

Linking Ancient and Contemporary

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Honma Hisao's Model of Literary Theory and its Influence in China

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Abstract This paper reveals the European-American and Japanese parentage of Chinese literary theory based on research on Honma Hisao's model of literary theory and its influence in China. The wide use of *Introduction to Literary Theory* by Honma Hisao, and of its many imitations and rewritings spurred the modernization of Chinese literary theory while determining the direction of its development. The research done on the influence of Honma Hisao's *Introduction to Literary Theory* has important significance in the understanding of the structure, shape and qualities of modern Chinese literary theory.

Summary 1 Introduction. – 2 Honma Hisao's *New Introduction to Literary Theory* and *Introduction to Literary Theory*. – 3 Translation and Publication of Honma Hisao's *New Introduction to Literary Theory* and *Introduction to Literary Theory* in China. – 4 The Influence of Honma Hisao's Works on Chinese Textbooks of Literary Theory. – 5 Tian Han's 田汉 (1928) *Wenxue Gailun* 文学概论 (Introduction to Literature): *A Model of New Type of Textbooks*. – 6 New Textbooks of the 1930s and 1940s. – 7 Honma Hisao and the Modernization of Chinese Literary Theory. – 8 The Weaknesses in Honma Hisao's Model. – 9 Conclusion.

Keywords Honma Hisao. Introduction to Literary Theory. Modern Chinese literary theory.

1 Introduction

Modern Chinese textbooks on literary theory commonly have a planar arrangement as their underlying structure, which is widely condemned and reviled by critics because it is considered an undesirable outcome of imitating the model of Soviet textbooks. Based on research done on two literary textbooks written by Honma Hisao 本間久雄 (1886-1981) that were translated into Chinese in the 1920s, as well as on the influence of the textbooks in China, this essay tries to demonstrate more fully the European-American and Japanese parentage of modern Chinese literary textbooks, and to explain how this model of textbook is closely associated with the emergence and development of modern Chinese literary theory, as well as how it has spurred the modernization of Chinese literary theory. This model has been an integral component of Chinese literary theory over

the past century and it represents the unique experiences and features of Chinese theory. Accordingly, it should be regarded as one of the significant 'properties' of modern Chinese theory, rather than one of its 'debts'.

In the early period of modern Chinese literary theory, Japanese literary theory played a critical role (Wang 1998).¹ During the 1920s and 1930s, Japanese literary theory dominated the basic model and pattern of Chinese literary theory. Honma Hisao was one of the most influential Japanese theorists. Honma Hisao graduated from Waseda University in 1909, he studied in the UK in 1928, and later taught English at Waseda University for several years (Zhang 2009). Because of his experience of studying, Honma Hisao was deeply influenced by modern Western thought. His two books, *Introduction to Literary Theory* and *New Introduction to Literary Theory*, have had an overwhelming impact on China since they were translated by Zhang Xichen 章锡琛 (1889-1969), and they have also propelled the formation and development of modern Chinese literary theory. Honma Hisao applied the research methods of sociology and widely cited modern Western philosophy, aesthetics, and literary concepts, while carefully presenting and explaining them in a dispassionate way. These efforts have been an enlightening force in Chinese academia which was urgently in pursuit of modernization. The selection, translation, promotion and imitation of Honma Hisao's works by Chinese academia were profoundly rooted in the social and historical context in China. Research on this topic will make significant contribution to better understanding the structure, form and features of modern Chinese literary theory.

2 Honma Hisao's *New Introduction to Literary Theory* and *Introduction to Literary Theory*

New Introduction to Literary Theory was finished in 1916. In the preface, the author puts it thus: «The study and analysis of literature, although flourishing of late, has still only rarely studied or discussed the essential issues of literature as a social phenomenon. In other words, a sociological study on the position that the composition and appreciation of literature must be compared to other sorts of spiritual activities [...] thus, on this basis, the book will explain to neophytes the fundamental requirements and reasons for the formation and existence of literature» (Honma 1925,

1 According to academic statistics, the total number of scholarly monographs and collections on foreign literary theory, translated and published from the beginning of the 20th century to +, was 110 or so. Among them, about 35 were European and American theory, about 32 were Russian-Soviet, and about 41 were Japanese. The approximate percentage of Japanese literary theory was near 40%.

p. 1). The author attempts to examine the fundamental attributes of literature that make it literature from a sociological point of view. This opens up new horizons for the interpretation and judgment of literary works. Meanwhile, by making extensive use of quotations, orderly arrangements, and rigorous judgments, Honma Hisao makes it possible for the readers to quickly grasp the basic methods for the study of literature – and this held enormous significance for Oriental academia at the beginning of the 20th century. *Introduction to Literary Theory*, a revised edition of *New Introduction to Literary Theory*, was finished in 1925. In this book, the author still emphasizes that «literature is a social phenomenon» (1925, p. 1). The purpose of writing this book is to elucidate «what status literature enjoys compared with other kinds of spiritual activities in human life» (Honma 1930, p. 1). The author's original intention in this book is generally the same as that of *New Introduction to Literary Theory*. The arrangement of the chapters is largely a combination and rearrangement of the chapters in *New Introduction to Literary Theory*. The contents, however, have quite a few additions and deletions. The chapter «On diverse literary genres», which was not in *New Introduction to Literary Theory*, is added to the new edition. Compared to *New Introduction to Literary Theory*, the revised *Introduction to Literary Theory* is more mature in style and richer in material and arguments. The book is widely known in China and is taken as a model of literary theory textbook.

