

**比较文学与世界文学研究新方向：
主题与方法**

高级研讨班手册

主办：

哈佛燕京学社

清华大学外文系

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**New Departures in Comparative and
World Literature Studies:
Themes and Methods**

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**Department of Foreign Languages and Literatures
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项目简介

中国的比较文学和世界文学作为一门学科开始于 1980 年, 5 年后, 中国比较文学协会于深圳成立。此后, 此学科发展迅速, 据不完全统计, 目前全国约有 1100 所大学设有比较文学和世界文学专业。

文学的比较研究从一开始就以法、德、英等国的比较研究为范式, 在方法上限于“影响研究”和“平行研究”。20 世纪 80 年代后期, 随着结构主义和后结构主义文化批评理论的涌入, 学者们逐渐拓宽了研究视野, 从原来基于马克思主义的研究过渡到基于各种文化批评理论的研究。然而, 这些研究依然没有摆脱西方比较研究的窠臼, 在资料上大多依赖二手翻译文本, 在方法上依然亦步亦趋地步西方之后尘, 在文化上缺乏中国乃至亚洲之思想和范式的文化特色。

近年来, 在全球化语境下, 比较文学和世界文学学科已经发生了剧变, 亚洲和西方学者之间的交往频繁, 一场生机勃勃的对话业已展开, 而频繁的接触和交流则把东西方学者置于广泛的互动平台之上。其结果是东西方学者之间的文化认同逐渐加深, 西方与非西方文学之间的界限已经打开, 在小说与电影的全球普及、城市和生态危机、宗教信仰和世俗现代性等问题的研究上已达成共识。有鉴于此, 我们认为有必要乘此大好机会, 对有志于此学科发展的优秀中青年学者进行短期培训, 就当前比较文学和世界文学领域内众所关注的一些重大问题展开研讨, 从而促进学科的全新发展。

此次研讨会的主要论题包括: 生态批评研究, 全球健康问题, 文学与全球化城市, 翻译研究, 比较文学与华语语系研究, 跨文化比较研究, 比较文学与世界文学之间的关系, 比较文学新理论的价值与意义, 以及翻译与文化研究在比较文学研究中的实践等(一些话题未定)。

高级研讨班将于 2014 年 6 月第三个星期举办。6 月 14-15 日全天报到注册。15 日下午开幕式, 16-20 日讲座与研讨, 20 日下午闭幕式。

此次高级研讨班共招收 20 名学员, 主要面向中国各大学, 少量面向其他亚洲国家。

学员所应具备的基本条件: 从事比较文学和世界文学研究的在读博士研究生、已获得博士学位的年轻教师; 具备流利的英语阅读和口头交流能力。研修班结束后, 哈佛燕京学社将选拔极少数优秀学员, 将在下一学年前往哈佛燕京学社进修。

研讨班不收学费, 学员国内外和市内交通费及食宿自理。

自此项目广告公布之日起即可报名。

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New Departures in Comparative and World Literature Studies:

Themes and Methods

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Comparative and World Literature was first officially established in China in 1980, and five years later, the Chinese Comparative Literature Association was founded in Shenzhen, China. The discipline has developed very rapidly since then; so far more than 30 doctoral programs and about 100 master's programs have been authorized by the Ministry of Education, and in about 1100 universities in China, nearly every Chinese Department with which it is affiliated enrolls students majoring in the subject. From the very beginning, comparative studies of literature in China have followed the footsteps of the West, namely, the French and the Anglo-Americans. Approaches to literatures have often been limited to the so-called "influence studies" and "parallel studies" which were popular in the late 19th and the latter part of the 20th centuries in the West, but were soon replaced by other perspectives after structuralism and poststructuralism came into the country. Scholars trained with these methods were usually focusing on one or two national literatures or even primarily the literature of one country, which they tried to connect with another country's in certain aspects, discovering similarities and differences, or some laws which aesthetically govern the writing of fiction, drama and poetry. Two waves of translation from foreign comparative studies, first in the mid-1980s, and second the late 1990s, have helped China's comparatists learn some new approaches from the West, such as the reception theory, cultural studies, interdisciplinary studies, area studies, and such theoretical trends as postmodernism, feminism, postcolonialism, deconstruction, and minority studies.

These imported theories yielded valuable results in areas including comparative poetics and the broadening of Chinese cultural criticism beyond a classic Marxist base. Yet the dominant critical paradigms in China today continue to reflect Western critical perspectives that are now at least half a century old. Equally, the methodologies used by Chinese comparatists continue to rely on translations from the 1980s of works by leading mid-century scholars such as Paul Van Tieghem or René Wellek writing in the 1950s or even earlier. Lacking more current methodological training and comprehensive reading of the materials which are not always available, comparative

literary scholars have often done patchwork of new theories without logical connection, receiving anything that is Western without critical analysis, or reading translations which are not quite faithful to the original (due to the fact that the objects of translation are so new that there are even no equivalents in Chinese). The Western theories, moreover, were almost entirely developed on the basis of Western literature and cultural paradigms, often quite specific in nature, such as European Romanticism or Freudian psychoanalysis. There has long been a problem with mapping onto Asian cultures ideas and paradigms developed for quite different cultural spheres.

