

## Recapitulation of the Third International Comparative Literature Conference

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Not long ago, President Clement Chang (張建邦) of our host institution, Tamkang College, acquainted me with an ancient Chinese proverb which exists also in a French version, *jamais deux sans trois*, that there are never two elements without three. Naturally I apply this proverb both to the present third international congress on East-West relations and to my personal role, which I feel greatly honored in reassuming, of summarizing the proceedings. Without doubt the present congress has equalled, if not exceeded, the previous two in efficient organization, professional rigor, and critical sophistication.

Several other proverbs which double in eastern and western cultures were cited in the various addresses of welcome, which proved to be not in the least perfunctory as such formalities often are, but instead witty, informative, and pertinent. Dr. Yun-shan Lin (林雲山), Vice President of Tamkang College, assured the audience that "Well begun is half done," and Mr. Ch'u Sung-ch'iu (楚崧秋) defended the view that "the pen is mightier than the sword." In similar vein, Professor Chung-kuei Li (李鍾桂) pursued with charm, but conviction the theme of international understanding through literature.

Professor Horst Frenz in the key-note address on Eugene O'Neill and China appropriately touched upon two of the three themes of the conference, literature and social milieu and Chinese images in world literature. Pointing out that O'Neill not only visited China, but read widely in oriental thought and religion, Frenz argued that one of his most successful plays, *Marco Millions* may be interpreted as a symbolic juxtaposition of western materialism with the subtle quietude of the orient. In other words, O'Neill's indirect espousal of the ancient philosophy of China may be seen as his

reaction to the frustrations inherent in modern American society. Frenz suggested, moreover, that on a more subtle level, Polo symbolizes the typical western mind as incapable of understanding the mystical wisdom of the East. In one direction Chinese religion and philosophy acted as a catalyst upon O'Neill's creative processes, and in the other O'Neill's innovations in dramaturgy inspired Chinese playwrights to adopt various modern methods of staging, as Frenz revealed in a number of examples of transformation or assimilation.

Another American even more extensively indebted to Asia was a fellow Nobel-prize winner, Pearl S. Buck, whose career was briefly sketched by Yuh-chao Yü (余玉照). The daughter of missionaries, Buck spent her childhood in China, learning to speak Chinese before English, and during her first years of marriage taught English at the University of Nanking. In analysing her literary works, Yü revealed that her Asian novels, which contain many parallels to the conventions of Chinese narrative, enjoyed greater success than her American ones. The influence of Asia was so important to Buck's life and literary art, according to Yü, that she may be described as a "highly Chinese American writer."

A distinct philosophical approach characterized several of the papers concerning literature and milieu. Perceiving that literary history and literary criticism are frequently products of social change, Wai-lim Yip (葉維廉) isolated some of the basic ideological problems which underlie scholarly studies of modern Chinese literature. According to his analysis, all literary history is inevitably partial and selective; even that which appears to be the most objective is based upon the dominant climate of opinion or the milieu. Paradoxically even though a complete or entire historical perspective is impossible to attain, the awareness of the need for the encompassing of totality is, nevertheless, indispensable. Applying these theoretical considerations to the investigation of Chinese literature subsequent to the May 4th movement, in which the impulse toward westernization established itself upon the Chinese consciousness, Yip argued that standards and goals of one culture (the western) are not necessarily applicable to conditions in another (the Chinese). The transplantation of Euro-American ideologies and literary theories, a process motivated by a sincere desire to expedite institutional and social reforms, led in China to confusion and even threatened loss of national cultural identity. This is the root of the "love-hate" relationship in which modern Chinese intellectuals confront the antagonisms between

traditional and western cultural modes. Yip took issue with literary historians and critics who select and emphasize only certain aspects of this highly complex social process, questioning, for example, the assumption that what is true of western literary masterpieces must also be true of native Chinese works. He also provided a number of illustrations of the manner in which literary historians may be led astray by superficial and inconsequential resemblances between Chinese and western texts — incidentally revealing how comparatist methodology is susceptible to exaggeration or misapplication. In a searching analysis of western Romanticism, Yip demonstrated that Chinese critics have been even more confused than western ones in interpreting the movement. Finally, Yip inculcated the principles that both in social reform and in literary criticism, conflicting ideologies cannot be simultaneously absorbed, that Chinese intellectuals must examine each western ideology individually on its own merits, and that only those which stand the test of scrutiny should be, in Yip's language, appropriated, that is, adapted to native .

