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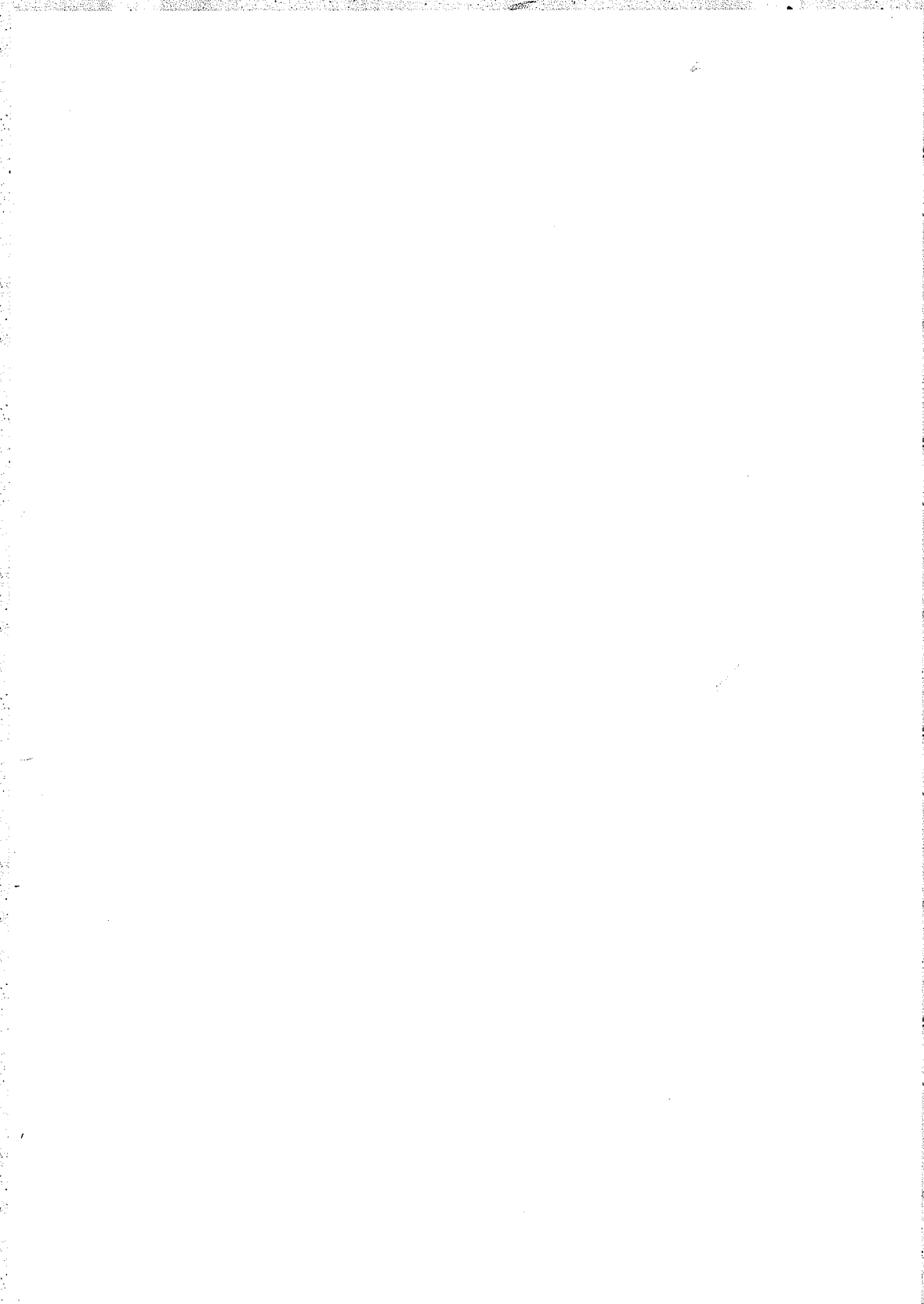
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CHINESE-WESTERN COMPARATIVE LITERATURE STUDIES
AND
BIBLIOGRAPHY/RESEARCH MENTALITY

by

John J. Deeney

FOREWORD

This special bibliographical issue is divided into two sections with a separate contents for each. Its aim is to assist enterprising comparatists find their way around more efficiently in the labyrinth of abundant materials now available. The first section is a bibliographical essay--a kind of do-it-yourself kit--on becoming an independent comparative literature scholar. The second is an up-dated version of an earlier bibliography on Chinese-Western comparative literature materials available in English. The latter is the third in a bibliographical series and continues where my 1982 compilation left off (See Bibliography in Section below, Al.008). During the five-year interval which has followed upon my earlier bibliography, such extraordinary developments have taken place that the comparative literature field is in danger of being flooded unless some kind of bibliographical control is exercised. No control system is perfect and there is bound to be a certain amount of seepage no matter how ingenious one's structures happen to be. But the effort to contain and control is worth making lest we be overwhelmed.

