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East-West Literary and Cultural Relations

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Review Article

East-West Literary and Cultural Relations

THIS book* is a superb example and proof of the homey proverb: "Two heads are better than one." As a matter of fact, the number of "heads" in this conference numbered seventy-one with experiences ranging over twenty-five countries. The book is a record of the forthright discussions of these gifted teachers and although their exchange of ideas sometimes betrayed radical differences of opinions, the conference resulted in great deal more light than heat. Inasmuch as these published extracts are ideal as a basis for further group discussion on the local scene, I will confine my review to a running commentary on some of the more thought-provoking passages.

The opening paragraph of this book begins: "Although English Literature has been taught overseas for more than a hundred years no book has been published on the problems inherent in such teaching, and the British Council Conference on this theme held at King's College, Cambridge... is believed to be first of its kind". Near the end of the book the conference members reprint their "Working Paper."

* *The Teaching of English Literature Overseas*. Edited by John Press. Extracts from the Proceedings of a Conference held at King's College, Cambridge, 16-18 July 1962 under the auspices of the British Council. London: Methuen & Co., Ltd., 1963. 181 pp.

Under "Areas of Work" they state:

Discussions at the Conference are likely to be limited to countries in the following groups:

- (i) Advanced Western countries in which English is a foreign language.
- (ii) Non-Western countries using English as a second language and having a literary culture of their own.
- (iii) Developing countries using English as *lingua franca* and as the key to modern technological advance, and having no literary tradition of their own.

The conference members also list their "General Aims," referring in each case to the corresponding category above:

- (i) To assist in the interchange of literary experience and values among Western countries.
- (ii) To make available to non-Western countries those elements in our literary culture which they find most valuable to their development.
- (iii) To assist in the development of an indigenous culture by making available the literary tradition of an advanced country.

Relatively few countries would fit neatly into any one of these convenient categories. The Philippines, for instance, is certainly unique, combining as it does both oriental and occidental elements. It would be interesting to have had a paper dealing with the peculiar situation of English literature here in the Philippines; unfortunately, no representative of the Philippines seems to have been present at the conference.

In their concluding "Report and Recommendations" summing up the conference, we read that: "Among the major functions of Departments of English in universities overseas are: (a) to help students to understand and enjoy individual novels, plays, poems, etc.; (b) to introduce students to the world culture inherited by the twentieth century, an inheritance finely expressed through the medium of the English language; (c) to encourage, through contact with one of the world's richest literatures, the development of creative literary work".

Perhaps readers will be surprised at the range of topics the conference includes under "English Literature": "For teaching purposes English literature should be considered to

include good writing in the widest possible fields (e.g. science, law, government, art) and the full range of overseas writing in English. This would facilitate the introduction of texts hitherto unused but already available, and encourage the provision of new texts suited to the students' varying capacities and interests". In fact, one conference member goes so far as to say: If the students "can't cope with the best, let them cope with the second best. That is a shocking thing, isn't it, for an academic man to say? But it is much better to see them getting something out of a book that will not do them any harm than getting nothing out of a book that might do them good if only they knew what to do with it".

Many members of the conference subscribed to Professor I. A. Richards' definition of literature proposed during the plenary session: "Literature is only a name for doing a job well with the language, by voice or by pen". They frankly recommended going beyond the strictly "literary" texts to more utilitarian types of English literature. In a paper circulated among the members of the conference, Professor John Holloway refers to English literature as a useful means of helping some Afro-Asian countries in particular comprehend Modernity and Westernization.

Literary studies in English . . . is for them a unique opportunity to encounter the conditions of life in a modern society. It should not be thought that this applies only to the study of contemporary English writing. English literature since Wordsworth will not be well understood by anyone who forgets that it was written in a society where industrialization was increasing all the time. Further back still, authors like Jonson and Addison depict and strive to comprehend not merely the external conditions, but real problems of living, in a developing commercial society, with all the new cultural tensions and potentialities which that implies. . . . Study of the drama of Shaw and Yeats will force the intelligent student to think about the role of the theatre in a modern society; and from that, to think about the place that 'the arts' in general tend to have in it, or can be caused to have. In all these matters, we should recognize of course that it is not merely the success of English development, nor its lack of success from time to time, which are educative and illuminating to the student overseas; but a balanced picture of the two.