In a complementary investigation of modern Chinese literature, Leo Ou-fan Lee (李歐梵) adopted a somewhat more pragmatic approach, treating actual history rather than historiography. In a sense, providing concrete examples to illustrate Yip's generalizations, Lee quoted from the prospectus of a poetry journal of the 1950's which advocated "horizontal transplantation" from the West rather than "vertical inheritance" from native roots. In a useful attempt to eliminate some of the ambiguities inherent in the terms "modernism" and "modern," Lee distinguished first of all in the western context the distinction between modernity as a stage in civilization characterized by science, technology and capitalism, and modernism as an esthetic system which fostered currents such as symbolism, cubism and surrealism and represented, for the most part, a reaction against bourgeois complacency and material values associated with the industrial age. In China, however, the original stages of modernism which grew out of the May 4th manifestations did not embody this dichotomy, but instead combined wholesale acceptance of western notions of material progress with a demand for realism or the reflection of authentic life in literature. In Taiwan after World War II, dedication to the material values of the West continued, or even increased, in society as a whole and many writers turned to the West in addition for new literary models. Although one manifesto proclaimed a dedication to "all new schools of Western poetry since

Baudelaire," the writers it represented passed by the late nineteenth-century currents which Lee previously defined as modernism in favor of twentieth-century writers ranging from Joyce to Sartre. After this second round of Euro-American influence, writers in Taiwan have begun to develop a neo-realism, turning away from metaphysical poetry, reaffirming vernacular idioms, and striving for "an honest, true-to-life provincialism" which reflects a deep attachment to the land and to its people.

My own paper cautioning against the pitfalls inherent in the indiscriminate application of western methodology to Chinese literature may serve as a footnote to this historical survey as well as to Yip's philosophical delineation of the grave problems growing out of the forcible transplanting of alien ideologies.

The contrasting esthetic values of an ancient Chinese treatise and those of Russian and Anglo-American Formalists were brought into sharp relief by Ch'iu-lang Chi (紀秋郎), who only partly disguised his preference for the Chinese tradition. The treatise which he discussed, *The Literary Mind and the Carving of Dragons* (文心雕龍), was written in the fifth century by Hsieh Liu (劉勰) who like Aristotle in the West represents the fountainhead of his literary tradition. In his exposition, Chi concentrated on the concept of novelty or in Formalist terms, defamiliarization. He revealed that in the Chinese tradition naturalness and truthfulness hold priority over novelty and that neither the author of *The Literary Mind* nor he himself adheres to defamiliarization or the exalting of deviations from existing conventions.

The title of a related paper on the latest western fashions in criticism, "Methodological Implications of the Philosophy of Jacques Derrida for Comparative Literature: The Opposition East-West & Several Other Oppositions," may seem to represent a defence of the most recent mode. Donald Wesling actually adopted a skeptical attitude, however, toward this post-structuralist phenomenon, observing that "Derrida does not just complicate, enormously, the relation between language and the practical world of things and actions, he writes as if there is no relation whatsoever." In reference to East-West comparative literature, Wesling subjected some of the articles in the *New Asia Academic Bulletin* to Derrida's method of deconstruction and granted to the method a degree of validity in exposing methodological inconsistencies, even though the same common sense logic which Wesling used in his own analysis would expose these same logical

deficiencies. Wesling also revealed the fallacies in Derrida's theories concerning the supposed anti-logocentrism of Chinese written characters. He granted that prevalent attitudes which perceive a basic philosophical East-West opposition need to be destroyed, but concluded that the "undoing will not be accomplished merely by bringing French fashions to the Far East."

An even less sympathetic attitude toward post-structuralism surfaced in Charles Witke's comment that "the metaphysical acrobats of many literature departments in universities in America and Europe may think these days that error is more worthy of study than truth." Objecting to Andrew H. Plaks' theory that organizing principles of "complementary bipolarity" and "multiple periodicity" exist in Chinese literary compositions, but not in European, Witke produced a number of convincing examples from western classical antiquity of these presumably significant touchstones, the examples ranging from texts in Platonic philosophy to a hedonistic ode by Horace. Witke agreed that the comparative method may be used for the purpose of "illuminating a complex and monumental work like the *Dream of the Red Chamber* with an awareness of Western allegory," (Plaks' stated objective), but warned that "an understanding of the symbolic processes of literature in any language and the mythic dimensions of human life in any culture must be superordinate to the formulation of anything so broad as a given culture's literary aesthetics." One might add that in literary criticism as in life much is in the eye of the beholder, including monistic, dualistic and multifarious theories. Even in the post-classical period, which Witke did not discuss, Christianity could be interpreted as unitarian, dualistic, trinitarian or polytarian.