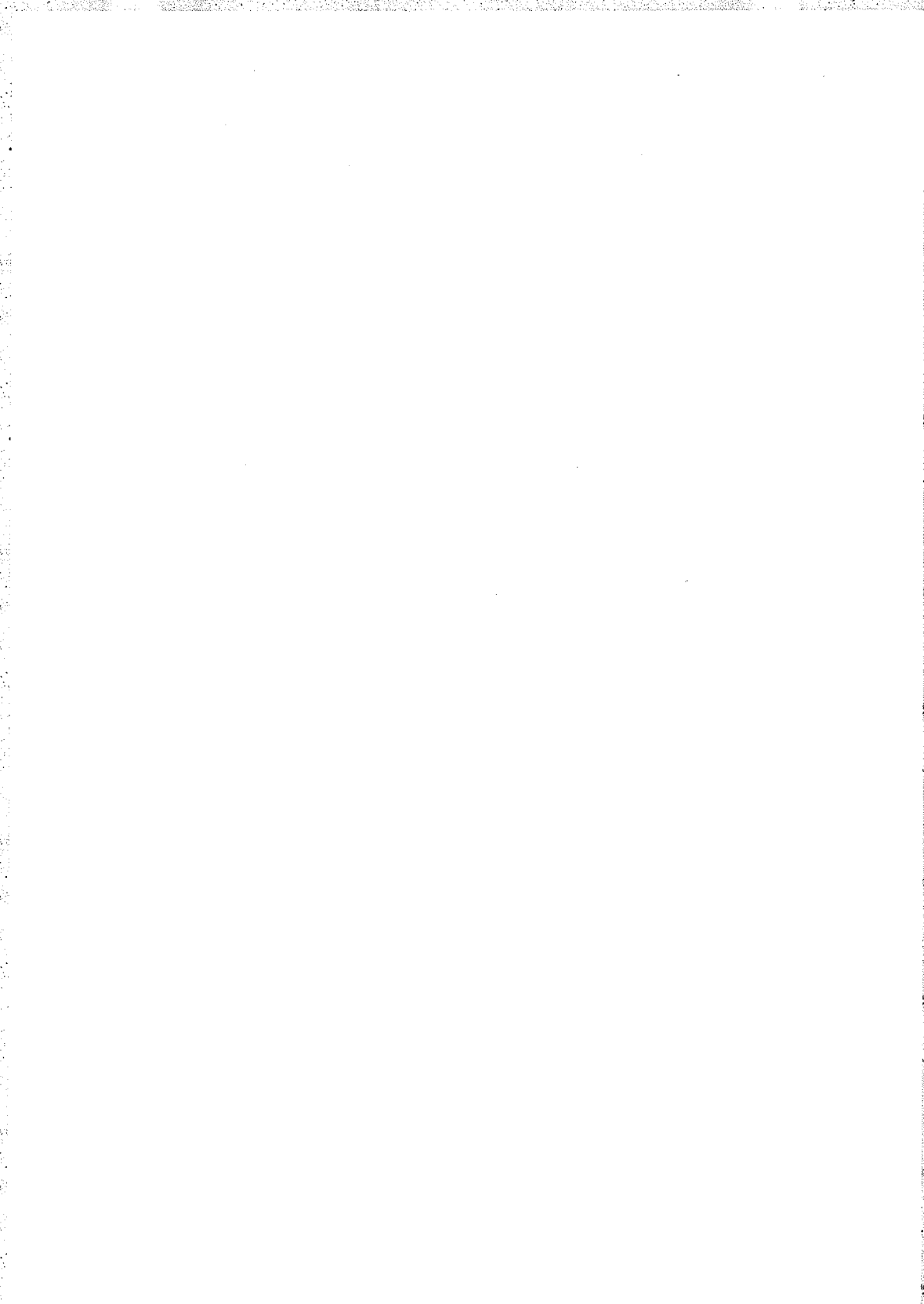
The bibliographical essay in the first section and the bibliography proper which follows are two parts of a larger whole which will eventually be published in a comprehensive bibliographical volume of comparative literature studies with a focus on China. This full-scale bibliography will not only include items in Chinese and English from all over the world, but also other major languages such as Japanese, Indian, Korean, Russian, French, German, etc. Once the field has been covered, later bibliographies will aim at greater selectivity according to more specialized needs and, therefore, more rigorous criteria. Readers are urged to send their suggestions and off-prints to Bibliographical Materials Resource Centre, Comparative Literature Research Unit, The Chinese University of Hong Kong, Shatin, N.T., Hong Kong.



Section I

The Comparative Literature Scholar:

A Bibliographical Approach



THE COMPARATIVE LITERATURE SCHOLAR
A BIBLIOGRAPHICAL APPROACH

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THE COMPARATIVE LITERATURE SCHOLAR
A BIBLIOGRAPHICAL APPROACH

A. Introduction

I understand "scholar" to mean one who is dedicated to a life of learning. The gerund, "learn-ing," is deliberately used to indicate that this is a progressive, unending exercise of the mind which requires a lifetime commitment. Of course, this attitude is true in any discipline, but more obviously so in the wide-ranging field of literature which encompasses so much in its verbal portrait of life. When we add the term "comparative" to our scholarly endeavors, then we present ourselves with even more demanding challenges, for now we are moving into the area of comparative cultures which stretch so widely over time and space.

Confronted with such exciting vistas of intellectual enrichment, the true scholar is both attracted and daunted by the task. When it comes to the relatively new field of Chinese-Western comparative literature studies, there is a sense in which we are all beginners no matter what our age. Senior scholars often have the advantage of being adept in one or more languages and literatures but may find some of the methodologies of comparative literature unfamiliar or even questionable. Junior scholars may be enthused by the new critical theories and practices in their application to literature, but lack the wide and deep reading that can serve as a check and balance to sometimes hasty conclusions. Furthermore, antecedent to delving into a given critical theory or methodology, one must not neglect the basic scholarship necessary in approaching any subject systematically and comprehensively. Another important preliminary consideration is the degree to which one can be said to grasp the original language in which a literature is written. It should be obvious that significant comparisons can hardly be made unless one has a certain mastery of the languages in question. This is not to say that one must have as thorough command of the spoken language as the written, but when dealing with two different literatures, it is imperative that one strive to work with the originals. On the other hand, the role of translation in comparative literature studies is an important one and the intimate relationship between the two has yet to be thoroughly analyzed.¹

The double question which occurs to both the senior and junior scholar of Chinese-Western comparative literature studies is simply this: Where and how do I begin? There is no simple solution to these fundamental questions but, in this frankly pedagogical essay, I should like to suggest some practical ways how a scholar--no matter what his or her expertise may be--can develop the skills needed for Chinese-Western comparative literature. In the graduate schools of many countries, these ideas are usually incorporated into a required introduction to graduate studies course called, Bibliography and Research Methodology.