On the other hand, Professor V. K. Gokak, Director of the Central Institute of English, Hyderabad, India, insists that

Dr. Holloway does not do justice to the universality of literature and that his formulation of the utilitarian values of English literature needs to be modified.

It is easy to see that if our primary aim is to study the conditions of life at a utilitarian level of a Western nation this can be done best from films and newspapers, not 'literature'. Society generally lags behind the teachings of its prophets even if it does not quite stone them when they are alive. The message of Shakespeare in *The Tempest* cannot be obscured by any number of world wars unless *The Tempest* itself is destroyed along with its readers and the world into which it was born. We go to literature for the total impact that it has on our being and becoming and not for the additions that it makes to our knowledge of sociology and anthropology. . . . Literature is as much an expression of universal man, of 'eternal verities', as it is of the manifold stages in the life of a society or nation. . . . We love them [great classics of the world's literature translated into English] because they throw open a window through which we are privileged to see the drama of man's eternal passion, eternal pain, and eternal delight. In this sense English literature ceases to be English. It is simply literature which enables us to scale some of the highest heights and dive into some of the deepest depths of the human spirit.

Nevertheless, Professor Gokak agrees that the impact of important political events on English literature is of great interest to the Afro-Asian: "A study of the Renaissance, the French Revolution, and the Industrial Revolution and their impact on English literature is bound to be instructive to him because it is these events which separate the modern world from the old world which held him longer in its grip. Africa and Asia are in the midst of an industrial revolution today. Goldsmith's *The Deserted Village* which saw the collapse of civilization in the rise of industrialism, holds a far more vivid meaning for the Afro-Asian today than for the student in Britain." Professor Gokak lists further examples from the past (Burke, Wordsworth, Dickens, Carlyle, Ruskin) as well as contemporary pressures and problems of our Atomic and Space Age (Wells, Eliot, Huxley, Orwell). (Cf. pp. 29-31).

Because of the general tendency among the members to widen the range of texts to be included under "literature," they manifested a common zeal to avoid separating language from literature. For instance, one professor from Burma com-

plained rather bitterly that English literature is introduced too late into the curriculum and that "when it is introduced there is an arbitrary selection of set books which are not chosen with any reference whatsoever to the language which has been taught in the previous years". It is not surprising then that we find among the conference's recommendations:

Since there is general agreement that the study of literature can improve language performance, and that a certain achievement in language is a prerequisite for any literary study, collaboration should be encouraged between teachers and scholars in the two fields, and every effort made to produce unified English courses in which each form of English study would help the other. . . . While recognizing the interconnexion between the teaching of literature and non-literary language-teaching, most members believed that if literary texts were used as teaching material by language teachers the greatest care should be taken to ensure that the appreciation and understanding of them as literature would not be hindered.

Professor Gokak makes a passing reference to an aspect of teaching literature abroad which I hope future conferences will develop at greater length.

The interchange of literary experience and values is not one-sided. English literature brought to the Afro-Asian an impact which facilitated the modernization of his own literature. But the Asian literatures have also exercised a significant influence on the West from very early times. More than in the field of literary genres, the Asian influence is active in another aspect of literature—its universality of appeal, its delineation of the imperishable quality of the human spirit. One has only to read W. B. Yeats, T. S. Eliot, and Aldous Huxley, to realize how this impact is shaping in an increasing measure this aspect of English literature.

The conference members put a great deal of stress on the importance of basing one's teaching on the students' background. "A knowledge of the particular overseas country and its people, and in most cases of a relevant local language, is a condition of good teaching. It is the foundation of a satisfactory relationship between student and teacher, and it also illuminates difficulties in the comprehension of literature".

Sometimes foreign teachers of English literature abroad seem remiss in learning about the language and literature of the country they are in. This is to neglect a basic prin-

ciple of good pedagogy: Begin with what the students already know. Along this line of communicating one's own culture by first learning about theirs, I would offer the following suggestions for consideration.

When there is question of inter-cultural dimensions of communication, a teacher must command his own subject not only in depth but also in breadth, so that he will be able to supply alternative methods and literary selections for the needs and interests of his students. To do this is no easy task for it implies that the teacher will make a serious study of his students' own cultural background. On the level of language, this means he will attempt to learn the native language of his students or, at least, pick up a book or two on its structure and peculiar genius. On the level of literature, the teacher would want to acquaint himself with the particular literary works, historical events and persons, legends and myths of the native culture. Often the students themselves can be very helpful in pointing out parallels between two literatures. In reading a history of the native literature, the teacher would pay special attention to literary theory and criticism in order to learn what they have been taught to expect from literature.