Some of the techniques of Russian formalism and French structuralism were applied by David Jason Liu (劉大衛) to the *Dream of the Red Chamber*, thereby offering a supplement to a famous eighteenth-century commentary, the Chigh-yen-chai (脂硯齋), which although random, impressionistic and unsystematic, was, nevertheless, considered by Liu as still valuable today. Subsequently Liu applied to one chapter of the Chinese classic some general principles of Benjamin Hrushovski concerning the manner in which a narrative text gradually develops or unfolds itself.

To return to the theme of literature and milieu, Ying-hsiung Chou (周英雄) in a combination of political and literary history explored the relations between literature and society in the remote past, uncovering

ancient antecedents of public opinion polls and the use of literature as a weapon of political propaganda. In a straightforward historical delineation unhampered by methodological restraints, Chou depicted a partnership between poetry and politics which existed in China for at least two thousand years; that is, folk-songs, both written and oral, were used to serve the political needs of the regime in power. In the archetypal forms of these songs, the king visits the common people in disguise in order to discern their needs and probe their loyalty. In more sophisticated forms the songs vindicate the upper levels of the political hierarchy and press the power of religion into service to provide a theological justification for the status quo. While some emperors sought to suppress literature, others more astute sought to use it in their own interest. The concept of the head of state attempting to counterbalance the power of an entrenched bureaucracy by appealing directly to the common people for suggestions and support is by no means unfamiliar in our times in the West.

Daniel L. H. Lin (林連祥) approached social problems in a slightly different way by analyzing the examination syndrome, that is, the psychological and social effects of examinations, that is, formal inquiries into a person's achievement upon which his future status in life depends. Lin concentrated on an early nineteenth-century novel, *Flowers in the Mirror* (鏡花緣), in describing the phenomenon in the Chinese civil service system, and there are undoubtedly parallel portrayals in the West. The theme was touched upon also in John Y. H. Hu's (胡耀恒) structural interpretation of the drama, *The Peony Pavilion* (牡丹亭).

At first glance, Chou's reconstruction of ancient Chinese history would seem to have little in common with a treatment by John McCormick of Walt Whitman's relationship to his social milieu, but the two papers actually illustrate the same principle — that poetry may be deliberately used to inculcate a particular form of political philosophy. While Chou revealed poetry in the service of various types of imperial government, McCormick portrayed it as an instrument to exalt the peculiarly late eighteenth and early nineteenth-century notions of American democracy. From the period of the Revolution until the Civil War opinion was unanimous in America (and still exists in certain quarters) that its political system is unique, divinely inspired, and morally superior to anything in the rest of the world. This is the message proclaimed by Whitman in terms, according to McCormick, which have almost nothing in common with philosophies of the

East, either Indian or Chinese, which some commentators have erroneously sought to discern in Whitman's brash manner of expression and in his ideological linking of national manifest destiny and the individual ego.

Three separate methods of approaching the theme of the image of China in world literature were presented by André Lefevre in a humorous vein. The first method is to show that some western author has made a sincere effort to portray China or the Chinese in an authentic manner, but then to conclude that his achievement was inadequate. The second is to use the author as a sounding-board by which the critic expounds his own notions of literature, whether Marxist, structuralist, or poststructuralist. This method consists in pointing out that the author in question did not perceive the alternatives available to him at the time he was writing and then to correct or upgrade his perceptions by means of the critic's own notions. The third method, the valid one, is to take an eclectic approach, described by Lefevre as polysystematic. The author he used to illustrate the approved method is an early twentieth-century Dutch writer, Slauerhoff, who portrayed the poet Po Chü-yi (白居易) as the protagonist of four novels and three poems. Slauerhoff, whose own conception of poetry was that of the establishment of his time, exploited the persona of the Chinese poet to embody notions of his own, chiefly clichés associated with the Romantic movement. His utilization of an actual Chinese poet to elaborate his own esthetic point of view resembles the common eighteenth-century device of inventing various mythical Chinese, Persian and even Peruvian visitors to Europe as a means of criticizing the writer's own society. Lefevre described the foreign protagonist device as an alibi, and Paul F. Hsai (解法聲) in another paper provided an inventory of eighteenth-century mythical travelers from the orient under the rubric of Chinese secret agents. Two of the most influential of these letter collections attributed to fictional travelers (by the Marquis D'Argens and Oliver Goldsmith) were explored in depth by David Dai (戴維揚). His paper, rich in bibliography, revealed significant parallels in these collections with the *Analects* (論語) of Confucius. Peter Venne in a further paper incorporated some eighteenth-century material in a survey of western opinions and attitudes concerning China.

