

The Mutual Infiltration of Chinese Literature and Foreign Literature Teaching in Colleges and Universities from the Perspective of Comparative Literature

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Abstract: in the Traditional Teaching of Chinese Literature and Foreign Literature, There Are Some Disadvantages, Such as the Independent System of Major System, Narrow Vision, Hierarchical System of Central and Marginal Disciplines, and Aphasia of Discipline Discourse. in Order to Solve These Problems, It is Necessary to Introduce the Research Concept and Teaching Methods of Comparative Literature. Comparative Literature, in the Sense of Subject Noumenon, Intervenes in Literature Research with Comparative Thinking, So as to Realize the Connection between the Two in Teaching. the Interdisciplinary Research Methods of Comparative Literature Provide Humanistic and Poetic Inspiration for Their Teaching, and the Development Trend of Interdisciplinary Integration and Professional Compatibility Provides a Grand Blueprint for the Construction of World Literature in the Overall Sense of Mankind. the Theory of "Variation" in Comparative Literature Provides a Method Guidance for the Realization of the Sinicization of Western Culture and Literary Theory, and for the Reconstruction of the Independent Discourse of Chinese Literature and Foreign Literature Teaching.

1. Introduction

The Current Secondary Discipline System of "Comparative Literature and World Literature" in Colleges and Universities Started from the Discipline Adjustment of the Ministry of Education in 1998. It Belongs to One of the Eight Sub Disciplines under the First Level Discipline of Chinese Language and Literature. "Comparative Literature and World Literature" Exists as a Secondary Discipline, But in the Actual Teaching Process, It is Layered to Maintain the Status Quo of Traditional Teaching Methods: Comparative Literature is Comparative Literature, and World Literature (or Foreign Literature) is World Literature. Because the Original Comparative Literature and Foreign Literature, as the Traditional Teaching Methods, Have Accumulated the Thinking Inertia and Psychological Inertia of Teachers' Classroom Teaching. This Kind of Fact Tendency and Common Emotion Identification Are the Basis for the Two to Maintain the Independent Existence of Classroom Teaching At Present, But in Essence, the Close Relationship between Them is Also the Key Point of Subject Combination.

2. Disadvantages of Traditional Teaching of Chinese Literature and Foreign Literature

2.1 On the Professional System, They Are Independent and Narrow-Minded

Wang Xiangyuan, vice president of China Comparative Literature Teaching and Research Association, said: "the essence of comparative literature is the specific academic research on the relevance of" world literature ", and the two are interdependent. "World literature" is an objective entity concept, and "Comparative Literature" is the subject concept of academic research on the relevance of world literature. " Here, world literature or foreign literature does not include Chinese literature, because Chinese Literature (including ancient literature and Modern Literature) has its own discipline system and teaching tradition, and this traditional teaching limited in the scope of Chinese culture has formed a deep-rooted teaching concept. Compared with the cultivation of Chinese Literature Teaching confined to a corner, the teaching of foreign literature naturally brings comparative meaning because of its cross language and cross-cultural characteristics: "telling

foreign literature in Chinese is the collision and integration of Chinese and foreign literature and culture, so its essence is” Comparative Literature “ However, from the perspective of practical teaching, the teaching of foreign literature is not satisfactory. In addition to the limitations caused by the division of disciplines under the guidance of Western Scientism since the 20th century, the teaching of foreign literature itself also has many difficulties, mainly in the following three aspects. First of all, foreign literature teaching has copied the teaching mode of Chinese literature. As a basic course of university major that comprehensively narrates the literature of various countries (excluding China), the development history of foreign literature in China is very short [1]. The large-scale dissemination of foreign literature in China began with the collision and blending of Chinese and Western cultures since modern times, while the foreign literature entering the field of Chinese education began in the early 20th century. For example, Gu Hongming taught “British Literature” in Peking University in 1914 and Zhou Zuoren taught “history of European literature” in Peking University in 1917. In 1926, Tsinghua established the Department of Western literature. Its tenet is to regard the whole western literature as a whole, regardless of the nation. From the perspective of the teaching practice of foreign literature in China, before 1980, influenced by the Soviet model, foreign literature teaching focused on reality and class; after 1980, foreign literature teaching began to move towards the stage of openness and diversification. In just over 30 years, foreign literature seems to follow the pace of the times and carry out teaching in accordance with different historical and cultural contexts, but the actual situation is still consciously or unconsciously imitating the traditional teaching methods of Chinese literature. Whether it is dominated by the people and class, or the teaching of Chinese literature and foreign literature with various Western cultural criticism methods, it can not be separated from the old pattern of “writers + works” analysis. This kind of traditional teaching mode is always regarded as the leading educational idea and teaching method in Chinese literature education and teaching. Secondly, the language limitation of foreign literature teaching. Although foreign literature teaching puts forward higher requirements for language, and proposes that teachers should master at least one or two foreign languages, in fact, teachers in Chinese schools and departments who really use foreign languages to carry out classroom teaching seldom do so, which is also the place criticized by foreign language teachers. On the premise of no reference, Chinese foreign literature teachers can only turn to the old way of imitating Chinese literature teaching. Finally, the teaching of foreign literature does not run through active comparative thinking. In the case of imitating and drawing lessons from the teaching of Chinese literature, the teaching of foreign literature carries its own comparative perspective, which is not actively and intentionally run through the classroom, but adopts that foreign literature is foreign literature and Chinese literature is the isolated teaching of Chinese literature. Therefore, the final result is that the two sides are not convinced and demolished. The Chinese literature teachers can not see the “spreading the net” of the foreign literature teachers, and the foreign literature teachers are also dissatisfied with the narrow and rigid Chinese literature teachers.

