductions on the comparative literatures of India, Switzerland, Africa and Jiangsu Province. There is an interview with Professor Tu Weiming [T'u Wei-ming] 杜維明 and biographical sketches of the comparatists, Shoyo Tsubouch and Genzo Nakashima. Finally, there is a bibliography on Chinese Comparative Literature which covers the year 1985.

VIII. Abstracts 文摘

This section only appears in the second and third issues. Abstracts are, in fact, summaries of articles and reviews. They are of great value for those interested in the field of comparative literature because PRC readers can choose suitable books basing on these concise abstracts. It includes a wide range of writings. Information about the publishers and publication date is also listed, making it very convenient for readers to obtain the original articles.

IX. Sketches and Notes on the Teaching of Comparative Literature 比較文學筆談

This section only occurs in the fourth issue. It collects eight articles. They are all discussions of the problems and methods of teaching comparative literature given by experienced teachers. This section should be useful for both teachers and students because they examine practical problems and give possible solutions. Cai Heng [Ts'ai Heng] 蔡恒 suggests applying theories to the reality in China so as to explain profound concepts in simpler terms to aid students. Ye Xiaofan [Yeh Hsiao-fan] 葉小帆 thinks that it is important to expose students to a fuller understanding and knowledge of comparative literature in order to improve teaching. Chen Yuankai [Chen Yuen-K'ai] 陳元愷 believes that students of comparative literature should

equip themselves with a wide range of knowledge in order to do in-depth work. The other five articles examine teaching materials for comparative literature and give useful suggestions about the syllabus preparation as well as teaching methods.

X, XI and XII. Correspondence 書信往來, Contending 爭鳴 and Book Review 書評

These sections are only included in the second issue. The section on Correspondence is supposed to give readers a chance to voice their opinions. Hence, it should be enlarged to include more letters sent in by readers.

The two sections, Contending and Book Review, should be combined into one since both of them are, in fact, comments on an article and a book. The one written by Lu Kanghua [Lu K'ang-hua] 盧康華, under the heading of "Contending" is a review of an article called "The Theory and Methodology of Comparative Literature" 比較文學的理論及方法評論 by Chen Shengsheng [Chen Sheng-sheng] 陳聖生. Chen's article states that there have been three crises in Comparative Literature since its birth; namely, the argument between setting up comparative literature as an independent discipline or incorporating it into the study of literary history; the disputes between the American School and French School; the repudiation of comparative literature by the Russian literary world in the early sixties. His point is rejected by Lu who refuses to admit those events were so-called "crises" at all. Lu insists that comparative literature is an inevitable trend in literary movements and has its own well-established methodology. The article by Wang Dehou [Wang De-hou] 王得后 is a summary of another book review on Lu Xun's translated work of *Muo Luo Shi Li Shuo*. [Mou Luo Shih Li Sho] 摩羅詩力說. Wang praises the book review as something substantial and valuable.

Gradual progress can be observed in the layout of the three issues. In the second issue, for instance, one still has to flip through a few hundred pages to locate the last few lines at the end of an article. This undesirable phenomenon is corrected in the third and fourth issues. In these last two issues, the original non-Chinese names are given in their original spellings beside the characters whereas this feature is still absent in the second issue. However, a further improvement could be made by including a more comprehensive bibliography and index. On the whole, these three issues show remarkable progress which indicates that the discipline of comparative

literature is blooming in China and, in all likelihood, will continue to make contributions to the international scene in a significant way.

KWAN YUK-CHING & LEE KA-PIK