A penetrating treatment of the manner in which literature or history may be used (or abused) to portray a writer's personal ideology was given by William Tay (鄭樹森) in an analysis of Ezra Pound's handling (or mishandling) of Chinese history. Tay's exposition drew upon western critical

methods in a unique manner, that is, by turning to theories of historiography rather than those of literary criticism, by citing philosophers of history such as Sidney Hook and Hannah Arendt rather than theorists of literature such as René Wellek or Jacques Derrida. His results were excellent. Tay cited first of all another historian, Bernard Lewis, on the three major types of history: 1) remembered history, which in essence comprises the collective memory of society (records of past events, commemorations of them, and various cultural traditions) and is in large measure legendary or fragmentary and, therefore, unreliable; 2) recovered or critical history, which subjects surviving records to critical analysis, attempts to fill in gaps and to correct errors, and represents as close an approximation to objective reality as may be obtained; 3) invented history, which creates, embellishes, or revises any parts of the record of the past which society or an individual historian finds distasteful or objectionable. These three types of history bear a close analogy in structure, if not in meaning, with three modes of thought isolated by Pound. "In the first the mind flits aimlessly about the object [remembered history], in the second it circles about it in a methodical manner [documented history], in the third it is unified with the object [invented history]." Briefly pursuing a theme upon which Wai-lim Yip had organized his discussion of modern Chinese literature, that of the need for attaining a perspective of totality in history, Tay cited Carl Becker's principle that different historians may make varying affirmations about a particular event, and that these varying affirmations may all be true while containing different degrees of factual information concerning the total event. In regard to Pound's treatment of Chinese tradition, Tay argued that all of his sources reproduced in *The Cantos*, including that Confucian classics, must be classified as remembered history and that none can lay claim to objectivity or accuracy. One can understand Tay's reasons for challenging the authenticity of the Confucian documents, but one might also observe that the Christian Old and New Testaments are open to precisely the same objections and yet are widely accepted as valid cultural documents, if not as accurate historical records. Tay also explained Pound's occasional synchronic treatment of history, that is, interpreting all ages as contemporaneous with the present — just as some comparatists treat all literary texts as existing for the present moment. In other passages Pound does not treat historical statements as living thoughts, but as dead ones. Of special interest to the conference, Tay also cited Pound's call for the development of a discipline

of "comparative literature" . . . with a considered conscious method." Although the principal contribution in Tay's paper may consist in its explanation of difficult passages in Pound — and almost none is noted for simplicity — Tay's illustrations were intended to trace the manner in which Pound used or perverted Chinese history in order to expound a reactionary system of political organization. Pound seems to have been an ardent Confucianist as much in order to justify his Fascist inclinations as to express his admiration for oriental religion and culture. Tay's conclusion that Pound is not a trustworthy historian is not, therefore, entirely unexpected.

Donald Wesling in commenting on Tay's paper made Pound's use of history seem even more careless and unscrupulous. After complimenting Tay for his scholarly and courteous attitude toward Pound's aesthetic and political judgments which uniformly portray him in an unfavorable light, Wesling affirmed that the solid and incontrovertible conclusions derived from Tay's ideological approach reveal that formalistic criticism is incapable of confronting the will-to-action inherent in the *Cantos*. According to Wesling, the case of Pound challenges the limits of traditional criticism and brings to the forefront the necessity of making a distinction between aesthetic and ideological judgments, particularly when disagreeable opinions assert themselves in the midst of successful poetical evocations.

Dominic Cheung (張振翱) brought to light another American poet who has paid tribute to the ancient poetic traditions and theories of China. Although primarily concerned with establishing a contrast between eastern and western attitudes toward the poetic process, Cheung quoted Archibald MacLeish's acknowledgment of the poetics of Lu Chi (陸機). "My own guide," wrote MacLeish, "for some ten years past has been a Chinese poet and general who was executed in the year 303 of our era for the mistake of losing a battle, but who found time, prior to that definitive event, to write a *Fu*, a sort of extended prose poem, on literature and especially on the poet's art." Although Lu Chi lived in a historical period corresponding to that of classical Rome, MacLeish believed that he speaks "to our condition as contemporary men." In his words, "Observations which appear at first glance to be no more than clichés of Chinese rhetoric turn out on reflection to convey timely bits of intelligence from beyond the mountains which the pursuit of poetry must cross."