From *New Introduction to Literary Theory* to *Introduction to Literary Theory*, Honma Hisao has established a clear and comprehensive model of literary theory. Nevertheless, this model is not the author's original creation. The basic framework of the book comes primarily from Cales Thomas Winchester's *Principles of Literary Criticism* (Winchester, 1925) and William Henry Hudson's *An Introduction to the Study of Literature* (Hudson, 1910). From Table 1, we can see resemblances between the four books in terms of structural arrangement:

Table 1

Hudson: <i>An Introduction to the Study of Literature</i>	Winchester: <i>Principles of Literary Criticism</i>	Honma Hisao: <i>New Introduction to Literary Theory</i>	Honma Hisao: <i>Introduction to Literary Theory</i>
Ch. I Some Ways of Studying Literature		Vol. I General Introduction to Literature	Vol. I The Nature of Literature
I. The Nature and Elements of Literature	Ch. 1 Definitions and Limitations	Ch. 1 Definition of Literature	Ch. 1 Definition of Literature
	Ch. 2 What is Literature	Ch. 2 Characteristics of Literature	Ch. 2 Characteristics of Literature
	Ch. 3 The Emotional Element in Literature	Ch. 4 Elements of Literature	Ch. 3 Aesthetic Emotion and Imagination
	Ch. 4 The Imagination		
II. Literature as an Expression of Personality	Ch. 5 The Intellectual Element in Literature	Ch. 7 Literature and Personality	Ch. 4 Literature and Personality
III. The Study of an Author			
IV. Biography			
V. The Study of Style as an Index of Personality	Ch. 6 The Formal Element in Literature	Ch. 5 Literature and Form	Ch. 5 Literature and Form
		Ch. 6 Literature and Language	
Ch. II Some Ways of Studying Literature (concluded)			Vol. II Literature as a Social Phenomenon
I. The Historical Study of Literature		Ch. 3 The Origin of Literature	Ch. 1 The Origin of Literature
II. Literature as a Social Product		Ch. 8 Literature and National Character	Ch. 3 Literature and National Character
III. Taine's Formula of Literary Evolution – The Sociological Aspect of Literature			

Hudson: <i>An Introduction to the Study of Literature</i>	Winchester: <i>Principles of Literary Criticism</i>	Honma Hisao: <i>New Introduction to Literary Theory</i>	Honma Hisao: <i>Introduction to Literary Theory</i>
IV. The Comparative Method in the Historical Study of Literature		Ch. 9 Literature and the Age	Ch. 2 Literature and the Age
V. The Historical Study of Style			
VI. The Study of Literary Technique		Ch. 10 Literature and Morality	Ch. 4 Literature and Morality
			Vol. 3 On Literary Genre
Ch. III The Study of Poetry	Ch. 7 Poetry		Ch. 1 Poetry
Ch. V The Study of the Drama			Ch. 2 Drama
Ch. IV The Study of Prose Fiction	Ch. 8 Prose Fiction		Ch. 3 Fiction
Ch. VI The Study of Criticism and the Valuation of Literature	Ch. 9 Summary	Vol. 2 On Literary Criticism	Vol. 4 On Literary Criticism
I. The General Nature of Criticism		Ch. 1 The Value, Type and Aim of Literary Criticism	Ch. 1 General Introduction to Criticism
		Ch. 2 Objective Criticism and Subjective Criticism	Ch. 2 Objective Criticism and Subjective Criticism
II. The Functions of Criticism – Inductive and Judicial Criticism		Ch. 3 Scientific Criticism	Ch. 3 Scientific Criticism and New Judgmental Criticism
		Ch. 4 Ethical Criticism	
III. The Study of Criticism as Literature-Personal Aspects		Ch. 5 Appreciative Criticism and Joyful Criticism	Ch. 4 Appreciative Criticism and Joyful Criticism
IV. Historic Aspects			
V. The Problem of the Valuation of Literature			

Note: In order to highlight contrasts, the ch.s of these books are not listed in numerical order, but are rearranged.

According to the framework above, it is clear that *New Introduction to Literary Theory* and *Introduction to Literary Theory* have borrowed from, as well as combined, the works of Winchester and Hudson. But not only these, as Honma Hisao has mentioned and quoted abundant Western thought on literature and art. His two books demonstrate the deep influence of Western learning, both in their content and their structures. A total of 123 theorists have been cited in *New Introduction to Literary Theory* (*Introduction to Literary Theory* is not counted because it does not have an index), a figure that shows the enormous amount of material the author has dealt with. From the index, we also find that the most frequently cited theorist is Hippolyte Adolphe Taine, (a total of fourteen times). Others include Tolstoy, who is cited thirteen times (his writings are often taken as a counterexample, Winchester (twelve times), Matthew Arnold (ten times), Hunt (nine times), Posnett (nine times), Aristotle (nine times), Walter Pater (nine times), Guyou (nine times), Ruskin (seven times), Brunetiere (seven times), Shakespeare (seven times, usually as illustrations of literary works), Santayana (six times), Max Nordau (six times). Any author not cited at least six times was not taken into account here. These quotations refer to social and historical criticism, realism, naturalism, aestheticism, classicism and so forth, with social and historical criticism acting as the main theme. The stress on inseparable connections between literature and society represents not only Honma Hisao's overseas experiences, but also Zhang Xichen's main motivation for his selection and translation of Honma Hisao. When China was in its historical condition of poverty and weakness, progressive intellectuals paid great attention to literature as a social phenomenon, and attempted to enlighten people's thought through literature and to evoke people's sense of nation, in order to save the country. These value demands in literary theory have largely determined the basic forms and methodological characteristics of modern Chinese literary theory.