B. Where to begin?

One must begin by taking inventory of the tools of one's trade. For the scholar of comparative literature as for any scholar, these include both internal and external "tools." Attitudinally, one must reflect on one's internal dispositions. For instance, volitionally, one must be prepared not only for hard work, but must also have the persevering

dedication to overcome obstacles. One must also cultivate the virtue of humility in the face of accepting one's limitations and familiarizing oneself with a foreign language and literature, to say nothing of mastering one's own native literary heritage. Intellectually, one must constantly improve one's critical ability to both analyze and synthesize the cultural history of two or more literatures. Analysis requires an almost scientific insistence upon honest objectivity, meticulous exactness and complete thoroughness. Synthesis requires a great openness and broad-mindedness as well as the ability constantly to relate and personally to integrate what one is learning with what one already knows. The true scholar or intellectual fears no new ideas, because he or she has cultivated the mental habit of integrating the myriad facts and values of life around one's own core of personally felt principles and convictions. Affectively, one must also love one's subject and treat its many manifestations--even when contrary to one's own value system--with respect and sensitivity.

Although it is presumed that any genuine scholar has already developed the habit of independent thinking, this does not mean he or she does not require the help of other scholars and institutions. Ordinarily, independent thinking and scholarly research go hand-in-hand. The most stimulating of learning situations is when we can carry on a personal dialogue with great minds and discuss areas of mutual interest.

Although the one-on-one master-disciple relationship way of learning has certain advantages, in most cases, it must give way to an approach which encourages contact--through independent reading and research--with many masters. When working towards proficiency, one's myopic vision is corrected in almost direct proportion to the range and breadth of contact with other minds. Although seminars or personal interviews with outstanding scholars often provide this kind of opportunity, as a matter of fact, the vast majority of the world's great minds have long passed from the scene. But their wisdom has often been preserved in their writings and so this brings us to the need to have access to them through publications.

A good library provides most of the external "tools" necessary to carry on the hard work of an enterprising scholar. A well-stocked and systematically organized library is so much grist for the scholar's mill. Of course, every scholar also builds up his or her own private collection of favorite books. Neither individuals nor institutions, however, have unlimited sources of funds for purchase of important books (to say nothing of limitations of time). But a few books, carefully selected and thoroughly read, can often be more important for scholarly development than indiscriminate reading in a vast library collection. One is reminded of what the famous scholar, Erich Auerbach, made of the mere handful of books available to him during his years of exile in Turkey; precisely because of this limitation, he read and re-read a few masterpieces so well that he was able to produce that modern classic, *Mimesis*.

C. How to begin?

Even if one's access to books is limited, the scholar of comparative literature who is developing a bibliographical mentality will proceed in a logical manner: At my level of development, he or she will ask, what are the most important books to begin with and how shall I go about ordering my reading from the most important to the less important?

The common complaint of many institutions which welcome otherwise talented students into their comparative literature graduate programs, is that the students not only lack a hierarchic sense but also simply do not

possess the breadth of reading and command of languages which is normally required at that level. Another particularly acute problem when dealing with a second language is the necessary variation of speed which one must use to go through certain texts, especially secondary sources. Fortunately, there are many sensible speed-comprehension programs designed to train us to become more efficient readers. In any case, the legitimate presumption is that we all have access to some books and that we can systematically improve the range and rate of our reading.

The rest of this paper will describe how an individual might go about gradually acquiring a basic collection of publications in the field of Chinese-Western comparative literature studies, in order to build solid scholarship on firm foundations. In other words, how does one go about establishing a core bibliography in the vast field of comparative literature? Elementary though it may seem, I will continue with the question/answer approach, for it has the advantage of a clearly delineated step-by-step analysis which is both systematic and comprehensive. It may also be a useful review for more seasoned specialists. As I have pointed out in an earlier bibliographical essay, there are some advantages for the scholar coming to the relatively new field of Chinese-Western comparative literature for the first time:

Because of the wide-ranging scope of Comparative Literature, Universal Bibliographical Control (UBC) is even less likely than its application to a single discipline. The number of languages, the variety of journals, the geographical spread, the time lag, etc., make UBC a virtual impossibility. We in the East, particularly in China, however, need not overly concern ourselves with all the details of Western comparative literature studies since so few of them attempt to relate themselves to the East. On the other hand, since we all find our root in the same comparative literature tree, there is no reason why we cannot branch off into the relatively restricted area of Chinese-Western literary relations with some confidence. While UBC may elude the grasp of the comparatist-in-general, scholars interested in Chinese-Eastern-Western literary relations have a sufficiently circumscribed field to pool their resources and exchange information with a good chance of achieving a practical bibliographical control.²

D. Going about doing research?

The first thing one has to do in any kind of research--comparative or otherwise--is to find out what has already been done. This is called "surveying the literature" (not in the belles-lettres sense of the word but in the sense of all relevant material written on a given subject), and is required in order to avoid repeating what has already been done. There is far too much "re-inventing the wheel" type of writing going on under the name of scholarly publication. It is irritating and a waste of time to have to plow through such repetitious regurgitations. Unfortunately, there are already too many examples in our field of Chinese-Western comparative literature studies where an essay has been published on a topic more than adequately covered by a previous author. One must assiduously avoid the temptation of simply plunging into a rather narrow topic in the frequently mistaken belief that no one has probably thought of it before.