One of the most difficult problems which confronts the teacher of English literature abroad is how to convey the tone or mood or even the simple meaning of a poem. If the teacher has the advantage of being acquainted with the native literature (even in translation), he can remind his students of some of their own poems and thus attune them to the proper mood of the English poem as well as help them eliminate meanings and moods irrelevant to the poem. The foreigner will discover that it is relatively easy to teach those forms of literature which the two languages have in common, but it takes a vast amount of ingenuity to teach those forms which are virtually absent in the native literature and, therefore, outside the experience of the students.

Much of the above is simply an application to literature of a basic principle of modern linguistics: Languages are different, and those of differing linguistic backgrounds

will inevitably have very different problems in attempting to master English. In literature as in language, therefore, one would not teach English in precisely the same way to a Filipino as to a Chinese. Only after a sound analysis of linguistic as well as cultural differences, would one prepare his learning materials, giving special attention to those elements which the literatures in question do not have in common.

In dealing with these cultural differences, a new trend in modern linguistics has special relevance to teachers of literature abroad. It is what Father John McCarron, S.J., Head of the Ateneo de Manila Language and Linguistics Department, calls "Context of Situation."* In brief, this means that structural analysis, pattern drill, and tape repetition reach their maximum effectiveness only when they are presented in the cultural context of a particular native situation. In other words, instead of simply drilling the pattern, "How do I get to the post office from here?" one re-creates the actual situation in its proper context by having two native informants act it out with natural gestures and intonation. At the same time, cultural values different from those of the learner are illustrated by keeping the same basic situation but changing the roles: How would a girl ask a boy the above questions? a young man asking a married woman? a young girl an elderly man? Later discussion between the informants and the students helps to clarify the many differences of approach which inevitably arise.

Since language and literature incorporate a set of values and reflect the culture of a people, in teaching literature abroad, one must give special attention to the cultural values being expressed, the use of time and space, and the meaning of the particular "context of situation" in this or that piece of English literature. And as Father McCarron has been quick to note, the use of television and movies as educational media in this respect could be as revolutionary as the invention of the printing press. Near the end of this review,

* [Insert:] Although not the originator of the term, Father McCarron is largely responsible for making it a reality in the context of the Philippines.

when discussing the conference members' reference to audio-visual materials, I shall attempt to show how a multi-media approach to literature helps to make possible the presentation of a particular "context of situation."

Some radical changes in our teaching might have to be made once we penetrate deeply into the cultural values of another nation. As Professor M. M. Mahood notes: "Ought we then to impose the Aristotelian insistence on a beginning, middle, and end in the work of literature, upon a country which has never come under any form of Graeco-Roman influence? This kind of problem is fascinating to explore and will keep our critical faculties busy for the next few years.

Knowledge of the country's educational system can also be of great importance. One professor, after bewailing the fact that "there is no co-operation between the middle school where English begins and the high school where it ends until the university," goes on to say of a certain university in the Far East, "our first year is entirely a remedial year, during which we try to remedy the disastrous effects of the [pre-university] schools."

But even where co-operation exists the approach of the non-native speaker to English literature is bound to be different from that of a native speaker. In reference to British teachers overseas, Professor Gokak cautions:

The non-British student has no easy access to the inwardness of the language and to a whole body of allusions, customs, and manners. These are encountered naturally by the British student, at least in a large measure. But a non-British student has to pore over books of social history and of mythological and literary reference before he is able to enjoy a literary work. The handicaps of a European student will not be so serious as those of an Afro-Asian in this regard because the former shares the same cultural heritage. Even a non-British Christian student will have a distinct advantage because he knows the biblical fount of English literature and has, unlike a Hindu or Muslim, been baptized in its waters.

Professor Gokak also has some wise words of caution for native students of English literature in emerging coun-

tries. They must avoid over-Westernization if they are to assist in the development of an indigenous culture.

