

中国比较文学

COMPARATIVE
LITERATURE
IN CHINA

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COMPARATIVE LITERATURE IN CHINA

Volume II,

CONTENTS

Articles

- 1 *Ramayana* in China Ji Xianlin

This article presents an articulate account of the dissemination and influence of *Ramayana* in China. *Ramayana* is one of the two magnificent Indian epics. The author introduces, analyses and compares the stories about Rama written in Sanskrit, Chinese and six other languages. He points out that the themes of these stories are more or less the same; the manifestation of the people's cherished desire to overcome evil with righteousness. However, rulers through the ages were prone to emphasize the moral principles or prettify feudalism in an attempt to defend their own class interests. Viewed from the angle of literary creation, *Ramayana* had exerted an influence on the portrayal of the Monkey King in *'Pilgrimage*

to the West'. All the different versions of Ramayana are similarly infused with rich national flavors. They turned the sad denouement of the Rama stories into a happy one, thus evincing the instinctive feelings of the Chinese people.

39 Pali Literature and Literature in Buddhist
Countries of Arya-sthavira-nikaya

Cai Zhusheng

This thesis consists chiefly of three parts:

(1) A brief introduction to the origin of the Pali literature and its system and substance,

(2) A condensed account of the dissemination and influence of the Pali literature in the realm of world literature, especially in the countries of Arya-sthavira-nikaya with illustrative examples listed,

(3) An analysis and summing-up of the distinctive features of the literary re-creation in countries of Arya-sthavira-nikaya which critically assimilated whatever was beneficial in the Pali literature.

52 From Tolstoy's Novel *Resurrection* to the Plays
Resurrection Adapted by Tian Han and Xia
Yan

Ni Ruiqin

The adaptation of a play from a foreign novel — an aspect of comparative literature — is a kind

of creative transplant. This article is a critical comparison of the adapted plays and the original novel in respect of treatment of structures, re-creation of characters and choice of motifs. The author points out that both the adapted plays embody the national features of our age and that the adaptors' makings and artistic character have played an important part in the process of adaptation. Tian Han is a poet-dramatist noted for his romantic style. He gave prominence to Tolstoy's critical fervor and breadth of spirit. Xia Yan, on the other hand, is a realistic dramatist of the Chekhov type. He laid special stress on Tolstoy's humanistic ideas in his own way. These two adapted plays have both evoked widespread repercussions from the audience.

65 A Comparison between Mao Dun's and Tolstoy's
Creative Writing

Wu Chengcheng

This is a critical comparison of Mao Dun's creative writing and Tolstoy's, focussing on aspects related to artistic structure and conception, viewpoint and style, and characterization. The author is of the opinion that Mao Dun as an artist has consciously or unconsciously come under the powerful influence of Tolstoy, both of them sharing the epic features prominent in their creative works.

81 Ideas Guiding the Literary Creation of *A Madman's Diary* Written by Chinese and Russian Writers

Luo Yiming

This article asserts that to truly understand the theme of a literary work, we must analyze the original ideas guiding its creation. The author puts forward the six factors affecting Gogol's writing of "*A Madmans' Diary*" and points out that the predominant factor is asceticism which Gogol earnestly practised all his life. Therefore, he concludes that the theme of his novel is the advocacy of asceticism and autocracy. This conclusion is diametrically opposed to the traditional view held by the Chinese literary circles.

On the other hand, the author analyzes the original ideas guiding Lu Xun's writing of "*A Madman's Diary*" and points out that in addition to his anti-traditionalism, another predominant factor affecting his novel is pessimism. This viewpoint is also out of the ordinary. The author concludes by comparing Lu Xun's pessimism with Gogol's asceticism in six different aspects and points out the historical status of Lu Xun's characteristic pessimism and the reactionary and backward character of Gogol's asceticism.

The author has attempted to use some of the principles of system methodology in the article.

117 Plato's *Beauty Itself* vs. Laozi's *Powerful*
Sound and Large Image

Cao Shunqing

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

131 Lenin's Thought on Philosophy, Literature and
Art as a Guide to Comparative Literature

Liao Hongjun

The author emphasizes the importance of the significant role played by Lenin's thought on philosophy, literature and art in giving valuable guidance to those who intend to review the development of comparative literature and distinguish between "school of thought" and "the theory of unique centre". At the same time, he points out that Lenin's "theory of two cultures" is the theoretical basis for researches in comparative literature and that Lenin's "theory of international culture" as a development from Marx's and Engels' thinking of "world literature" has provided a scientific theoretical basis for evolving the theory of comparative literature in China.