Table 1 Differences of Service Culture At Home and Abroad in Recent Years

Years	Amount			Annual growth rate								
	1980	2000	2007	2000-2006	2000	2001	2002	2003	2004	2005	2006	2007
Service exit	3650	14928	32600	11	6.2	0.35	7.3	14.6	20	10.9	10.6	18
Service import	4024	14776	30600	10.4	6.5	1.2	5.9	14	18.9	10.6	10.3	16

2.2 The Subject Hierarchy of Center and Edge

In terms of subject system and acceptance psychology, Chinese literature and foreign literature lack an equal vision, and there is a separation between the center and the edge. Although there is no de facto discipline level stipulation between the two, in the inheritance of traditional teaching methods, it is still the dominant position of Chinese literature and the marginalization of foreign literature as “foreign” that precipitates in the unconscious psychology of generations of teaching

workers. As a result, although they have no name of subject hierarchy, they operate in full accordance with the general development of the subject's key and secondary, leading and guiding, center and edge dual thinking, which eventually leads to uneven distribution of subject resources and unfair violation of the principle of benefit sharing, which further leads them to separate ways. In terms of the local colleges and universities where the arguer is located, in many years of foreign literature teaching, many students are very isolated from the professional setting of foreign literature, regardless of their serious lack of knowledge reserve of foreign literature temporarily, in terms of the legality of the discipline and major, many students believe that it is unnecessary to study foreign literature, and the direct reason is that they do not need to go abroad [2]. It seems that the hierarchical system under the discipline's potential stipulation has shaped the factual distinction between Chinese literature and foreign literature teaching in a tangible and intangible way. If it is justifiable that the subconscious discipline hierarchy and the traditional inheritance restrict the teaching of Chinese literature and foreign literature to the direction of binary separation, then it is necessary to reflect on the fact that the subject hierarchy under human intervention can not be integrated with each other. Chen Zhongyi, President of the society of foreign literature of China, pointed out in his investigation of the relationship between Chinese and foreign literature: “the massive entry of foreign literature not only hit Chinese literature unprecedentedly, but also played a leading role in emancipating the mind, thus providing cultural support for China's” reform and opening up “ Mr. Lu Xun also had a clear and rational understanding of foreign literature as a kind of “kindling outside the world”: “the trend of thought outside is not behind the world, but inside is still missing the inherent blood, taking the present and restoring the ancient, and not establishing a new religion”. “He who steals fire from another country and cooks his own meat.”. “If you want to understand more clearly, you have to use my old saying,” read more foreign books “to break the circle of encirclement... After reading more theories and works of other countries, it will be much clearer to evaluate the new literature and art of China. It seems that it is impossible for Chinese literature and foreign literature teachers to speak well of Chinese literature and foreign literature if they do not think about the significant historical relationship between the complex entanglement of Chinese and foreign literature and want to leave or ignore the other's independent cultivation of their own acre of land.

Table 2 Cognitive Level Of Western Culture

Content of investigation	Know the cognitive level	
Traditional Chinese and western festivals	Spring Festival	47.38%
	Christmas	72.62%
Chinese and western film and television works	Chinese historical TV series	21.85%
	Western blockbuster	55.15%
	Korean TV series	39.08

2.3 Aphasia of Subject Discourse

In the overall effect, both Chinese literature and foreign literature teaching fall into the situation of aphasia. Cao Shunqing, former president of the Chinese society of comparative literature, said: “the so-called” Aphasia “does not mean that there is no set of discourse rules in modern and contemporary literary theory, but that she does not have a set of her own rather than others' discourse rules She does not have a unique discourse system of her own, but merely inherits the discourse system of western literary theory [3]. “ Around this problem area, scholars at home and abroad have launched fierce discussions, difficulties, analysis and thinking, which brings new transformation thinking and development opportunities to the modern fate of traditional Chinese literary theory. This debate and influence continued into the new century. In the context of the state's advocacy of “cultural self-confidence” and the construction of “a community with a shared future for mankind”, the issue of “Aphasia” highlights the importance of Chinese culture's continuous transformation from aphasia to reconstruction, and its integration into the world literary theory system, so as to build a pluralistic culture of mankind. From the perspective of teaching, neither foreign literature teaching nor Chinese literature teaching has its own independent discourse