The unfortunate second author loses credibility at best and may be even accused of plagiarism.

Another reason for doing research is to learn from other scholars in the field in order to build upon such knowledge and also, eventually, to contribute our own bit to the understanding and appreciation of a given subject.³ Even the briefest perusal of the titles in a bibliography can give us a rough idea of how adequately a certain topic has been covered. For instance, readers are invited to take a quick glance at the items listed under a topic of interest as found in Part II of this issue. More careful scrutiny of the content of these same bibliographical items, can enable us to focus more clearly on our particular area of interest and develop it more thoroughly. But let us now review a few preliminary steps before going on to research proper.

I. Browsing Phase

The kind of research described above requires a training in the use of basic reference sources. This training can be acquired by oneself providing one goes about it in a systematic and comprehensive manner. There is a certain logic to research which can save us enormous amounts of time and introduce us to sources which we never dreamed existed. The first step must be in the direction of the library's Reference Room. No matter how large or small, the reference collection usually contains many valuable materials to enable one to get started in one's research. If not already familiar with the collection, the enterprising scholar will soon get a clear idea of how the collection is arranged and then browse through his/her areas of interest book by book. "Browsing" of its nature does not mean reading a book from cover to cover, but simply perusing its contents quickly in order to familiarize oneself with its general usefulness. This is the only way to store up in one's passive memory such existing sources of information. When a scholarly problem arises in the future, one's passive memory is usually effective enough to trigger in the mind that such a work exists in the reference collection and, eventually, we will be able to locate it. This browsing phase has to be repeated periodically in order to learn about new books added to the collection. Some libraries facilitate this task by publishing new acquisition lists every month or so. The same procedure holds for regularly browsing through bookstores which carry the kinds of publications related to one's research.

II. Skimming Phase

Often there is more than one reference source on the same subject (e.g., the wide variety of dictionaries, encyclopedias, biographies, handbooks, periodicals, etc.). This is where browsing ends and a more careful reading begins. But one must learn to read very quickly through the prefaces, introductions, contents, and indexes of certain books in order to sort out the work's strengths and weaknesses. Once one has skimmed through several books of the same type, one discovers much repetitious material that can be skipped. The next step is to isolate those distinctive features which make this or that book especially valuable.

III. Consulting Phase

When one has located the items which seem most relevant to one's topic of interest, real research begins. In other words, one has a specific problem that requires a special solution. The preface or introduction has

to be read more carefully in order to learn how to use the book most efficiently. Much time is wasted by young scholars looking for a kind of information in one section of a work which is contained in another section; this frequently happens when a given reference work contains more than one index. Another important aspect of consultation means asking assistance from the reference librarian or a colleague more familiar with the book(s) in question. This collaborative attitude is probably more important in comparative studies than in any other field.

E. Are there bibliographical guides which contain most of the information needed by scholars of Chinese-Western comparative literature?

In addition to the bibliographies mentioned in note 2, on the occasion of the Shenzhen University Comparative Literature Workshop/Conference (October-November, 1985), a new bibliography was prepared by the staff of the Comparative Literature Research Unit, The Chinese University of Hong Kong: Twentieth-Century Comparative Literature Bibliography: A Sampler of Representative Sources in Chinese and English (hereafter abbreviated as CLB).⁴ Although the hope was that this bibliography would possess a usefulness going beyond the immediate Workshop/Conference occasion for which it was prepared, it was designed in large part with those specific participants in mind. On the other hand, it will not be necessary for the reader to consult CLB because all references made to it are self-explanatory in the context of this essay.

More than one bibliographer has described his or her work as a "key" to information. The metaphor is an apt one. In fact, a good guide or handbook is a veritable key to the box of knowledge and information which must become the common store of all scholarly work. In the case of the CLB, it is a "key" which opens a box containing three more keys; that is, information leading to the three major divisions of published information which are of particular importance to the modern Chinese-Western comparative literature scholar: I. Basic Reference and Background Materials; II. Comparative Literature Applications; and III. Literary Theory and Criticism. Although I have usually chosen for illustration materials in English with which I am more familiar, the principles are the same for any language.

In addition, I would like to think that this effort on behalf of scholars relatively new to the field of comparative literature, might ease their entrance into the English-speaking aspect of becoming a scholar in a field which of its very international nature requires a certain aptitude in a non-Chinese language. Among the over-1000 titles contained in CLB, I will pick out a few of the most important and introduce them, as much as possible, in a question/answer or problem/solution type of format. Naturally, these are just a limited selection of the typical and representative questions which arise and are not intended to cover the entire field. Unless otherwise indicated, the references in parentheses refer to authors or titles found in the alphabetized "Works Cited" (319-23). Although Chinese characters are not included (they can be provided by the compiler if need be), complete imprint information is supplied.

I. Basic Reference and Background Materials

- a) What is one of the best single guides which gives a comprehensive introduction to all aspects of literary research for Western literature?

To my mind, the Literary Research Guide (Patterson) is the best answer to this question. According to the compiler, this evaluative, annotated bibliography of important reference works and periodicals includes works that are

capable of answering most of the factual and interpretive problems encountered by literature and humanities students in their reading and writing, and suitable for students who want to make the best possible use of their library, their time, and their intellect. If students need a label for this guide, they will see that it is a learning guide designed for the critical pluralist who believes in the value of widely differing approaches to an author's work and welcomes the opportunity to question the established, the accepted, and the traditional.⁵

Patterson's Introduction also contains an excellent description of exactly how to go about dealing with a research problem in a logical, do-it-yourself manner.