A contemporary citizen of the United States with a political and social ideological commitment almost contrary to Pound's is Gary Snyder.

Like Pound, Snyder drew inspiration from Chinese traditions, but instead of following Confucius as a model, he found Zen Buddhism much more compatible. His principal Chinese source was Han Shan or Cold Mountain (寒山), whose lifestyle and literary productions are said to resemble modern hippies or heroes of the Beat Generation. Snyder's indebtedness to Cold Mountain has been thoroughly treated in the *New Asia Academic Bulletin*, but quite different materials were introduced in the present conference by Dan McLeod, who even detected a Confucian side to Snyder's character. Likening Snyder to Emerson, Thoreau and Pound among others, McLeod quoted the poet's supposition that "the whole Western Tradition. . . [might be] off the track" and that many people might profit by the study of "other major civilizations — India and China — to see what they could learn."

McLeod treated in some detail one of Snyder's early works, a long poem-sequence entitled *Myths and Texts*, which contains more allusions to Chinese culture than any of his later books. He also alluded to various translations of Chinese poets, and affirmed that Chinese landscape painting has had the longest continuous influence on Snyder's poetry, a plausible opinion in the light of Snyder's translations from the poet-painter Wang Wei (王維). In general terms, McLeod concluded that the image of Asia in American poetry "contributes significantly to those qualities that distinguish American poetry from that written in England or Continental Europe."

Evidence concerning the extensive influence of Chinese poetry upon the French symbolist movement, however, was offered in the paper of Adriana Aldridge concerning a pattern of translations from the Chinese to the French and subsequently from the French to the Spanish. At about the same time that Pound was translating Chinese poetry into English, a major Mexican poet Juan José Tablada was translating various Chinese lyrics into Spanish. Aldridge discussed this relationship together with a somewhat later wave of Chinese influence upon Latin-American writers. There is no evidence that the first of these Spanish-American translators was even aware of Pound, and all were inspired by French translations of Chinese works which they retranslated into their own language, paraphrased, or drew upon as source material for original compositions. None of them read Chinese. According to Aldridge, Tablada quoted a sonnet by the French Symbolist poet Mallarmé, which incorporated the injunction to "imitate the Chinese," but Tablada gave no indication of the French sources for his own volume of poems entitled *Li Po*, which combines biographical references

to the Chinese master with imitations and translations, all conveyed in the form of shaped verse designed to suggest the pictorial richness of the Chinese ideogram. Aldridge also described a second wave of Chinese influence, consisting of three separate translations in Mexico, Colombia and Brazil of a French anthology of classic Chinese lyrics entitled *The Flute of Jade*. According to Aldridge, the original French version reached 131 separate editions by 1958. This astronomical number of editions would seem to offer impressive evidence that European readers have been aware of at least some examples of Chinese classical writing.

A related study of the fortunes of French Symbolism in China and Japan by Kuo-ch'ing Tu (杜國清) revealed that literary movements may travel from one culture to another without carrying with them a real understanding of the fundamental nature of the movements themselves. There is considerable evidence to indicate that Symbolism in France derived at least partly from Chinese models. Mallarmé's sonnet recommending that his fellow poets imitate the Chinese strongly suggests that the Symbolist notion of pure poetry was originally associated with the oriental ideogram. Tu in his paper indicated that one of the Japanese to introduce Symbolism to his countrymen, Veda Bin, recognized the affiliation, affirming in 1905 that "the use of symbols in poetry is not necessarily a new idea in modern times; it is probably as old as mountains in this world." Tu quoted a passage from another Japanese critic, Ariake, moreover, which could well have been written by Baudelaire in reference to "correspondances" or by Mallarmé in reference to pure poetry. "Sight and hearing become interwoven with each other, mixed with modern human sentiments, thereupon a sound of silver light exists, thereupon a color of sonorous sound exists. While it is called the mind's eye, the mind's ear, we can use the senses of smell and taste to perceive the fragrant savor of the mind." Although scholars have indicated that Ariake himself associated these techniques with traditional Japanese poetry rather than with Baudelaire, Veda Bin seems to have been alone among Japanese or Chinese critics in recognizing ancient eastern elements in the French poetry which they were advocating as a completely new departure. Tu revealed, moreover, that other oriental critics failed completely to understand the nature of Symbolism, describing it variously as fantastic impressionism or the product of a nervous temperament. The techniques of comparative literature, however, have helped to reveal that the eastern mode of poetry reached its full circle. After circulating in

Europe and America under the banner of Symbolism, it returned to China and Japan under the same standard.