Their literary study will be invaluable for them if they choose to become pioneers of a national literature. But there is also the likelihood that they may come under the spell of 'La belle Dame sans merci' and be held in her thralldom forever. The contrast between their own society and the society whose evolution is presented in English literature is so great that they may be tempted to give up their attempt to transform their society and to inaugurate their own literary traditions. They may surrender themselves utterly to a kind of colonialism in their intellectual and aesthetic life in spite of their political emancipation. In that case they will be a lost generation, like the Indians in the fifties of the last century, who thought that they lived in a desert; read Shakespeare, Milton, Wordsworth, Arnold; dreamed of London, Oxford, or Cambridge; and remembered with avidity Mr. Bumble's workhouse in which Oliver Twist asked for more, and every detail in the topography of *Thyrsis* and *The Scholar Gipsy*, but not the landscape pictured in Kalidasa's *Meghaduta* or the name of the sage who educated Rama and his brothers.

Teaching techniques overseas should always be developed in collaboration with talented native teachers of experience. Thus we can avoid "pitfalls that open before anybody who presumes to prescribe in any detail what should be done in a foreign country. It is well that we should make suggestions but the decisions must be in the hands of those who know the local conditions."

One of the most exacting problems of collaboration in teaching overseas is the arranging of a well-thought-out-syllabus. In working out such syllabi knowledge of the students' background is crucial. Perhaps this is why it is listed first among the "Recommendations" of the Conference: "The interests and previous experience of students in overseas countries, arising as they do out of local historical and social circumstances, including the local use of English, are the teacher's springboard, and his choice of texts should be based on them. At the same time the aim of the syllabus should be to extend the students' resources by expanding their experience and developing their imaginative capacity." More specific suggestions were made during the Plenary Session:

- (a) Modern English literature from the age of Elizabeth onwards will arouse more interest than the literature of the earlier periods.
- (b) The linguistic equipment of the student should be considered when one is prescribing a course of reading for him in English literature. [I. A. Richards' comment: "The extent to which that principle is flouted by every known syllabus is truly astounding."]
- (c) At various stages of the study of English as a second language, the student should be introduced to different varieties of language—narrative, dramatic, scientific, discursive, etc.
- (d) The student's knowledge of the background of English literature should be taken into account when prescribing texts.

Some of the questions that arise—or should arise—in the framing of syllabi are:

- [1] By what means the teaching of language and literature can best be linked and interrelated, especially at the early stages of the study of literature.
- [2] How far the special interests and dispositions of students arising from varied educational, economic, social, and historical circumstances, should be taken into account in the choice of texts, and how far the real needs of students should be assumed to coincide with their demands.
- [3] Whether the inclusion of models of English prose having an especially direct and everyday appeal should be particularly recommended.
- [4] How far and by what methods poetry is to be studied.
- [5] The use and misuse of the comprehension test and practical criticism.
- [6] How extensive as opposed to intensive reading of texts is to be encouraged.
- [7] How far and by what stages texts outside the main run of imaginative literature, including philosophical, historical, and scientific prose, should be included.
- [8] How far works of criticism and literary history are to be introduced.
- [9] To what extent the teaching of English literature can be enriched by reference to other arts.
- [10] All institutions concerned with the teaching of literature should investigate recent developments in tapes, films, and other aids, and possible extensions of their use
- [11] There is need for a discussion of their [records, films, television], function, and the range and suitability of the material available or being planned at present
- [12] Since in many developing countries English is the only means of approach to other literatures, translations from foreign languages should be included in the syllabus

[13] With regard to examinations, how can they be organized so as to exert the most beneficial influence on studies at whatever level, and above all encourage a critical attitude? Examination questions should avoid encouraging stock responses and the reproduction of stereotyped answers. [Mr. F. H. Cawson's comment: "I don't think that there is enough emphasis laid on that absolute bugbear, that most restricting and oppressive thing about the whole teaching of English—the possibility of reproducing the set answer."]

In reference to the teaching of literature through the other arts (#9 above), I should like to add that literature, though the most rewarding of art's children, is also the most difficult. Would it not be better, then, to introduce eastern students of western literature to artistic themes through those arts which communicate their intuitions more immediately and less painfully than literature; namely, architecture, painting, and music? Making an experience of an idea more tangible and vivid for the spectator, does not mean the other arts become a substitute for literature. Nor does the teacher merely use the other arts to demonstrate principles of aesthetics or to trace the transition from Classic to Romantic, although the arts may serve both these purposes very well. Rather, in this admittedly utilitarian use to which we are putting them, the other arts are meant to introduce, illustrate, and enhance literature, providing a sharper awareness of the artists as well as a deeper understanding of that theme which is common to their works.