When confronted with a research problem in literature, the first thing you, the student, should do is ANALYZE THE QUESTION. Does the nationality, genre, or date of your subject affect the choice of reference books? Do you need current or retrospective information? What type of information do you want--critical works, factual data, primary sources, summaries, definitions, background reading? Is it a bibliography you need? an index? a review of research? or a book review?⁶

Patterson then illustrates the procedure by taking one example from American literature (Flannery O'Connor) and one from British literature (Lord Byron), stressing the necessity of an orderly vs. haphazard approach ("ANALYZE THE QUESTION--and THEN start looking") in order to pinpoint the reference source most likely to contain the answer to a given research problem.

b) Once I have clearly defined the specific topic I wish to research, are there any ready-made bibliographies that I can consult before compiling a bibliography of my own?

In the process of familiarizing oneself with the basic reference collection in a library, one is sure to notice the generous amount of space given over to bibliographies and indexes of various kinds. One might first skim through a bibliography of bibliographies like Besterman (Besterman) and the Bibliography Index for an author bibliography or a period bibliography related to one's subject. Although somewhat limited in use for the comparatist interested in Chinese literature, still worth consulting are reliable serial (published on a regular basis) bibliographies such as the MLA International Bibliography (MLA) or Bibliography of Asian Studies (Bibliography). An important source of specialized information are the various dissertation (Dissertations) indexes, abstracts, and bibliographies, especially those related to China (Shulman). There are a fairly large number of bibliographies specifically devoted to comparative literature in general (Friederich, Baldensperger, McCormick, Carroll, Thompson, Dyserinck) and rather good coverage for Chinese-Western literary studies in English and Chinese (Deeney, "Comparative"; Deeney, "Chinese-English"; Zhang; Yearbook; Li; Cheng; Chen; Liu, "Pi-chiao... 1982"; Liu, "Pi-chiao wen-hsüeh yi-wen"; Chih; Liu, "Pi-chiao... 1983-1984"; Kuo, Chung-Kuo).

- c) Does use of the computer enable one to take some short-cuts to scholarly research and publication?

Although it would be unreasonable to think that the computer will enable us to leap-frog entirely over the grueling and time-consuming work associated with scholarship, the invention of the computer and its applications to the humanities has enormously facilitated our task. There are more and more books (Leed, Aitken) and journals (Computers) relating this marvelous technology to the humanities (e.g., composing concordances, dictionaries, word-counts, etc.), but their most practical use seems to be in bibliographical information retrieval on an international scale, word processing for efficient editing and rapid revision, and automatic indexing of various kinds. There are also several types of computers which incorporate Chinese characters into the system with fairly attractive results as well as programs which can automatically convert from pinyin transcription to Wade-Giles and from simplified characters to the more traditional forms.

- d) Where can I find a brief introduction to important literary movements, critical terms, modern theorists, etc.?

There are numerous handbooks (Holman), and dictionaries or encyclopedias of literary terminology (Escarpit, Preminger, Abrams [Glossary]), which supply much of this information. Perusing such reference works is a relatively simple way of acquainting oneself with terms and concepts that are part of the normal vocabulary of the comparatist. One should also be alert to "series" publications (on-going collections of books about certain literary topics or authors) which treat important literary ideas more extensively than simple one-volume handbooks, etc. (e.g., Jump). Certain university presses are well known for their in-depth treatment of key literary phenomena such as the University of Minnesota's multi-volumed "Theory and History of Literature" series. And some publishing houses like the Fontana Press concentrate on booklet-length treatment of major thinkers of the modern world as we find in their Fontana Modern Masters series. There are several large-scale publication projects going on in the China Mainland which match many of the above.

The Introduction to CLB may be quoted here to give a summary of the sub-divisions which fall under "General Reference and Background Materials":

Consultation with a good reference librarian often enables one to save enormous amounts of time in checking out important bibliographies, indexes, abstracts, handbooks, etc. (A). This section also gives a sampling of some materials (often interdisciplinary), that supply useful background for the pursuit of comparative literature (B). Next there is a sub-division listing some of the more basic introductions to comparative literature (C). The following portion lists important collections of essays on comparative literature (including some Western sources translated into Chinese [D]). Finally, periodicals and proceedings of meetings are included to indicate recent trends in comparative literature studies and literary criticism (E). Under this section are also included complete listings of pertinent comparative literature conferences.⁷

II. Comparative Literature Applications

- a) How can one best prepare oneself to engage in scholarly comparative literature work?

In addition to the intellectual curiosity and long-term studiousness required to lay the foundation for the work described above, there should be a clear understanding of the broad range of approaches ordinarily associated with the study of comparative literature. This means that one knows the difference between each approach and states clearly and precisely the methodology intended for use. Although some overlapping is inevitable, keeping a sharp focus helps to clarify and relate one's ideas properly. Hence, it is appropriate here to quote again from the CLB Introduction:

Section II gives the conventional divisions of comparative literature methodologies and some of their applications in approaching Chinese-Western studies (primarily, though not exclusively). Although the all-embracing "influence" vs. "parallel" division is a neat disjunction, it was felt that a few more sub-divisions would facilitate locating materials. Hence, after citing works that take a predominantly "influence" study approach (A), there is a very brief section devoted to "period" and "movement" (B). A large number of studies are included under "form" or genre, especially since most scholars approach the field through genre (C). The final division is something of a catch-all for anything related to theme, myth, the history of ideas, literature and the other arts, etc. (D).⁸

- b) Is a modern influence study (including translation) a feasible and secure way of beginning one's comparative literature work?

