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The debate about the world literature turn of comparative literature has been ongoing since the twenty-first century. Among others, David Damrosch, Pascal Casanova, and Franco Moretti study world literature from distinct theoretical directions and help the theoretical growth of world literature from various levels. The theoretical revival of the ethos of world literature is bound up with the process of comparative literature de-Europeanization since the 1980s, which will inevitably initiate a fresh understanding of the concept of literary classics. Thus, the inherent idea of the Western canon will gradually disintegrate. For instance, David Damrosch and other scholars compile the world literary classics of different times in chronological order in the *Longman Anthology of World Literature* to reach a relative balance between the proportion of Eastern and Western pieces. However, as Damrosch mentioned when positioning world literature, “I take world literature to encompass all literary works that circle beyond their culture of origin, either in translation or in their original language (Virgil was long read in Latin in Europe) (Damrosch 5)”. It can be seen that Western scholars, when compiling anthologies of world literature, are likely to place greater emphasis on foreign literary works that have had far-reaching impact on their own cultural system, rather than those foreign literary classics that have shaped in other cultural contexts. In that case, the selections compiled by Western scholars are of positive significance to the decentralization of literary studies, but it is still difficult to get rid of the limitations brought by specific cultural angles.

In this regard, Gayatri Spivak believes that the compilation of world literature based on English translation actually strengthens the hegemonic position of the United States in the global cultural market, and students from Taiwan, Nigeria, and Thailand will learn about world literature through the English version in the future.

Besides leading to the institutionalization of the global education market, it also impels the comparative literature disciplines in the United States and the Global South to be keen to train literature teachers in line with this institutionalized trend. However, “these gigantic translation projects, like the great dams subsidized by the World Bank, do little good (Spivak 21)”. Theo D’haen rethinks how to compile anthologies of world literature in Spivak’s questioning and holds that experts and scholars who use English as a second language could be invited to compile anthologies of English world literature, which benefits compilers to reexamine their own literary traditions from the means of world literature and leads to a distinctive interpretation of English literary classics (D’haen 21). In this discussion, Spivak directly denies the rationality of the anthology of world literature, which ignores the differences between the world literature curriculum as a teaching practice and the national literature research as a research subject and fails to realize that the world literature curriculum cannot achieve its teaching goal only through the source language. D’haen, on the other hand, creates a compromise mechanism between the West and the non-West, introduces the heterogeneous perspective into the compilation of the anthology of world literature, and balances the disputes between a wide range of cultural contexts on classics. This also proves that the compilation of an anthology of world literature in non-Western academic circles is of great meaning, and in this process, a benign dialogue can be formed between the East and the West on the issues of world literature theory, literary classic view, center and edge, intercultural, and so on.

In the Chinese academic community, *Selected Works of World Literature*, edited by Professor Liu Hongtao, is an effective response to the above issues, acting as the very thought of Chinese academic circles on how to study world literature. Liu Hongtao proposes a concentric world literature view centered on China. Concentric circle is a mathematical concept; here it mainly refers to the practice of establishing awareness of world literature centered on China. It should be noted that this does not mean that China is regarded as the center of world literature but emphasizes the relation between world literature and Chinese literature. According to the connection between intercontinental literature and Chinese literature, Professor Liu Hongtao divides *Selected Works of World Literature* into Asian Literature Volume, European Literature Volume, American Literature Volume, African and Oceania Literature Volume and Diaspora, Ethnic and Language Literature Volume. Asian literature occupies the first circle of concentric circles, European literature the second, American literature the third, African and Oceania literature the fourth, and diaspora, ethnic, and language literature takes the outermost periphery of concen-

tric circles. In this way, *Selected Works of World Literature* goes further than the development history of world literature and embodies the interactive relationship between Chinese literature and world literature. The theoretical and practical significance of *Selected Works of World Literature* can be understood from the following aspects.

First and foremost, *Selected Works of World Literature* strives to present the world literary classics across eras, nations, and cultures, and at the same time, it also contains the inherent bond between the literary heritage of all sorts of nationalities and Chinese literary tradition, so that *Selected Works of World Literature* constitutes the history of the link between Chinese literature and foreign literary opus. Somewhere along the way, the literary heritages of all ethnic groups are no longer in a relatively isolated relationship but establish an effective tie on the basis of text circulation and comprehension in cultural exchange and interaction. Guided by this, the classicality of world literature is not only reflected in its significance as a national literary classic and its influence on Western literary tradition but also in how to view the world literary classics from the Chinese side and the relevance between Chinese literature and world literature. Consequently, reading a world literary work should take both the national culture and the foreign culture as the frame of reference, forming an “elliptical refraction of national literatures” (Damrosch 281). In the meantime, due to the differences in reception contexts and cultural environments, there must be some deviations in the recognition of world literature classics between China and the West, which provides a theoretical method for studying the classics of world literature with varied reception contexts as a frame of reference and also makes the sense of concentric world literature similar to Damrosch’s contrapuntal comparison in method. Contrapuntal comparison requires researchers to interpret literary works from two theories or aspects with various cultural backgrounds, while it does not mean to admit the correctness of a single perspective but to negotiate between two particular theoretical perspectives to build up unique viewpoints. For this reason, Damrosch takes *Meghadūta* as an example and thinks that

Derrida—and indeed William Wimsatt—can help us understand dimensions of the *Meghadūta* not accounted for in *rasadhvani* theory, even as Sanskrit poetics provides a crucial check against a too direct application of contemporary theory to the dilatory drifting of a compassionate cloud. (“Contrapuntal Comparison” 64)

This indicates that comparing *Selected Works of World Literature* with that of Western world literature is helpful for researchers to form a special cognition of the attitude of world classic literature on the basis of contrapuntal comparison.