Andrew H. Plaks' generic reappraisal of "Full Length Hsiao-Shuo and the Western Novel" has already been published in the *New Asia Academic Bulletin*. In a separate commentary on that volume, I have already made a number of references, which I shall repeat at the present time.

Plaks traces the roots of the Chinese novel to historical fiction and to the prose essay in contrast to the western novel, which represents the continuation of a single narrative tradition originating in epic poetry. Valuable for the direction of future research is his conclusion that the most striking parallels between the conventions of Chinese and European fiction are found in the relation between the novel and intellectual history. Plaks also joins the question of elitist versus popular literature (high or low styles in Auerbach's terms) with one of the major problems of the study of periods and genres, whether one may correctly ascribe to individual works, particularly major ones, the characteristics assumed to belong to a certain span of time or type of literature. Plaks observes that both in the western and eastern traditions the imitation of the rhetoric of the masses or of picaresque types is a deliberate esthetic choice with no suggestion that the author is attempting to cultivate a popular audience. He also indicates that his conclusions are derived from the great Chinese novels — as all genre study must ultimately base itself upon the major works. These conclusions, bearing on fundamental parallels between the rise and development of the novel in the West and lengthy fiction in China, are of great interest to comparatists. In both cultures, according to Plaks, the rise of the novel coincided with extensive social and economic activity, it focussed on mimetic representation while recognizing the limitations of human character (as seen in ambiguous or flawed protagonists), and it developed an ironic perspective, reflecting not only upon the internal events and figures of the narrative but also upon the broad intellectual foundations of each of the respective traditions. Plaks constantly reminds us that there existed no major contact between China and the West which could explain why similar themes and structures should have emerged from parallel historical and social conditions, and he specifically declares himself sceptical of formulae such as "an inevitable function of human culture" or "an inevitable phenomenon of human creativity." He does not justify his doubts although the tone of his article in general suggests a basic distrust of all theories of historical determinism. An ancient

and extensive epic tradition exists in Japan, in contrast to China, and Plaks particularly cites the *Tale of Genji* as evidence. The disparate development of narrative modes in the parallel cultures of China and Japan would seem in itself to disprove theories relating these particular literary manifestations to economic or social causes.

Although no parallels to the western epic may be found in Chinese literature, Ch'ing-che Lo (羅青哲) explained that the closest approximation to it consists of the *fu* (賦), a genre invented during the Han Dynasty. According to Lo's interpretation, the *fu* possesses some narrative elements, but these are submerged by a superabundance of parallelism, antithesis, natural history, classical mythology and other ornamental devices together with a technique, labelled by Lo as "rhetorical action," which consists in turning everything in a story into still-life and then trying to reanimate what may be called a painted story. Lo compared Han *Fu* style to that of a narrative prose work in the English Elizabethan period, *Euphues and His England* by John Lyly, which embodies precisely the same elements attributed by Lo to the Han *fu*. In both *Euphues* and a *fu* by Ssu-ma Hsiang-ju (司馬相如) which Lo chose for analysis, the narrative element is so slight that the description overwhelms the action.

Comparative literature scholars and folklorists, according to Patricia Haseltine, have not collaborated or shared the results of their researches to any significant degree. As an example of a valid manner in which a combination of literary and folkloristic methodologies may be applied to narrative materials, Haseltine described some European and Asiatic versions of a folktale type, the magic mill, the elements of which are known in the West through one of the Grimms' fairy-tales: the protagonist receives a magic vessel which fills itself with some substance, and only the protagonist has the power to make the replenishing come to a halt on command; when the vessel is used by someone other than the owner, it keeps on producing the substance, usually with disastrous effects. Haseltine described various published Chinese versions as well as further ones derived from an oral source in Taiwan.

Another popular tale which has circulated since ancient times throughout Europe and Asia was traced by Mowry Hua-yuan Li (李華元). In China the tale is associated with its best-known version which appeared in the Ming period as the "Story of the Wolf of Chung-shan" (中山狼). The basic plot concerns a wounded or incapacitated animal, who persuades a man to carry

him in a bag to some other place in order to rescue him from imminent danger. When the animal is released, he turns on his benefactor, and the man and the animal appeal to an arbiter — or to a series of three arbiters — to decide whether the animal's behavior is justified. After the third person says that he cannot make a decision without a reconstruction of the events leading to the situation, the animal returns to the bag and is killed. According to Li's presentation, scholarly opinion is divided over whether the tale originated in Greece or India. Early versions may be traced in India, Persia and medieval Europe prior to a more elaborate statement in China of the Ming period. In China, the tale was also expanded into a four-act play with satirical overtones. Li concluded by affirming that since considerable attention has already been paid to Indian influences upon traditional Chinese fiction and drama, similar scholarly efforts should be devoted to fables and folktales.