Although some modern critics question the usefulness of the traditional "influence" approach to comparative literature, to my mind, it unquestionably provides a kind of training particularly useful for the beginner. Furthermore, from a bibliographical point of view there are few comparative literature methodologies which engage the scholar more directly with primary sources, including that oft-neglected but essential use of textual criticism. There are obvious advantages to beginning with an influence study among modern authors because much of the documentation is easily available. The finite number of possible direct influences may make some scholars think this type of study is a deadend, but much remains to be done. In fact, if the authors under study are still alive they can be consulted through correspondence, interviews, etc. A model of this type of study is W. L. Yip's pioneering work on China's influence not only on Ezra Pound's poetry but also on his poetics (Yip, Ezra). The reverse influence of the West on China is well illustrated by a master's thesis on Su Man-shu and Lord George Byron (Chu). In addition, as mentioned on the first page of this essay (see note 1), there is also an enormous field to be worked in the area of translation where not one but several versions are compared with the original and each other, from a comparative point of view, as is illustrated by "English Translations of Classical Chinese Poetry" (Frankel), and many other essays found below, under "Influence" (see 345-55).

- c) Why is there relatively little research done on Chinese-Western Period/Movement studies?

Because of the complexity of trying to simply define a period or movement even in a single literature as well as the obvious fact that there was little literary contact between China and the West for so many centuries, this kind of research requires many years of study in cultural history and is not recommended for the beginner in the field. One can get an idea of what is involved, however, by perusing representative essays on Classicism and Romanticism (Chi) or Expressionism (Fokkema, "Expressionism").

d) What is involved in genre study other than the conventional comparison of specific works from two literatures?

Although much can be learned by analyzing the style and literary technique of particular literary works, a more demanding task (requiring the collaboration of many scholars) would be to indicate as clearly as possible what are the distinctively native aspects of the genre in question from each literary tradition. This forces us to question easy assumptions about the very nature of poetry, drama, and prose writing of various kinds (novel, essay, etc.). Much work remains to be investigated in this area but the research done in poetry by Yu ("Chinese," "The World," "Metaphor," Imagery), Tay ("The Poetics"), Liu (Intralingual), and Sun ("Comparing," "Correlation") serve as excellent examples.

e) Is dealing with content matters in a comparative way too vague and general to be productive?

Although there is a danger of studies of this kind (for example, a history of ideas, mythological investigations, etc.) degenerating into simplified over-generalizations, when concentrated on a clearly defined topic and done with a proper sense of the cultural differences, it can be one of the most fruitful ways of pursuing comparative studies. For instance, a substantial work has been written on the theme of "autumn" in classical English and Chinese poetry (Chen, P. H., Thou) and some very exciting ideas have been raised about the nature of "heroism" in China and the West (Wang, C. H.). The comparative approach through thematology has the additional advantage of enabling one to look for similarities and differences which transcend direct historical and genetic relations.

III. Literary Theory and Criticism

From a bibliographic point of view, trying to cover literary theory and criticism is surely one of the most difficult and yet one of the most important areas for the twentieth-century comparatist to investigate. Systematic and speculative thinking about theoretical problems relating to the nature of literature seem to have preoccupied the Western mind far more obsessively than in the Chinese literary tradition. This is not to say that China lacks its literary theorists; it is just a fact of literary history that far more ink has been spilled in Western countries over theory than in China. Hence, the preponderance of references to Western publications in the CLB section devoted to this area. Again the Introduction spells out some of the problems:

Section III turned out to be the lengthiest and most difficult to organize. This is simply because the twentieth century has seen an enormous growth in the fields of literary theory and literary criticism. Naturally, in East-West comparative literature studies it is essential that basic theoretical assumptions and the applicability of certain methodologies--to say nothing of definitions--have to be carefully re-examined and re-evaluated. Although the divisions in this category may seem a bit arbitrary, putting "General Studies" first was a useful way of bringing together some of the important anthologies of criticism, handbooks, etc. (A). Contemporary critical trends are well represented (B), although a longer perspective of time is needed to make a final judgment on their ultimate value to the field of comparative literature. The third division covers a wide variety of critical opinion and simply lists representative critics chronologically (C). The final division on "Chinese-related Materials" includes authors who attempt to look at literary theory and criticism from a Chinese perspective (D).⁹

a) How can one begin to get a grasp of Western critical theory and practice?

Fortunately, there are a number of excellent anthologies of Western critical thought from its Greek beginnings up to the twentieth century. One of the most popular of these is Critical Theory since Plato (Adams) and the up-dated anthology, Critical Theory since 1965 (Adams). As for the practical application of theory to particular literary texts, one of the handiest is the Handbook of Critical Approaches to Literature (Guerin) which includes traditional approaches (textual, biographical, historical, moral-philosophical), formalistic approaches, psychological approaches, mythological approaches, and many others. As for histories of literary criticism, the History of Modern Criticism (Wellek) is already considered a classic of its kind.

b) Are there any books which give a fair summary treatment of twentieth-century directions?

Of course, it is difficult for an author writing about different critical methods (e.g., Marxist, Structuralist, Semiotic, Phenomenological, Reception Aesthetics, Hermeneutic, Feminist, New Historicist, etc.) to be completely objective and comprehensive. There are a few books, however, which survey the contemporary critical scene (albeit from a necessarily personal perspective). Consult "Works Cited" under Lentriccia, Jefferson

and Robey, Eagleton, Selden, and Fokkema (Theories). The reader interested in a particular critical movement is invited to consult the publications cited in each division. Another convenient way of getting a capsule-critique of the various critics and schools of criticism is to refer to Contemporary Literary Critics (Borklund). Among some key texts, a few of the more outstanding modern classics are: Abrams' The Mirror and the Lamp, Wellek and Warren's Theory of Literature, and Frye's Anatomy of Criticism.