In addition, *Selected Works of World Literature* rationally organizes the literature of multiple eras in the process of compilation. For example, when compiling Asian literature volumes, it combines classical literary texts with those after the twentieth century, instead of limiting the scale of Asian literary classics to classical literature, which is not akin to the compilation style of the *Longman Anthology of World Literature*. Regarding the *Longman Anthology of World Literature*, Sabry Hafez argues that: “The occident, meaning Europe and North America which represent less than 20% of the world population and less than 10% of its languages and cultures, has 75% of the space, and the rest of the world is crammed in the remaining 25%” (31). This shows that the *Longman Anthology of World Literature* pays more attention to the classicality of non-Western classical literary writings to a certain extent when compiling and selecting, but when it comes to literary works after the twentieth century, it still continues the tradition of center and edge and is not able to treat Western and non-Western literary resources equally, which has improved in *Selected Works of World Literature* edited by Liu Hongtao.

Moreover, although *Selected Works of World Literature* is divided on the basis of intercontinentality, literary books with diverse characteristics in culture and country are divided separately to make up “Diaspora, Ethnic and Language Literature Volume”, which reflects the changes in the improvement of world literature since the twentieth century. Homi K. Bhabha points out when defining world literature:

“The study of world literature might be the study of the way in which cultures recognize themselves through their projections of “otherness.” Where, once, the transmission of national traditions was the major theme of a world literature, perhaps we can now suggest that transnational histories of migrants, the colonized, or political refugees—these border and frontier conditions—maybe the terrains of world literature.” (Bhabha 17)

This represents that in the era of globalization, with the intensification of population mobility, it is not feasible to differentiate writers with multiple styles in culture and ethnicity belonging to various countries, while literary works with cross-cultural elements in creation can be directly defined as world literature. Throughout the world, after the 1990s, Vidiadhar Surajprasad Naipaul, Ferit Orhan Pamuk, Ab-

dulrazak Gurnah, and other authors have won the Nobel Prize for literature one after another due to the cross-cultural traits of their production. As a result, the compilation of *Selected Works of World Literature* echoes this trend of world literature. Even if it is divided by intercontinental boundaries, it is not completely limited to this theoretical thinking, which is another innovation of the compilation of *Selected Works of World Literature*.

Last but not least, *Selected Works of World Literature* embodies the opinion of world literature of Chinese scholars and adds to the theoretical achievements of world literature. It is a pity that despite David Damrosch, Pascal Casanova, and Franco Moretti promoting the theoretical progress of world literature, which has profoundly influenced the standpoints of comparative literature in the twenty-first century and helped more non-Western literature enter the center of the world literary stage, there still is no equal theoretical dialogue between the East and the West. A case in point, when laying out Moretti's perception of world literature, Sabry Hafez considers that Moretti's problem lies in continuing the "axial division of labor" put forward by Immanuel Wallerstein when analyzing the modern world system. Applying this model to the conceptual reconstruction of world literature, Moretti has endowed experts from the central regions with key functions such as delineating boundaries, establishing standards, evaluating and judging works, etc. In contrast, experts from peripheral regions only gain attention when they use their own local materials to validate the arguments and hypotheses put forward by central experts. Because of Moretti's long-distance reading mode of, the duty of local experts is to process and extract large amounts of texts, while Western experts can rely on the synthesis of theories to add value to the academic achievements of local experts. Simultaneously, Moretti's study of modern novels has accepted the function of innovating and popularizing mainstream culture. This analysis mode is unlike the hegemonic practice in the field of literary production and has established the dominant position of the core culture, while the culture and language that are neglected cannot receive enough attention (Hafez 16-17). The concentric circle view of world literature constructed by Liu Hongtao reveals the attempt of Chinese scholars in the construction of world literature theory. This also unveils that in the field of comparative literature, the equal dialogue between China and the West should be not only reflected at the literary level but also at the theoretical one. If not, the transcendence of Western centralism will be will remain nothing more than an idealistic fantasy in the realm of practice. From this point of view, *Selected Works of World Literature* extends the compilation of world literary works to the height of dialogue between Chinese and Western literary theories, which also eliminates Spivak's concerns

about world literary practice to a certain extent.

Admittedly, for the convenience of the teaching of world literature in China, *Selected Works of World Literature* only selects the world literary classics with Chinese translations in the compilation of literary outputs, which does have the possibility that the world literary classics cannot be treated completely and fairly. Nevertheless, *Selected Works of World Literature* does not demonstrate the rationality of Chinese translation of world literature classics but enriches Chinese translation of world literature classics in communication and dialogue and arouses students' discussion of world literature view in curriculum teaching. In a nutshell, *Selected Works of World Literature*, as an attempt by Chinese scholars in the theory of world literature, increases the theoretical fruits of world literature in aspects such as theoretical practice, classic notions, and compilation style and extends the discussion on world literature in China to the compilation practice of world literature collection. This in turn has certain significance for the theoretical construction of comparative literature in China, the construction of the Chinese language and literature system, and the teaching of world literature. Chinese research on world literature still needs a reconstructed theoretical framework. *Selected Works of World Literature* can play an exemplary role and encourage more Chinese scholars to intervene in the practice of world literature so as to reconstruct a theory of world literature with Chinese style.

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