Only one other paper treated Indian influences of any kind, that concerning the twentieth-century poet-philosopher Tagore, like O'Neill and Buck, a Nobel-prize winner. Incidentally the only other Asian to receive this prestigious award, Kawabata, was not treated at the conference. In his opening remarks, Gaylord Kai-Loh Leung (梁佳蘿) compared Tagore's short verse with the Japanese *haiku* as parallel models for an ephemeral Little Verse Movement which took place in China during the 1920's. Paradoxically the movement itself began to decline just before Tagore visited China in person, and his presence did little to revive it. The Chinese attitude, even among Tagore's former disciples, was at best luke-warm toward his panegyrics on the value and significance of Eastern (meaning Indian) civilization, which the Chinese disparaged as the "philosophy of the people whose country has lost its sovereignty." This was precisely the period in the mid-twenties when O'Neill also visited China and, according to Professor Frenz, reflected a somewhat more favorable impression of the mystical wisdom of the East. Although Leung attributed the source of Tagore's vogue in China to the genre of short verse, the preponderance of Leung's evidence concerning Tagore's influence — especially upon a single poet, Chi-mo Hsü (徐志摩) — consisted of ideological echoes.

In the related area of religious thought, the influence of a major Chinese philosophical system upon Korea was considered by Kyu-bok Chung in tracing the role of Taoism in the pastoral poetry of Korea.

Two papers concerned relations between China and Japan. Toyoko

Yoshida discussed the theme of loneliness in two poets associated with mountains, a Japanese Buddhist monk of the twelfth century, Saigyō, and his Chinese predecessor Han Shan, who has apparently always enjoyed a greater vogue in Japan than in his native land. Yoshida explained that the symbolic values attributed to mountains differed in the two poets, but both sought eternal security of mind.

In a more modern context, James O'Brien spoke about a novel, *Parting Regrets*, by the famous Japanese writer Osamu Dazai based upon the experiences in Japan of a celebrated Chinese novelist, Lu Hsun (魯迅), who is often compared to Maxim Gorky. As a young man, Lu Hsun studied medicine in Japan, and this is the subject matter of Dazai's work. Since the novel was commissioned by a patriotic society during World War II, O'Brien made some comments concerning literature as propaganda, but otherwise presented the novel by means of extensive quotation. An interesting genre study could perhaps be undertaken by comparing the Dutch fictional portrayal of Po Chū-yi, which was described in André Lefevre's paper, with the depiction of Lu Hsun by Dazai.

The reverse situation, that of a Chinese novelist describing another cultural milieu, was treated by Yoon-wah Wong (王潤華) in connection with Lao She's (老舍) novel *Little P'o's Birthday* (小坡的生日). Like *Le Petit Prince* of St. Exupéry, the novel has children as its main characters, but it does not belong in the category of children's literature. As interpreted by Wong, the novel could represent an allegory concerning modern Singapore, incorporating the traditional symbol of the garden and portraying the city island as an ideal multi-racial society.

The theme of multi-racialism was approached from a linguistic perspective by Seng Tong Wong (黃森全) in summarizing the development of Chinese literature in Malaysia during the present century. Among the various ethnic groups in the country, including Malay, Chinese, Tamil and English, a considerable amount of the total body of writing produced is in Chinese. Stressing sociological and linguistic aspects, Wong traced the efforts made to reduce illiteracy among the Chinese population both through the improving of economic conditions and through reforming the traditional Chinese script to shape it into a valid instrument for the vernacular language. Wong also sketched the efforts of ethnic Chinese in the area to establish a literary milieu during and after World War II.

Among the papers not devoted to one of the official themes, three

on the topic of translation aroused most discussion. These papers are difficult to summarize because, in the words of J. I. Crump, the author of one of them, a writer on the art of translation "must either make generalized statements (which I find mostly boring and in the end unhelpful) or involve specific translations of his own and compare them with others." Although of the two methods, Crump expressed a preference for the second, he also elucidated two general principles of special relevance to the translating of Chinese poetry into English — that the translator should utilize the nature and genius of his own language in making equations with the literature of a second language, not the other way around, and that in translating works from a period in the remote past the diction should be neither noticeably modern nor consciously archaic.