3 Translation and Publication of Honma Hisao's *New Introduction to Literary Theory* and *Introduction to Literary Theory* in China

The translation of a book is the creation of both the original author and the translator. In the translation process, the translator will more or less add his own ideas to his translation. The translator Zhang Xichen who was born in Shaoxing of Zhejiang Province, graduated from Shaoxing Primary Normal School in 1909. He worked for *Oriental Magazine*, *Woman Magazine*, *New Women* and a number of other magazines. He enthusiastically advocated new thinking and directly criticized feudal forces. Later, he initiated the founding of Kaiming Bookstore, together with Xia Mianzun 夏丏尊 (1886-1946), Feng Zikai 丰子恺 (1898-1975), Hu Yuzhi 胡愈之 (1896-1986),

Zheng Zhenduo 郑振铎 (1898-1958), Sun Fuyuan 孙伏园 (1894-1966), and others. Kaiming Bookstore represented a new force arising from the fierce conflicts between old and new, and it was a product of the May Fourth Movement (cf. Zhang, 2007). As it was with the bookstore, so it was with Zhang Xichen: he had always kept abreast of the times and followed the principles of «to honestly serve the readers, to provide new knowledge, to spread new thoughts, to overthrow empty political talks and to make every attempt to benefit the readers». The two books of Honma Hisao are a close fit with Zhang Xichen's progressive academic attitudes and his motivation for spreading new knowledge and benefiting readers. These ideas represented a kind of advanced new thought for China at that time.

According to the translator's preface, three years after the publication of *New Introduction to Literary Theory*, Zhang Xichen undertook his initial translation of the book into classical Chinese, which was completed in 1919 and published serially in 1920 in chapters in the magazine *New China*. Shortly after the first chapter «General introduction to literature» had been published, *New China* stopped publication and all the manuscripts were lost. In 1924, upon Zheng Zhenduo's urging, Zhang Xichen resumed his translation of *New Introduction to Literary Theory* in vernacular Chinese. This time, he first finished the translation of the second chapter volume, «On Literary Criticism», and published it in *Literature*, a periodical journal of the Literature Research Society. The following year, he translated the first volume once again and it was published in a collection by Shanghai Commercial Press. Meanwhile, Wang Fuquan 汪馥泉 (1900-1959) published his translation of the book in the 'Awareness' series of the *Minguo Daily* in 1924. That same year, with the publication of the Chinese translation of *New Introduction to Literary Theory*, Honma Hisao published his revised edition of *Introduction to Literary Theory*. Two years later, in 1927, Zhang Xichen started working on a translation of the *Introduction to Literary Theory*, which was finished and published by Kaiming Bookstore in 1930. The final translation deleted a significant number of quotations from Japanese literature, as the majority of Chinese people did not have enough knowledge of Japanese literature.

4 The Influence of Honma Hisao's Works on Chinese Textbooks of Literary Theory

Upon publication, the Chinese translations of *New Introduction to Literary Theory* and *Introduction to Literary Theory* quickly swept the country. Under their influence, a stream of literary theory textbooks written in modern form were produced and circulated throughout China. These textbooks broke with the more banal frameworks of traditional literature studies, as they concentrate on a modern concept of literature and take that as the

object of their research. With clearly divided chapters and a theoretical analysis of literary phenomena, these books created a brand new, more systematic discipline. For the period between the 1920s and the 1940s, this trend dominated the study of literary theory in China. Perhaps most importantly, it has made a considerable contribution to the transformation of traditional Chinese literary theory and the modernization of Chinese new literature.

5 Tian Han's 田汉 (1928) *Wenxue Gailun* 文学概论 (Introduction to Literature): A Model of New Type of Textbooks

If Honma Hisao's two books are to be considered models of translated textbooks, then Tian Han's *Wenxue Gailun* (Introduction to Literature), which is based on Hisao's works, stands for a model of native (Chinese) textbooks and has had a direct impact on later works of literary theory in China. Tian Han's *Wenxue Gailun* (Introduction to Literature) was first published in 1927 by Zhonghua shuju. By 1932, it had been republished three times. Tian's book came out between the publication of the Chinese edition of *New Introduction to Literary Theory* in 1925 and the publication of *Introduction to Literary Theory* in Chinese in 1930. Although the translation of *Introduction to Literary Theory* had not been published yet, Tian Han must have read the original version of Honma Hisao's two books while studying in Japan for six years, a theory borne out by the contents of the book, as in Table 2:

Table 2

Honma Hisao: <i>New Introduction to Literary Theory</i>	Honma Hisao: <i>Introduction to Literary Theory</i>	Tian Han: <i>Introduction to Literature</i>
Vol. I General Introduction to Literature	Vol. I The Nature of Literature	Vol. I The Nature of Literature
	Preface	Ch. 1 Preface
Ch. 1 Definition of Literature	Ch. 1 Definition of Literature	Ch. 2 Definition of Literature
Ch. 2 Characteristics of Literature	Ch. 2 Characteristics of Literature	Ch. 3 Characteristics of Literature
Ch. 4 Elements of Literature	Ch. 3 Aesthetic Emotion and Imagination	Ch. 4 Elements of Literature

Honma Hisao: <i>New Introduction to Literary Theory</i>	Honma Hisao: <i>Introduction to Literary Theory</i>	Tian Han: <i>Introduction to Literature</i>
Ch. 7 Literature and Personality	Ch. 4 Literature and Personality	Ch. 5 Literature and Personality
Ch. 5 Literature and Form	Ch. 5 Literature and Form	Ch. 6 Literature and Form
Ch. 6 Literature and Language		
	Vol. 2 Literature as a Social Phenomenon	Vol. 2 Literature as a Social Phenomenon
Ch. 3 The Origin of Literature	Ch. 1 The Origin of Literature	Ch. 1 The Origin of Literature
Ch. 8 Literature and National Character	Ch. 2 Literature and the Age	Ch. 2 Literature and the Age
Ch. 9 Literature and the Age	Ch. 3 Literature and National Character	Ch. 3 Literature and National Character
Ch. 10 Literature and Morality	Ch. 4 Literature and Morality	Ch. 4 Literature and Morality
Note: In order to highlight the contrasts, Ch. 7 and Ch. 3 of <i>New Introduction to Literary Theory</i> have been switched in the layout above.		

As can be seen, except for the fourth chapter in «Elements of Literature», which uses the same title as in «New Introduction to Literary Theory», the other chapters in Tian Han's *Wenxue Gailun* are in total accordance with *Introduction to Literary Theory*. Nevertheless, Tian Han did not adopt «On Literary Genre» and «On Literary Criticism», two chapters in Honma Hisao's *Introduction to Literary Theory*. There are two possible reasons for this. One is that Tian's book belongs to the 'Commonsense' series, which aims to provide a brief introduction to the most basic issues of literary theory. Thus the author has abandoned comparable recondite parts and issues of dispute in literary criticism. Second, as is said in the book, «when the intelligentsia is not reliable, it is through people of the lower class - namely, the proletariat - that a nation will strive for the preservation and development of its ethos» (Tian 1928, p. 96). When calls from the literati to save the country grow louder and louder, Tian Han is already a stalwart supporter of proletarian literature. He attached great importance to introducing and spreading the theory of literary creation to the workers from the lower class. Consequently, he deleted the chapters on 'literary criticism' which he thought belonged merely to the intellectuals. The 'Ten-Chapter Pattern' of Tian Han's textbook on literary theory has been

taken as a model which was imitated by followers and has enjoyed high popularity. By examining Honma Hisao's model of literary theory, it can be found that the 'plate structure' of modern Chinese textbooks on literary theory is not simply a copy of Soviet textbooks; rather, it has a more complicated, profound origin that reflects the particular needs of modern China in that particular historical period.

Tian Han's work transplanted not only the structure, but also the content of Honma Hisao's *Introduction to Literary Theory*. Tian's *Wenxue Gailun* reads more like a summary translation of Hisao's original work. The preface on literature and life in Tian's book; his statement that «emotion, imagination, taste» are the definition of literature; that «perpetuity, individuality, universality» are the nature of literature; that «emotional, imaginary, intellectual and formal» are the elements of literature; his definition of literary emotion and sympathy; the three types of literary imagination; the connection between literature and personality; «rhymes, prose, style» and literary form; the psychological impulses and genetic causes of the origin of literature; the relationship between literature and the age; literature and the improvement of national spirit; the disinterestedness of literature and morality, and its standard of evaluation. All of these seem to be a summary translation of Honma Hisao's work. Even in the order of the content, in his way of expression and in the material he quotes, Tian Han has made few changes. Although this work imitated and inherited a lot from Hisao's work, Tian Han has still added his own collection as a supplement to Hisao's book. The most valuable and estimable content added by Tian Han are various examples of modern Chinese thinking that have come into being during the process of modernization. In the chapter «Literature and national character», Tian provides two directions for the development of modern Chinese literature based on Sun Yat-sen's 孙中山 (1866-1925) 'Nationalism' and Fu Yanchang's 傅彦长 (1891-1961) concept of 'vernacular literature'. On the one hand, in order to save the nation through the improvement of national spirit, literature should serve as a medium to preserve the national ethos, to advocate nationalism and to hold the nation together by trying to unite the scattered Chinese people, whose consciousness is primarily that of family and clan. On the other hand, since intellectuals are unreliable, literature should cater to the masses, the greatest ally of the proletariat. Through popular themes and vernacular language, it is necessary to encourage the masses to participate in the creation of literary works and, at the same time, to lower the 'cultural bar' of literature, extend its foundation and popularity to the masses, expand its influence and gain adherents.