Historical Data on Comparative Literature

139 *The West Chamber* and *Romeo and Juliet* (1)

—The Difference in Fundamental Concept

Between Chinese and Western Dramas *Yao Zi*

145 *The West Chamber'* and *Romeo and Juliet* (2)

—The Essential Differences Between the

Descriptive Method in Yuanqu and the

Shakespearian Method

Yao Zi

Chinese Writers and Foreign Literature

161 My Way of Approaching Foreign Literature

- Sha Ting*
- 166 My Way of Approaching Foreign Literature
Xin Di
- 176 Lao She's Creative Writing and the Influence
of Charles Dickens *Liu Lin*
- 190 Stones from Other Hills
—Wen Yiduo's Studies of European and American
Literature and Art during his stay in America
Fang Rennian
- 201 Age - Soul - Creation
—Xia Yan and Russian Literature
Wang Wenyong
-

Chinese Literature Abroad

- 214 Review of Studies on Ding Ling Abroad
Zhu Shuiyong
- 226 Mei Yici and Her Treatise *Stories by Ding
Ling* (Book Review) *Ren Yuan*
- 230 On the Development of Ba Jin's Artistic
Character (translated by Yan Sheng)
L. A. Nikoliskaya (Soviet)
- 241 A Brief Introduction to Nathan K. Mao's *Ba
Jin* (Book Review) *Ai Xiaoming*
- 248 On Mao Dun's Artistic Technique
(translated by Wang Wenwen)
Marion Garrick (Czech)

- 261 Leo Ou-fan Lee's *The Romantic Generation of
Modern Chinese Writers* Chen Sihe
-

On Translation

- 272 On the Chinese Version of Aesop's Fables in
Hoang-i, translated by Nicolas Trigault
and Zhang Geng during the Ming Dynasty
Ge Baoquan
-

Comparative Literature Studies Abroad

- 291 The Soviet Comparative Literature: Its
history, present condition and characteris-
tics
Xie Tianzhen
- 304 Vyselovsky and Reality
(translated by Li Huifan)
I. K. Gorski (Soviet)
- 323 *Byron and Pushkin*
—Preface to the German Edition (translated
by Chen Jianhua, proofread by Feng Zengyi)
Zhirmunsky (Soviet)
- 329 Principal Aspects of Studies in Historical Po-
etics (translated by Huang Chenglai and Jin
Liuchun) M. Khrapchenko (Soviet)

Bulletin Board

- 346 Chronicle of Events in the History of Comparative Literature
Zhang Jianming and Guo Liming
- 372 Biographical Sketches of Comparatists:
Vyselovsky, Zhirmunsky, Khrapchenko
Xia Jing
- 377 Terminology of Comparative Literature:
Studies of Motifs, Studies of Types and
Studies of Mythology *Zhang Jianming*
- 380 Professor Ulrich Weisstein's Views on the
Chinese School *Han Jining*
- 382 On Zheng Shusen's *Literary Theory and
Comparative Literature* (Book Review)
Lu Shanqing
- 386 Doctorate Course in Comparative Literature
at Taiwan University *Mingming*
- 388 Bibliography of Chinese Comparative Literature
(1984) *Guo Liming*
-

Abstracts

- 399 Jia Zhifang: Chinese Comparative Literature:
Yesterday, Today, and Tomorrow
Bange
- 400 Chen Pingyuan: Lu Xun's *Old Tales Retold*

- and Brecht's *Epic Drama* (Yi Ming)
- 401 Wang Furen and Luo Gang: Guo Moruo's
Early Views of Aesthetics and Western
Romantic Aesthetics (Xiao Yun)
- 402 Lin Hai: *Fortress Besieged* and *Tom Jones*
(Wei Jia)
- 403 Ying Jinxiang: The Influence of the Modern-
ist School on Chinese Stories in the 1920' s
(Ren Ze)
- 405 Wang Angong: A Comparison of Certain In-
fluences and Concatenations of the Military
Literature of the Soviet Union and China
(Hua)
- 406 Yan Shaodang: The Status and Significance
of Bai Juyi's Literature in the History of
Japan's Mid-ancient Rhymed Prose (Hua)
- 407 Ba Ren: The Influence of Indian Mythology
on *Pilgrimage to the West* (Hua)
- 408 Cao Shunqing: The Theories of Literary and
Artistic Expression of the Western Moder-
nist School and Ancient China (Hua)
- 409 Chen Xiaoxin and Hu Jian: A Critical Com-
parison of *Yüeh-chi* and *On Poetics* (Hua)
- 410 Fu Lingmei: The Artistic Styles of Chekhov
and Maupassant (Wei Jia)