By adding the elements of sound and sight to that of plain print a three-dimensional assault can be made on the students' sensibility: in addition to the plane surface of the printed page, tapes and slides as well as movies and television may be employed. Such a multi-media approach to literature also helps to make possible the presentation of the particular "context of situation" so important in accurately communicating a foreign culture.

The slides selected would be authentic reproductions in color of architecture, paintings, tapestry, illuminated manuscripts, and so forth, carefully chosen and coordinated with the literature course being taught. Stonehenge, Tintern Abbey, Salisbury Cathedral, St. Paul's, Hogarth's *Rake's Pro-*

gress, Reynold's portraits, Blake's illustrations for *Paradise Lost*, Turner's seascapes, Constable's landscapes, the Bayeaux Tapestry, and the Book of Kells are just a few random selections from a choice of hundreds.

Professor J. Ashmead spoke enthusiastically at the conference about his use of the Carnegie color-slide collection called *The Arts of the United States*. "This collection was made over a period of ten years at a cost of a quarter of a million dollars by the Carnegie Corporation of America, acting through the University of Georgia. The 4,000 slides of the collection are a record in colour of the most significant and beautiful objects of American architecture, decoration, graphic arts, painting, sculpture, visual communications (advertisements, posters), photography, and American Indian art." Professor Ashmead has used these slides with considerable success in the Philippines, Taiwan, Hong Kong, Korea, Thailand, Burma as well as in America to reinforce the teaching of American literature.

The tapes would also be authentic reproductions of England's songs, hymns, madrigals, and operas such as "Summer is acummin in," "This is the Record of John," "Greensleeves," Purcell's "Dido and Aeneas," Shakespeare's songs set to music, Handel's "Messiah," Gay's "Beggars' Opera," Gilbert and Sullivan's operettas, Elgar's "Pomp and Circumstance," and so on. All the audio-visual selections would be chosen not merely on their usefulness in illustrating the literature, but also for their intrinsic worth.

In #10 and #11 above, reference is made to films and television. Television, especially educational television, will eventually provide the teacher with many opportunities to dramatize classroom literature, especially Shakespeare, as well as give him a certain perspective for the sideshow of his own age. Movie versions of literary works, if not overly Hollywoodized, are excellent examples of this 3-D approach to literature, for when sensitively directed the written word of the mind pulses with the life of the senses.

The musical comedy is another case in point. For example, when viewing the movie-version of *West Side Story*

in Hong Kong, I did not expect the many Chinese present to get much from the Chinese subtitles. To my surprise, the audience responded to this film in a different way than most foreign films. A moment's reflection told me why. The usually dead dialogue came alive when counterpointed by many catchy melodies and the stately Chinese characters almost seemed to dance along with the superb choreography. Here were audio-visual aids at their entertainment and instructional best. The message came across. They were enjoying this as much as most American opera goers enjoy Gounod's *Roméo et Juliette*.

Of course, in teaching English literature to college students abroad, I am no advocate of substituting *West Side Story* for Shakespeare's *Romeo and Juliet*. Nevertheless, teachers might do well to inform themselves about a more imaginative and professional use of multi-media approaches in teaching literature.

Another type of educational film that can be moved right into the classroom is the wide variety of 16mm. movies provided by American and British cultural services throughout the world. Let me expand a bit on suggestion #10 mentioned above by taking a concrete example with which I have had some success in lecturing on Robert Frost to college students in the Philippines, Hong Kong, and Taiwan.

The United States Information Service provides a 30-minute colored film on Robert Frost reciting over twenty of his nature poems as he walks through the beautiful New England countryside. Artistically, the movie is sometimes overly-representational, leaving little to the imagination, but all in all it can serve as a valuable visual aid in introducing Frost's poetry.

Two poems ("Birches" and "Stopping by Woods on a Snowy Evening") are selected and mimeographed for the students' perusal before the lecture begins; background material on Frost as Man and Poet is also provided. I go through these two poems with them from the printed sheets, trying to explain the birches they have never seen and the snow they have never felt, and then ask them to write down

the percentage of their appreciation and understanding of the two poems. Secondly, to help them realize the importance of reading literature aloud and to illustrate the changing mood, a tape of the sound track from the film is played with Mr. Frost reciting "Birches" and "Stopping by Woods" to the accompaniment of appropriate background music. Again they asked to write down a percentage after having heard an authentic interpretative reading by the poet himself. (This second step is interesting for testing purposes, but may be combined with the third step in actual classroom practice). Finally, the visual dimension is added by viewing the film and the last percentage is written down.