As a textbook written by a Chinese author, Tian Han's *Wenxue Gailun* has great significance in three main aspects. Firstly, Tian's work is more comprehensive and systematic than other similar works at that time, like Yu Dafu's 郁达夫 (1896-1945) *Wenxue Gaishuo* (Introduction to Literature),

which limited its discussion to a few basic issues in literature, although it was published in the same year as Tian's work. Secondly, the prominent proletarian literary thoughts in Tian Han's book have realistically pointed out a direction for Chinese intellectuals to take in order to save the nation. Thirdly, this book serves as a model for the writing of literary theory textbooks in China. Although the publication of the Chinese version of Honma Hisao's *New Introduction to Literary Theory* was earlier, the exemplary role of textbooks written by Chinese themselves is of far more importance than that of translated works. Additionally, the combination of Chinese and the West is a beneficial attempt at understanding and interpreting foreign literary thought against the backdrop of a Chinese context.

6 New Textbooks of the 1930s and 1940s

According to textual research, «the reason why the newly compiled and reprinted textbooks represented the continuation of the twenties lies in the rendering of the style and main viewpoints [...]. The style of such new textbooks was generally divided into eight to ten chapters, that is, the theoretical interpretation of eight or ten aspects of literature theses» (Mao, Dong, Yang, 2004, p. 85). These textbooks generally followed the style and mirrored the contents of Tian Han's *Wenxue gailun*; in other words, they were the extension of Honma Hisao's *Introduction of Literature*. The growth in the number of textbooks slowed in the 1940s, but there were still examples such as *Wenxue gailun* 文学概论, coauthored by Gu Zhongyi 顾仲彝 (1903-1965) and Zhu Zhitai 朱志泰 (the author's dates are unknown) in 1945, Zhang Changgong's 张长弓 (1905-1954) *Xin Wenxue gailun* (New Introduction to Literature), published in 1946 and Zhang Menglin's 张梦麟 (1901-1985) *Wenxue Qianshuo* (Elementary Introduction to Literature).

Starting from the names of the chapters in these new textbooks, we quickly see the relationship between them and Honma Hisao's *Introduction to Literature*. This relationship becomes evident through a comparison of two works written in the 1930s, as shown in Table 3:

Table 3

Honma Hisao: <i>New Introduction to Literature</i>	Honma Hisao: <i>Introduction to Literature</i>	Qian Gechuan: <i>Introduction to Literature and Art (Qian 1930)</i>	Cao Baichuan: <i>Introduction to Literature (Cao 1933)</i>
Vol. I General Introduction to Literature	Vol. I The Nature of Literature	Ch. Two Introduction to Literature	
Ch. 1 Definition of Literature	Ch. 1 The Definition of Literature	Ch. One: What is Literature	Ch. One: The Definition of Literature
Ch. 2 Characteristics of Literature	Ch. 2 Characteristics of Literature	Sec. Two: Characteristics of Literature	Ch. Two: Characteristics of Literature
Ch. 3 Elements of Literature	Ch. 3 Aesthetic Emotion and Imagination	Section Three: Effects of Literature	Ch. Four: Elements of Literature
Ch. 7 Literature and Personality	Ch. 4 Literature and Personality		
Ch. 5 Literature and Form	Ch. 5 Literature and Form	Section Four: Classification of Literature	Ch. Five: Form of Literature
Ch. 6 Literature and Language			
	Volume II Literature as a Social Phenomenon		Ch. Six: Literature and Life
Ch. 3 Origin of Literature	Ch. 1 Origin of Literature		Ch. Three: Origin of Literature
Ch. 8 Literature and National Character	Ch. 2 Literature and the Age		Ch. Seven: Literature and the Age
Ch. 9 Literature and the Age	Ch. 3 Literature and National Character		Ch. Eight: Literature and National Character
Ch. 10 Literature and Morality	Ch. 4 Literature and Morality		Ch. Nine: Literature and Morality
	Volume III On Literary Genres		
	Ch. 1 Poetry	Section Five: Poetry	
	Ch. 2 Drama	Section Six: Drama	
	Ch. 3 Fiction	Section Seven: Fiction	
Volume II On Literary Criticism	Volume IV On Literary Criticism		Ch. Ten: Literary Criticism

Honma Hisao: New Introduction to Literature	Honma Hisao: Introduction to Literature	Qian Gechuan: Introduction to Literature and Art (Qian 1930)	Cao Baichuan: Introduction to Literature (Cao 1933)
Ch. 1 The Value, Type and Aim of Literary Criticism	Ch. 1 General Introduction to Criticism		
Ch. 2 Objective Criticism and Subjective Criticism	Ch. 2 Objective Criticism and Subjective Criticism		
Ch. 3 Scientific Criticism	Ch. 3 Scientific Criticism and New Judgmental Criticism		
Ch. 4 Ethical Criticism			
Ch. 5 Appreciative Criticism and Joyful Criticism	Ch. 4 Appreciative Criticism and Joyful Criticism		

Note: To highlight the comparison, the sequence of the chapters and sections in this form has been altered and does not follow exactly the chapter and section numbers.