- c) What do scholars interested in the relationship between China and the West have to say about comparative criticism?

This is a field requiring a great deal of research because it requires a mastery of very long and complex literary traditions. Its importance can hardly be exaggerated for it is an attempt to articulate what is distinctive about different literatures and this goes to the very heart of what comparative literature is all about. Fortunately, the substantial work of the late Chen Shih-hsiang had already started exploring this difficult area back in the fifties (Chen, "In Search"; Chen, "The Cultural"; Chen, "Chinese Poetics"; Chen "Early Chinese"). It has been carried on by the late James J. Y. Liu in his many publications on the subject ("Toward"; The Poetry of Li Shang-yin; Chinese Theories; Intralingual) as well as by W. L. Yip. Under Yip's general editorship, a comparative literature series of volumes is in progress (in Chinese). To date, the following works have been brought out by experts in their respective fields: two collections of essays edited by William Tay (Cheng, Chung-Mei and Hsien-hsiang); a collection by P. H. Chen (Chu-t'i); and individual works by Yip himself (Pi-chiao shih-hsüeh and Li-shih), H. L. Chang (Pi-chiao wen hsüeh), Y. H. Chou (Chieh-Kou), Hou Chien (Chung-kuo), T. H. Ku (Chi-hau), and K. Y. Wang (Hsien-hsiang). Similar collections are also underway (including translations of Western critical treatises) in China.

F. Conclusion

By way of conclusion, I would like to summarize much of what has been illustrated above by a final series of questions which may be useful to review when one is about to embark on a research project of some kind, especially if one is having difficulty getting started. In this recapitulation of what has been described above, the simple question-type format is not meant to be exhaustive; however, it does indicate how one might go about logically isolating a research problem and arriving at a solution. To quote Patterson again, "ANALYZE THE QUESTION--and THEN start looking." Although the questions are primarily devised with Western literatures in mind, a similar set of questions--with some variations--could be equally applicable to research in Chinese literature.

A CHECKLIST OF QUESTIONS TO DEVELOP THE HABIT OF THINKING SYSTEMATICALLY AND COMPREHENSIVELY ABOUT LOCATING MATERIALS ON A SPECIFIC RESEARCH TOPIC RELATED TO ENGLISH, AMERICAN, OR COMPARATIVE LITERATURE STUDIES

A. Where to Begin?

- 1) Have you consulted card catalog(s) under title, author, and/or subject (Library of Congress subject headings, identifier-words, and related synonyms)?
- 2) Are there book(s) on your specific topic available (note date of publication, number and type of indexes, and if there is a useful bibliography)?
- 3) Are there dissertations (Ph.D. or M.A.) on your topic (often very valuable because of their bibliographical coverage)?
- 4) Are there any ready-made bibliographies which adequately cover the particular topic you are researching?
- 5) What are the indexes available which give you easier access to materials available in books, journals, and dissertations?
- 6) In order to bring book and dissertation materials up-to-date, what are the top journals related to your subject and do they regularly contain a bibliographical feature? (See below, B.3)
- 7) Have you considered corresponding with scholars in the field in order to learn about what is available elsewhere?
- 8) Have there been any recent conferences (whose proceedings are available) or conferences scheduled which you may attend?

B. How to Locate (and, Possibly, Purchase) Materials?

- 1) Where do you go to find out if a book is still in print? how it can be ordered?
- 2) In what forms are dissertations available and where can they be ordered from?
- 3) Where do you locate similar information on availability of journals? (See above, A.6)
- 4) What are the strengths and weaknesses of libraries locally and abroad? Is there any inter-library loan service for exchange of books, journals, and dissertations? if not, is there any agreement between libraries to duplicate portions of the above?

C. How to Evaluate Your Sources with Various Bibliographical Aids?

- 1) What kind of summaries or abstracts are available for
 - a) primary sources?
 - b) secondary sources?
- 2) What book reviews and digests are available for
 - a) primary sources?
 - b) secondary sources?
- 3) How to locate scholarly commentary on a given work from both contemporary and past criticism? (Also see relevant sections below)

D. What Guides are Available to Works Divided According to Genre?

- 1) Poetry?
- 2) Drama?
- 3) Fiction?
 - a) Novel?
 - b) Short Story?

- 4) Essay?
 a) Non-critical? b) Critical?

E. How Does One Locate Information on Individual Authors?

- 1) What kinds of biographical dictionaries, etc. are available?
- 2) What are some of the bibliographies devoted exclusively to a single author?
- 3) What indexes can be useful?
- 4) Are there worthwhile handbooks, newsletters, societies, etc. devoted to one author?

F. How to do Research on Literature as Historical Period or Movement?¹⁰
 What books and journals are especially devoted to each period below?

<u>English</u>	<u>American</u>	<u>Chinese</u>
Beginnings in early 5th century to End of 11th c. (Anglo-Saxon Period)	Beginnings in early 17th century to Late 18th c. (Colonial Period)	Beginnings in 18th c. B.C. to 4th c. B.C. (Antiquity to End of Ch'un-ch'iu Period)
Beginning of 12th c. to Mid-14th c. (Anglo-Norman Period)	Late 18th c. to Early 19th c. (Revolutionary & Early National Periods)	3rd c. B.C. to 2nd c. (Chan-kuo to Tung Han Period)
Mid-14th c. to End of 15th c. (Middle English Period)	Early 19th c. to Late 19th c. (Romantic Period)	3rd c. to 8th c. (Chien-an to High Tang Period)
Beginning of 16th c. to Mid-17th c. (Renaissance Period)	Late 19th c. to End of 19th c. (Realistic Period)	9th c. to early 12th c. (Mid-Tang to the end of Northern Sung)
Mid-17th c. to End of 18th c. (Puritan, Restoration, Neo-Classical Periods)	Beginning of 20th c. to Early 20th c. (Naturalistic and Symbolistic Periods)	Early 12th c. to Mid-19th c. (Southern Sung to "Opium War" Period)
End of 18th c. to Late 19th c. (Romantic and Victorian Periods)	Early 20th c. to Mid-20th c. (Period of Conformity and Criticism)	Mid-19th c. to Early 20th c. ("Opium War" to May-Fourth Movement)
Late 19th c. to Early 20th c. (Late Vic. & Realistic Periods)	Mid-20th c. (Period of Confessional Self)	Early 20th to Mid-20th c. (May-Fourth Movement & Revolutionary Periods)
Early 20th c.-- (Modernist Period)	Mid-20th c.-- (Modernist Period)	Mid-20th c.-- (Modernist Period)