Joseph S. M. Lau (劉紹銘) also used the method of comparing examples of precise translations with faulty ones while emphasizing the fundamental importance of key terms and the inevitability of the translator's being involved in interpretation as well as translation. Ann Corley Trail limited her observations to a particular previously published translation of Shakespeare into Chinese, but she also used the technique of pointing out triumphs, failures, and in-betweens. Her opinion that it is much more difficult to render a work into a language not only linguistically unrelated, but culturally unfamiliar, than it is to translate into a sister language clashed forcibly with the opinion of George Steiner, as quoted by Lau, that "the more remote the linguistic-cultural source, the easier it is to achieve a summary penetration and a transfer of stylized, codified markers." We can hardly object to Trail's further statement, therefore, that there has been a plethora of treatises in the West on the theory of translation, but "no agreement on a single universally applicable method of translating."

Some general conclusions follow:

The conference as a whole reflected the present state of learning in the academic world at large in regard to East-West relations. Comparative literature itself is a relatively new discipline, and attention to resemblances between eastern and western writers or to contacts between the two areas has only recently come to be recognized as a major concern. As a result, most work in Europe and the United States is carried on by experts in single eastern literatures who are not comparatists or by trained comparatists who are not experts in any eastern literature. In the East, professors of English literature seem to be the chief exponents of the

comparative method. Comparatists in the West are obliged to rely on translations, and general opinion considers this reliance to be a legitimate device for the present, one of the strongest justifications for papers on the theory and practice of translation. Fortunately some of the younger generation of western scholars combine professional training in the comparative method with specialization in an eastern literature, and the East is also developing a corps of genuine comparatists, expert in at least one western literature. Some of the most brilliant and substantive contributions were made by scholars of the younger generation, who displayed extraordinary dedication, integrity, and wide-ranging knowledge.

The first conference eight years ago lacked the breadth inherent in the concept of comparative literature largely because of its concentration in English and American writers and on critical methods associated with English departments, which are no longer in vogue. The second conference succeeded in reducing this parochialism, but the present one has retrogressed because of the large number of papers concerned with a single national literature. At the second conference, Professor Limin Chu (朱立民) spoke a few words on the founding and development of the *Tamkang Review*. Apologizing for the inclusion of articles on English literature in the early issues, he explained that they had been accepted primarily because the editors were not sure that a sufficient quantity of papers on comparative subjects would be submitted. After the third number, however, the articles on English literature began to disappear, a "healthy sign" in Professor Chu's words. Studies devoted exclusively to any single literature are out of place in a comparative context, whether that single literature be English or Chinese, and the inclusion of a large number of them in the present program is not, in my opinion, a healthy sign. To be sure, comparatists in both East and West must coexist harmoniously with their colleagues in national literature departments, and the organizers of the third conference probably had this thought in mind when they included the papers on Chinese literature which lack a comparative dimension. Comparatist rigor or purity could be retained in future conferences, however, merely by using a title which embraces both comparative and Chinese literature and recognizes the distinction between the two. Only papers with a comparative content have been included in the present summary.

A welcome innovation in this conference is the inclusion of seminars in the Chinese language, an encouraging manifesto of a spirit of cultural

pride and independence. If the comparative nature of the conference is to be maintained in the future, however, the papers in these seminars, like all others, must transcend national boundaries. The organizers of future conferences might wish to consider circulating English abstracts of the papers given in Chinese, and Chinese (and perhaps also Japanese) abstracts of those given in English.

The three official themes of the present conference reflected a variety of interests and had the potentiality of stimulating new research and innovative interpretations. Yet almost one half of the papers actually given did not fall under the rubric of these stated themes, but belonged to the category of literary theory and criticism, the topic of the previous conference.

Most of the papers which did adhere to the announced topics provided substantive knowledge, developed new facets of recognized concepts, or illuminated major texts by bringing them into contact with other literatures. Those treating the theme of literature and milieu revealed how social forces control not only the content of many literary works but also the way in which they are disseminated. Papers on the image of China in world literature demonstrated beyond all question that Asia has had considerably more than a negligible influence. In regard to intra-Asian culture, it has long been a truism that Chinese literature has been a dominant force in this geographical area, and new approaches toward a systematic examination of the concept have been developed, particularly in regard to modern times.

In harmony with the proverbs quoted in the opening session, my final remarks will consist of two relevant Chinese sayings:

If you have rice, give it to the hungry man;  
If you have words, give them to the wise man.

This may be balanced by the admonition

One man dug the well, and one thousand men drink its water.