The names of the chapters and their sequence in Cao Baichuan's *Wenxue Gailun* are almost exactly the same as the ones in Honma Hisao's *New Introduction to Literature*. Cao's book merely simplified the contents of the discussion on literary criticism by merging the contents of Honma Hisao's book into one chapter while adding a new chapter named «Literature and Life». The discussion on literature and life had become a fashion at that time. Qian Gechuan's *Wenyi Gailun* was also one of the 'series of the general knowledge books'. It consisted of four chapters, «Introduction to Art», «Introduction to Literature», «Introduction to Fine Arts» and «Introduction to Music», and it briefly introduced different kinds of art forms. For reasons of length, the «Introduction to Literature» chapter merely selected several aspects of literature to discuss, perhaps to supplement Tian Han's *Wenxue Gailun*. It took a great number of words to analyze literary genres including poetry, drama and fiction, which were omitted in the chapter of «On Literature Genre» in Tian Han's *Wenxue Gailun*. Although Qian Gechuan generally followed Honma Hisao's arrangement of chapters and sections, he specifically discussed 'Romance Fiction' in his chapter on fiction, which could be regarded as an attempt to combine a foreign model with domestic literary theory.

In the 1940s, Chinese scholars' complete imitation of Honma Hisao's model had gradually been replaced by reformative and innovative ideas. Although their works still remained deeply influenced by Honma Hisao, their efforts to systematize and nationalize literature theory had become more noticeable, and this could also be found in their arrangement of chapters and sections, as in Table 4:

Table 4

Honma Hisao: <i>New Introduction to Literature</i>	Gu Zhongyi, Zhu Zhitai, <i>Introduction to Literature</i>	Zhang Changgong, <i>New Literature Theories</i>	Zhang Menglin, <i>Elementary Introduction of Literature</i>
		First: The Features of Chinese Literature	Ch. One: What is Literature
Part One, The Nature of Literature	Ch. One: Preface		Section One, The Interest of Literature
Ch. one: Definition of Literature	First: Why Literature Can Be Handed Down	Second: Definition of Literature	Section Two: Definition of Literature
Ch. Two: Characteristics of Literature	Second: What Makes Good Literature		Section Three: Literature and Language
Ch. Three: Aesthetic Emotion and Imagination		Forth: Literature and Emotion	Section Four: Literature and Life
		Fifth: Literature and Imagination	Ch. Two: Appreciation of Literature
Ch. Four: Literature and Personality		Sixth: Literature and Thoughts	Section One: Three Stages of Appreciation
		Ninth: Literature and Personality	
Ch. Five: Literature and Form	Third: The Content and Form of Literature	Seventh: Literature and Form (I)	Section Two: Preparation for Understanding
		Eighth: Literature and Form (II)	
Part Two: Literature as a Social Phenomenon			Section Three: Comprehension of Meanings
Ch. One: The Origin of Literature		Third: The Origin of Literature	Section Four: Aesthetic Enjoyment
Ch. Two: Literature and the Age		Eleventh: Literature and the Age	Section Five: Judgment
Ch. Three: Literature and National Character		Tenth: Literature and National Character	Ch. Three: Study of Literature
Ch. Four: Literature and Morality		Twelfth: Literature and Morality	Section One: Significance of Literary Study
Part Three: On Literary Genre		Thirteenth: Literature and Life	Section Two: Study on Writers

Honma Hisao: New Introduction to Literature	Gu Zhongyi, Zhu Zhitai, Introduction to Literature	Zhang Changgong, New Literature Theories	Zhang Menglin, Elementary Introduction of Literature
Ch. One: Poetry	Ch. Two: Poetry		Section Three: Study on National Literature
Ch. Two: Drama	Ch. Three: Fiction		Section Four: Study on the Age
Ch. Three: Fiction	Ch. Four: Drama		Section Five: Study on Crafts
Part Four: On Literary Criticism	Ch. Five: Prose		Ch. Four: Classification of Literature
Ch. One: General Introduction to Criticism			Section One: Lyrics
Ch. Two: Objective Criticism and Subjective Criticism			Section Two: Essays
Ch. Three: Scientific Criticism and New Judgmental Criticism			Section Three: Epics Section Four: Fiction
Ch. Four: Appreciative Criticism and Joyful Criticism			Section Five: Drama
Note: To highlight the comparison, the sequence of the ch.s and sections in this table has been altered and does not follow exactly the chapter and section numbers.			

From the synthesis of the two tables mentioned above, we can see that the common topics in introductions to books on literature published in the 1930s and 1940s were mainly about literature's definition, emotion, imagination, thoughts, forms, originality, national character, morality, life, and so on. Apart from 'life', all the other topics were the key points in Honma Hisao's *Introduction of Literature*. Among the books analyzed here, Gu Zhongyi and Zhu Zhitai's *Wenxue Gailun* and Zhang Menglin's *Wenxue Qianshuo* wrote extensively on different genres: not only poetry, drama and fiction, which had been mentioned by Honma, they also added discussions on prose and essays. Such a change represented something new, something different. At the same time, these scholars devoted considerable space to Chinese writing. Zhang Changgong's *Xin Wenxue Lilun* specifically devoted a chapter to discussing the characteristics of Chinese literature, and although it still followed the traditional pattern of annotating the classics (listing the different theories of previous scholars), he added considerable material from traditional Chinese literature, such as quotations from Confucius 孔子, Liu Xie 刘勰 and Zeng Guofan 曾国藩.