rules and unique way of speaking. It can only follow the example of the westerners [4]. The rapid performance in Chinese society and campus in recent years is a case in point from the decades of various Western cultural criticism thoughts. The development of Chinese literature since modern times has been totally immersed in the logic of focusing on subject subdivision under the guidance of western scientific rational thinking. The scientific attitude of analyzing literature and the analytical thinking of forming the concept, judgment and reasoning of judging literature, and the value evaluation system with quantification as the standard, are rising unprecedentedly in the field of Chinese culture. The traditional Chinese Impressionist Criticism and the unique way of appreciation characterized by aesthetic perception have been replaced by scientific literary analysis. Not only Chinese literature teaching is facing aphasia, but also foreign literature teaching is facing greater pressure. On the one hand, it should face the oppression of discourse hegemony of Chinese literature, and on the other hand, it should face the oppression of the trend of world scientism together with Chinese literature [5]. In order to solve these problems, it is necessary to introduce the research concept and teaching methods of comparative literature. In the sense of subject, comparative literature intervenes in the study of literature with comparative thinking, connecting the outline of vertical history in the teaching of Chinese literature and foreign literature with the connection of horizontal cultural comparison and cultural poetics, so as to realize the connection in the teaching of both. The interdisciplinary research methods of comparative literature provide humanistic and poetic inspiration for the teaching of Chinese literature and foreign literature, and the trend of interdisciplinary integration and professional compatibility provides a grand composition for the construction of world literature in the overall sense of mankind. In order to solve the problem of aphasia in the teaching of Chinese literature and foreign literature, we must introduce the theory of “variation” of comparative literature, realize the Sinicization of western culture and literary theory, reshape the independent discourse of Chinese literature and foreign literature teaching, reconstruct the position of Chinese culture as a great power, and realize the “Chinese dream” under the meaning of “Chinese culture going out” strategy and cultural self-confidence Lay a solid foundation [6].

3. The Infiltration of Comparative Literature in the Teaching of Chinese Literature and Foreign Literature

3.1 The Awareness of Opening Up Comparative Thinking

The comparison of comparative literature is not a general comparison, but a method of comparative thinking and comparison under the premise of the subjects. This method is different from the random comparison among all comparisons. Therefore, to understand the significance of comparison only from the perspective of epistemology and methodology is not to compare comparative literature as a rule, but to compare comparison with ontology. If the comparative significance of this law is incorporated into the research of professors of Chinese literature and foreign literature, two teaching processes and methods can be realized and a complete literature education can be formed. Taking Shakespeare in foreign literature as an example, this paper makes a textual analysis of the tragic significance and behavior of Hamlet's character, which we know is a typical tragedy of cultural transformation. From the point of view of learning, it is explained that “thousands of readers, thousands of hamlets” not only accept the context and different individual reading of different readers, but also explain the significance of the dialogue between ancient and modern China and the West [7]. The rationality of history and cross-cultural communication all historical stages and explanations are unique and irreplaceable. In the process of compulsion, but “explanation” and more objective requirements of “document intention”, Hamlet's “exploration in the historical cultural context” is the truth of Xiangyang, the contradiction and opposition between the old thought and the new thought in the era of cultural change, which is very obvious in front of the readers. From the perspective of cultural change, contradiction, melancholy, hesitation, jealousy and Hamley's special uneasiness are all reasonable. Explain. If we look at the historical development of world literature and see Tang Xiangzu in China at the same time, it is obviously a

similar idea. In Shakespeare and Bonnie hall, the cultural level of “life and death” is “this is a problem”[8]. Life can be dead and live. The deeper problem in Chinese and Western culture is the problem of life and death, which is the cultural pain that Shakespeare can't solve. But in Tang Xianzu's view, it is a kind of methodology aesthetic feeling that is covered, taking life and death as “Sadness”. From the perspective of profound cultural heritage, the theory of “sensibility” of Xiangzu in Tang Dynasty obviously has profound cultural heritage and humanistic foundation. For Shakespeare, life and death test good and evil. Along this line of thinking, we can continue to think deeply about the big problem: the comparison between the awakening literary image in the era of cultural change between China and the West and the study of modern values. Here are some examples of factors: Dante and Kuhn (fantasy, patriotism), Goethe and Caen (poetry and fiction, the pure aesthetics of revealing darkness), Hardy and Lu Xun (the modern transformation of Local Novels), and many more.

4. Conclusion

The similarity of comparative literature is the parallel comparison between Chinese literature and foreign literature. From the perspective of comparison of foreign literature, some scholars think that “from the perspective of definition, or development, the history of curriculum and textbook content, foreign literature, in essence, comparative literature” and “foreign literature is comparative literature” are the propositions. In order to realize the prospect of comparative literature of foreign literature, it is necessary to adopt initiatives[9]. Similarly, in the teaching of Chinese literature, comparative literature is also needed. That can't be confined to a narrow cultural circle alone. Taking Lu Xun as an example, the position of modern Chinese literature history is incomparable, and it is the pioneer of modern literature. However, education, his life experience, and the representative characteristics of themes and works of art teach us that the old routine cannot follow the specific historical and cultural context and deeply analyze the relationship between Lu Xun's cultural choice and cultural thinking. From the results of the empirical analysis of comparative literature, Lu Xun's cultural choice and culture of “giving up medicine and literature” finally have “slide show activity” and Nietzsche. Lu Xun himself had an inseparable relationship with Japanese culture and Japanese. This is the impact analysis of experience.

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