G. What Are Some Valuable General Reference Materials for Literature?

- 1) Where does one locate and what is the value of a bibliography of bibliographies?
- 2) What are some of the more valuable bibliographical guides and handbooks to literary studies? (Importance of annotation)
- 3) What are the standard general reference guides (annotated) to disciplines which include subjects both literary and non-literary?
- 4) Which general indexes, encyclopedias, dictionaries, etc. also include valuable materials related to literature?

H. What Are Some of the Non-print Materials Useful for Research?

- 1) What are the advantages and disadvantages of various microform (microfilm? microfiche? microcard?) materials?
- 2) How can audio-visual aids be of use in developing a basically literary topic?
- 3) What are the implications of computers for literary research?
 - a) automated information retrieval systems?
 - b) word and data processing (formatting, stylistic studies, concordances, indexes, bibliographies, etc.)?

I. How Do You Present Your Research in Acceptable (Publishable?) Form?

- 1) What is the role of note-taking, note-systems, outlining, etc.?
- 2) What style sheets are necessary to consult for format details?
- 3) What are the best aids to master various transcription systems?

NOTES

1. See my "Translation" chapter in The "Chinese School" of Comparative Literature (Shenyang: The Liaoning UP, forthcoming).
2. "Comparative Literature and China: A Bibliographical Review of Materials in English," New Asia Academic Bulletin: Special Issue on East-West Comparative Literature, Vol. 1 (1978), 288. Also in China and the West: Comparative Literature Studies, ed. William Tay, et al. (Hong Kong: Chinese UP, 1980), p. 288. Other related bibliographies I have compiled are: An Annotated Bibliography of English, American, and Comparative Literature for Chinese Scholars, ed. Chi Ch'iu-lang and John J. Deeney (Taipei: Western Literature Research Institute, Tamkang College of Arts and Sciences, 1975); Pi-chiao wen-hsüeh yen-chiu chih hsin-fang-hsiang. 2nd rev. ed. Taipei: Linking Pub. Co., 1982, pp. 309-69; "Chinese-Western Comparative Literature Bibliography: A Pedagogical Arrangement of Sources in English," Tamkang Review, XII, No. 4 (Summer 1982), 333-404, and XVII, No. 4 (Summer 1987), included as Part II of this issue.
3. Here I wish to digress for a moment to insert a bit of personal and professional autobiography. I have devoted much of my scholarly life to the compilation of comparative literature bibliographies. I make no apologies for this because I consider such work the absolutely essential foundation if the edifice of Chinese-Western comparative literature studies is to rise to the sufficiently imposing heights required for international recognition. It is a bit disconcerting, however, to listen to otherwise respectable scholars pooh-poohing such self-sacrificing efforts as second-rate or unimportant. One is reminded of Dr. Samuel Johnson, the great 18th-century author, critic, and lexicographer, and his description of the "harmless drudge" who devotes himself to the thankless and lonely task of making dictionaries: "Every other author may aspire to praise: the lexicographer [or bibliographer, I would add] can only hope to escape reproach, and even this negative recompense has been yet granted to very few." (Johnson's Dictionary: A Modern Selection, ed. E. L. McAdam, Jr. and George Milne [London: Macmillan, 1982], Preface). This plaintive paragraph may seem out of place but it is included to remind all serious comparative literature scholars that they have a communal obligation: to contribute to bibliographical work so that our discipline will flourish and become recognized.
4. John J. Deeney and Liu Jiemin (eds. & comps.) Privately printed in an experimental edition, October, 1985. Complimentary copies are available by writing to Bibliography Division, Comparative Literature Research Unit, The Chinese University of Hong Kong, Shatin, N.T., Hong Kong.
5. Margaret C. Patterson, Literary Research Guide, 2nd ed. (New York: The Modern Language Association of America, 1984), pp. xi-xii.
6. Patterson, pp. xv-xvi.
7. CLB, pp. iii-iv.

8. CLB, p. iv.
9. CLB, p. iv.
10. Any attempt to periodize a nation's literary history is fraught with innumerable difficulties. This is not only true because of the variety of literary standards that may be employed, but also because of social, political, or historical considerations. The divisions used in my text are certainly not intended to be compared in any chronological sense. In fact, these divisions are somewhat arbitrary: the English and American sections have been adapted from C. Hugh Holman's A Handbook to Literature, 4th ed. (1980; authorized rpt. Taipei: The Crane Pub. Co., 1981), pp. 471-526, passim; the Chinese divisions are adapted from Yu Kuo-en's essay on the periodization of Chinese literary history cited in Wong Tak-wai's article, "Period Style and Periodization: A Survey of Theory and Practice in the Histories of Chinese and European Literature," in William Tay, et al., China and the West: Comparative Literature Studies (Hong Kong: Chinese UP, 1980), p. 64.

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