7 Honma Hisao and the Modernization of Chinese Literary Theory

If Wang Guowei's *Hongloumeng Pinglun* 红楼梦评论 (Comments on *A Dream in the Red Mansion*), published in 1904, start the process of the modernization of Chinese literary theory, then it represented the beginning of the transformation from traditional to modern literary theory. But compared to a critical essay which uses modern theories, the establishment and modernization of the discipline of literary theories had experienced a long and complex course. From the establishment of new styles and the importing of new categories, to the construction of a theoretical system, it was after nearly forty years when Chinese scholars eventually came into their own achievements. We need to reiterate that foreign literary theory played an important role in the process of establishing the discipline of literary theory and the modernization of traditional Chinese literary theory: it directly introduced external modern theories to China and provided Chinese scholars with mature intellectual forms and research methods which helped them avoid much misunderstanding. Honma's two books were undoubtedly among those which made the greatest contribution. What's more, through Chinese scholars' choice of Honma's books, we see the reigning mindset of the time and we can sketch an outline of the environment in which Chinese literary theory developed over the first half of the 20th century.

The modernization of Chinese literary theory could not have been accomplished without the foundation of a modern educational system and the establishment of course on the «Introduction of Literature». Starting in the early 20st century, colleges were founded at an ever growing rate and academic disciplines were established, and over time were improved and perfected. Since the foundation of the 'Department of Literature', a course on the 'Introduction of Literature' was introduced into one Chinese college after another. In the *Education Ministry's Promulgated Curriculum Standards of Higher Normal College*, issued in 1913, colleges were required to establish Chinese language and English language departments, and to take two class hours from other courses per week to teach the «Introduction of Literature» course (Shu 1981, p. 646). Afterwards, the «Introduction to Literature» became a mandatory course for students in liberal arts colleges. After the «Introduction to Literature» course was established, the choice of textbooks became an important issue, and one which affected the development of this discipline. When Honma's textbooks and their imitators began to be more and more widely adopted, it accelerated the modernizing process of literary theory and set the path for the development of literary theory in China. Apart from providing the essential perception of modern literature (this is widely shared in most of the exotic literary theories that were introduced through translation),

the influence of these textbooks was mainly embodied in the four aspects described here below.

First, the most direct influence was to establish the discipline of literary theory. And setting the aims and objects of its research was intimately linked to the establishment of the discipline: «It is the cause as well as a symbol» (Jin 2004, p. 14). On the whole, Honma Hisao has determined the distinct objects of the study of literary theory in his book. He defines literature from two perspectives: literature itself, and the relationship between literature and society. To this end, he divides the book into two parts: «The nature of literature» and «Literature as a social phenomenon». This pattern of his has helped to make the sociological method on literary research the predominant method. In his writing Honma Hisao has raised several basic questions of literary theory, such as the definition of literature, its characteristics, elements, personality, and so on. This serves as a basic framework for the understanding and recognition of literature.

Second, Honma Hisao's work has had a great impact on Chinese textbooks of literary theory. In each chapter of his two books, Honma Hisao established and adopted the pattern of 'list - summarize - comment'. In his discussion on the definition of literature, for example, he first listed the definitions of literature made by several scholars and then he summarized and commented on these ideas. This pattern was widely imitated by Chinese theorists. After the publication of the translation of Hisao's works, nearly all Chinese literary theory textbooks adopted this model: discuss the definition of literature in the first chapter, then list different opinions from China and the West, and finally comment on and approve, or not, the ideas. This pattern was common in modern Chinese textbooks.

Third, Honma Hisao's objective, impersonal attitude is well known to Chinese academia. He wrote in the preface to *New Introduction to Literary Theory*: «In this book, I have cited numerous canonical works because I think this will help me not fall into my own arbitrary judgments of literature» (Honma 1925, p. 3). He tries to avoid subjective assumptions and to display different ideas objectively. This attitude is necessary to the writing of literary theory textbooks and is especially beneficial to Chinese literary theory in its initial stage.

Fourth, the information and material quoted by Honma Hisao in his works provide guidance on the translation of Western theories in China. As is said in the preface to *Introduction to Literary Theory*: «In this book, the author cited authoritative works of the East and the West as much as possible [...] in order to benefit the beginners of literary studies» (Honma 1930, p. 2). Honma Hisao not only introduced (to the East) numerous opinions from Western literary theory, but also quoted a vast amount of relevant material. The result is that the two books, *New Introduction to Literary Theory* and *Introduction to Literary Theory*, serve as a guide to scholars and readers. His interpretation and quotation of modern European and

American literary theory build a bridge to Western theories for Chinese translators and scholars. Hisao's two books have laid the groundwork for the later translations of Hunt's *An Introduction to Literature*, Winchester's *Principles of Literary Criticism* and the theoretical works of Matthew Arnold, Waner, and Posnett. Soon, Chinese scholars were no longer content with a brief introduction to Western theories; instead, they wanted to read the entire original works. Later, the theoretical works discussed by Honma Hisao were translated and published, and this triggered great enthusiasm for the translating of more exotic literary theories. The translation of Western literary theory has further spurred the transformation of modern Chinese literary theory.