This field is now at a point of transformative change. The landscape of comparative literature and theoretical studies is undergoing a tectonic shift, even a set of interlocking tectonic shifts, which collectively open up the possibility of a newly vital dialogue between Asian and Western comparatists. Globalization is a prime force in these changes, opening up a greatly expanded horizon of international scholarly contact and exchange that is enabling Western scholars to learn as much from their Asian colleagues as the reverse. Scholars on both sides of the Pacific, moreover, are increasingly engaged in issues of global concern, whose literary and cultural manifestations are world-wide. As a result, Western comparative literature is engaging far more broadly than previously with non-Western literatures, whether in terms of aesthetic issues such as the global spread of the novel or of world cinema, or in terms of the social issues of which writers devote deep and searching portrayals, from issues of urbanization to ecological crisis to the reconfiguration of ancient religious beliefs and practices in the face of secular modernity. Asian comparatists as well are engaging with the literary consequences of globalization both in East Asia and beyond.

One outgrowth of these changes is a new wave of translation and of collaborative scholarly interchange. Major Chinese academic presses are now bringing out translations of path-breaking contemporary work in comparative and world literature; equally importantly, Chinese and American scholars are collaborating to produce collections of literary and theoretical materials for Chinese scholars and students. Among these projects, mention may be made here of three new volumes: [Chinese title] (*New Directions in Comparative Literature*, edited by David Damrosch, Chen Yongguo, and Yin Xing, published by Peking University Press in 2010; *Masterpieces of World Literature*, the first genuinely global anthology produced for Chinese readers, now being completed by Chen Yongguo and David Damrosch; and *Theories of World Literature*, co-edited by David Damrosch and Liu Hongtao of Beijing Normal University.

These developments make this a promising time to consolidate and build on this new foundation for comparative literature and cultural studies by bringing together leading American and Chinese comparatists to explore issues of common interest and to lay the groundwork for further collaboration in the future. The realization of this hope lies in the prospect of organizing a summer training program, as well as a conference on world literature and China, co-sponsored by the Harvard-Yenching Institute and the Center for Comparative Literature and Cultural Studies of Tsinghua University. According to the principles of the program, Yenching Institute will invite scholars from Harvard and other institutions in the West to give lectures and organize discussions, and the Tsinghua Center will invite Chinese scholars to do their part and take charge of organizing these two activities

The program will focus on several key areas of common concern: the literary consequences of globalization, including film studies and world literature in new geographies, the urban environment in literature, and the rising field of ecocriticism. The trainees of the program will be those who have already professed in the field including both young teachers and those who are pursuing a Ph.D. degree in Comparative and World Literature and Foreign Literature Studies. The pedagogy will mainly be lectures and discussions, with an eye to systematize the participants' knowledge of the subject, to deepen their understanding of literary theories, and to help them master the fundamental methodologies which will be useful for their future academic research or teaching.

Scholars we have invited from abroad are:

David Damrosch, Harvard University, author of works including *What Is World Literature?* and *How to Read World Literature*, as well as co-editor of works mentioned above.

Karen Thornber, Harvard University, author of the prize-winning *Empire of Texts in Motion* and a major new study, *Ecoambiguity: Environmental Crises and East Asian Literatures*.

Jing Tsu, Yale University, a leading scholar on Sinophone Studies, with works including *Sound and Script in Chinese Diaspora*.

Harish Trivedi, University of Delhi, India, one of the world's leading translation theorists, with works including the collections *Post-colonial Translation: Theory and Practice* and *Interdisciplinary Alter-natives in Comparative Literature*.

Suradech Chotiudompant, Associate Professor of Comparative Literature at Chulalongkorn University, Bangkok, author of studies on urbanism and global travel in contemporary literature.

Chinese scholars we have invited are:

Wang Ning, Changjiang Distinguished Professor of English and Comparative Literature and Director of the Center for Comparative Literature and Cultural Studies at Tsinghua University.

Liu Xiangyu, Professor of English and Comparative Literature at Beijing Normal University

Chen Yongguo, Professor of English and Comparative Literature at Tsinghua University

Zhou Xiaoyi, Professor of English and Comparative Literature at Peking University.

The program will take place from June 16-20, 2014, including five full days lecturing and discussion. Each invited scholar will give an individual presentation, with readings distributed in advance to participants, and there will also be a set of roundtable discussions among the speakers. After the summer school, there will be a conference on world literature and China to be held at Tsinghua University. After the training program concludes, a very small number of outstanding trainees from Asia may be selected as Harvard-Yenching Institute Visiting Scholars or Visiting Fellows to spend a year in residence at Harvard to pursue advanced studies.

We believe that this program will provide an extremely timely and valuable opportunity to strengthen the collaborative development of comparative literary studies at this transformative moment, and we anticipate that this program will have lasting benefits for all who would attend, both for their own work and in forging new connections for ongoing scholarly collaboration and exchange.

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