0274/09

中国比较文学

第三期

论 著

- | | | |
|-----|---------------------------------|-----|
| 1 | 《罗摩衍那》在中国 | 季羡林 |
| 39 | 巴利语文学与上座部佛教国家文学 | 蔡祝生 |
| 52 | 从托尔斯泰的长篇小说《复活》
到田汉、夏衍改编的同名剧本 | 倪其零 |
| 65 | 托尔斯泰与茅盾的文学创作特色 | 吴承诚 |
| 81 | 中俄两篇《狂人日记》创作意图探源 | 罗以民 |
| 117 | 柏拉图的“美本身”与老子的“大音”、
“大象” | 曹顺庆 |
| 131 | 列宁的哲学思想与文艺思想对比较文学
研究的指导意义 | 廖鸿钧 |
-

中国比较文学史料

- 139 读《西厢记》与 Romeo and Juliet 之一

- 中西戏剧基本观念之不同 尧 子
- 145 读《西厢记》与 Romeo and Juliet 之二
——元曲作者描写方法与 Shakespearian Method
之根本不同 尧 子
-

中国作家和外国文学

- 161 杂谈外国文学 沙 汀
- 166 我和外国文学 辛 笛
- 176 模仿与扬弃
——关于老舍与狄更斯片断 刘 麟
- 190 力采他山斑斓石
——留美期间的闻一多与欧美文艺 方仁念
- 201 时代·心灵·创造
——夏衍与俄罗斯文学 王文英
-

中国文学在国外

- 214 国外丁玲研究述评 朱水滢
- 226 梅仪慈和她的专著《丁玲小说》 任 远
- 230 论巴金创作个性的形成 [苏]Д·尼科利斯卡娅
严生译
- 241 内森·K·茅的《巴金》简介 艾晓明
- 248 茅盾创作技巧论 [捷]马·加立克著
雨 文译编
- 261 李欧梵的《中国现代作家的浪漫一代》 陈思和
-

翻 译 史 话

272 谈金尼阁口授、张賡笔传的伊索寓言《况义》

——明代中译《伊索寓言》史话之三

戈宝权

国外比较文学

291 苏联比较文学：历史、现状和特点

谢天振

304 维谢洛夫斯基与现代性

〔苏〕M·戈尔斯基

李辉凡译

323 《拜伦与普希金》德文版序

〔苏〕B·日尔蒙斯基

陈建华译、冯增义校

329 历史诗学研究的主要方面

〔苏〕M·赫拉普钦科

黄成来、金留春译

资 料 与 动 态

346 中外比较文学大事记

张建明、郭黎明编

372 比较文学家小传：维谢洛夫斯基、

日尔蒙斯基、赫拉普钦科

夏 景

377 比较文学术语：体裁研究，主题

研究，神话研究

张建明

380 维斯坦因教授谈比较文学中国学派

韩冀宁

382 读郑树森《文学理论与比较文学》

卢善庆

386 台大比较文学博士班简介

明 明

388 国内比较文学著译篇目辑录(1984)

郭黎明

文 摘

- | | | |
|-----|---------------------------|------------|
| 399 | 中国比较文学研究的过去、现在和将来 | 贾植芳 |
| 400 | 鲁迅的《故事新编》与布莱希特的
“史诗戏剧” | 陈平原 |
| 401 | 郭沫若早期的美学观和西方浪漫主义美学 | 王富仁
罗 钢 |
| 402 | 《围城》与《弃儿汤姆·琼斯的历史》 | 林 海 |
| 403 | 现代派对中国二十年代小说之影响 | 应锦襄 |
| 405 | 苏中两国军事文学上的某些影响和联系 | 王安刚 |
| 406 | 白居易文学在日本中古韵文史上的地位和意义 | 严绍璎 |
| 407 | 印度神话对《西游记》的影响 | 巴 人 |
| 408 | 论西方现代派文艺表现说与
中国古代文艺表现说 | 曹顺庆 |
| 409 | 《乐记》与《诗学》的比较研究 | 陈孝信
胡 健 |
| 410 | 略谈契诃夫与莫泊桑的艺术风格 | 符玲英 |