8 The Weaknesses in Honma Hisao's Model

Modern Chinese literary theory, which is based on Western ideas and Western structures, has endured considerable hardship in its growth. A great many scholarly forerunners industriously in this discipline and made considerable contributions to it with their work. The new type of textbooks that grew out of Honma Hisao's *Introduction to Literary Theory*, was very popular in the 1930s, but then gradually faded out and was replaced by newer, more dynamic thinking in the 1940s. This progress stems from the pursuit of innovative ideas by Chinese intellectuals and their efforts to go beyond the old patterns. There are two main weaknesses in Honma Hisao's model of literary theory and its imitations.

One is its writing style. Honma Hisao's approach was first to choose several basic issues of literary theory, such as the definition, the characteristics and the elements of literature, then seek answers to the questions he had raised from established theories, and finally piece together the different parts. The advantage of this approach is that the ensuing writing style can be concise and explicit. It is also impersonal, and able to present various literary thoughts in an objective way. However, its weaknesses are apparent as well. First of all, this pattern lacks any innovative ideas from the author himself. It completely copies theories established by its predecessors and it is unable to provide new thoughts. This simple collection could only serve as guidance in support of further research and the advancement of academics. Yet because great efforts were made to widely promote these works, the appeal for a guided introduction to literary theory was a common thread in textbooks throughout the 1930s and 1940s, or even longer. Consequently, less attention has been paid to a more innovative creation of literary theory and this is one of the reasons that little progress has been made in the advancement of domestic Chinese literary theory. Is literary theory knowledge or method? This question remains unsolved and is still a quandary for the writing of literary theory

textbooks in China today. Additionally, this model of literary theory does not have a solid foundation because of its separation from concrete literary works. It so rigidly adheres to theory that it fails to relate theory to literary works and literary phenomena. Without this foundation, the understanding and interpretation of literary theory will result in abstract and aimless understanding, which cannot truly grasp the profound meanings of the theories. Moreover, the transformation and renovation of literary works are often ahead of theory. Therefore, to overlook literary works and literary phenomena is as if to forgo absorbing new ideas, which in the end will lead to a lack of vitality in the textbooks. Nearly all the imitations of Hisao's works inherit these weaknesses as well.

Second, the basic categories and fundamental issues are not fully systematized or specialized in Honma Hisao's works. The construction of literary theory begins with the formation of unique questions, unique ways of asking questions and unique attempts to find solutions. In other words, the questions asked by literary theory increasingly become basic issues of literary theory and gradually constitute a comprehensive and systematic framework. This framework, consisting of basic issues of literary theory, is neither a random combination of questions nor a collection of questions shared with other disciplines. What is more, its terms, concepts and categories gradually separate themselves from their original disciplines and contexts, and acquire special meanings to form systematic discourses of literary theory (Jin 2007, p. 38). Now that Honma Hisao's model applies the pattern of 'choose questions - appeal to classics - solve questions', the selection of questions is of critical importance. Hisao's *New Introduction to Literary Theory* mainly discusses the nature of literature, and literature and its social contexts, and mentions literary criticism. In *Introduction to Literary Theory*, Honma Hisao adds the chapter «On literary genres» to separate discussions on poetry, fiction and drama. However, most of the book's imitations concentrate mainly on the nature of literature and the social properties of literature, with limited discussions on literary genre, rarely mentioning the value of literature, the creation of literature, and literary criticism. The scope of these books may have seemed comprehensive at that time, but appears shallow and parochial today. They divide literary theory into two separate parts: the nature of literature, and the relationship between literature and society. These two parts are not well related or integrated, so this pattern does not provide an overall concept of literature or a comparable complete system of the basic issues of literature.

Precisely because the author does not have a clear consciousness of literature itself and its unique attributes, much of his discussion on the nature of literature is in fact about the characteristics common to all art forms, while the unique characteristics of literature are neglected. For example, when talking about the elements of literature, Hisao's discussions include aesthetic emotion, imagination, thoughts and form; these are

common to all forms of art and they are also applicable to music and the fine arts (Zhang, 2006). Much of this is due to Honma Hisao's imitating Winchester and to his frequently quoting aestheticians rather than literary critics: these include the expressionism aesthetician Bernard Bosanquet, the empiricism aesthetician Joseph Addison and the naturalism aesthetician George Santayana. Their aesthetic concepts are adopted by Honma Hisao, without alteration, to explain literary phenomena. As a result, literature is mixed with other artistic activities and loses its unique features.

9 Conclusion

When first introduced to China, Honma Hisao's literary categories were new to the country. Starting in the late 1940s, when new concepts in literary theory from Europe and America, as well as Marxist literary theory, became more prevalent in Chinese academia, Honma Hisao's model was gradually replaced by these new ideas. Nevertheless, Hisao's model was deeply rooted in China and has had a significant influence on the structure, character and pattern of modern Chinese literary theory. It was strengthened with the acceptance of Soviet literary theory and it is recognized as an important origin of modern Chinese literary theory.

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