Statistics are notoriously unreliable and nowhere more so than in trying to record a subjective reaction to art, but judging the students' abilities from other sources, the fact that they do not sign the papers, and the undramatic but appreciable increase in percentages, it would seem that the following averages closely approach the objective truth: audio-dimension gave an 8 percent increase over the printed page alone; visual dimension gave a 16 percent increase over audio-dimension; finally, their total comprehension came to 71 percent, which is quite good when one considers this is the students' first introduction to Robert Frost's poetry.

Dr. Mahmoud Manzalaoui of Alexandria University, Egypt, gives us a practical illustration of how some of the other principles mentioned above for framing syllabi can be turned into workable realities. The text is quite lengthy but very much worth quoting in full.

In Alexandria, the spade-work needed to bring the student's linguistic proficiency and his background knowledge, as far as matters English are concerned, up to a point where he can follow the chronological and the critical course in English literature, takes up half the time, two years out of four, and the propaedeutic courses given in the first two years are of three types. First: intensive training in the use of English. Secondly, introductory courses on literary *genres* and in literary appreciation. The third type of propaedeutic course is the introductory course on the cultural background, of Britain in particular and Europe in general. We give outline histories of European life and thought, and of English political and social developments, and a survey course on the classical heritage in English literature. And in

these we are able to deal in a continuous form with the background knowledge which otherwise can only be given in fragmentary fashion and at moments when a discussion of it would interrupt the literary commentary upon a work is examining. There is a further reason for them, and for the courses in British and European life and thought, which run parallel with the study of literature in periods in the two final years in our course. For in them we can consider the movement of ideas in Europe in general. And it has become clear to us, that those students who have chosen our department for an intellectually valid reason come less in search of the purely imaginative and aesthetic, than because they are interested in the history and present developments of European ideas and institutions. To answer these needs, a chrestomathy of illustrative material, translated into English when the original isn't English, and taken as far as possible from works that have genuine literary value, seems necessary. In teaching this course, one is very conscious of the position of English literature and thought as one fact of a larger European entity. And I suggest that our universities should go further and offer, on a graduate level, a course of European literature, thought, and institutions, a species of European Greats—to use Oxford terminology. That would be a recognition that Europe has provided us with the same half-extrinsic stimulus that the classical world has given to post-classical Europe.

One subject that must be given greater emphasis in our department is general linguistics. This is always, of course, particularly interesting when the mother tongue is not Indo-European. . . .

Finally we come to the core of the matter, the study of the artifact itself. First, I think that we should use a two-pronged policy. We should emphasize the works most popular with students—in Egypt these seem to be romantic poetry and, at the same time, the social realist novel. Side by side with this we should also lay stress upon any other works that we ourselves think important or interesting. Secondly, practical criticism should play an even more important part in our syllabi than in England, since the danger of stock responses, attitudinizing, failing to think for oneself, are even greater with our students. That's why I don't agree with the suggestion that one should only have the sort of question that demands a factual reply, knowledge only, because you will simply get answers learnt off by heart that show no direct experience of the work of literature itself. (Though we will have to face the fact that the reaction against the stock response has itself become a stock response among those students with the more scintillating minds.) Thirdly, we carry a double traffic of responsibility. One stream comes from the discipline of our own subject, and another comes from the fact the the English literature we present is, we assume, ultimately going to be assimilated into our own imaginative literature as a major critical and creative ingredient. You can't act as a bridge and not expect to be trampled over rather heavily.

Finally, postgraduate students, rather than producing the usual dissertations on aspects of English literature, should be encouraged to work in the following fields:

- (a) textual criticism (with a view to the future production of edited texts for use in the student's own country);
- (b) translation of important texts both from and into English;
- (c) studies in (i) the use made by English writers of the life and literature of the student's own country (ii) indigenous literature written in English.

By way of postscript. Although I am not in the habit of recommending books I have not read, I am sure the reader will grant pardon on this occasion. I am referring to a book advertised on the back cover of the work I have just reviewed. It is another conference sponsored by the British Council, and reports on the conference held in 1960 on the teaching of English as a second language overseas, with particular reference to the role of British Universities in the maintenance of standards and the provision of competent and qualified teachers. Judging from the excellence of *The Teaching of English Literature Overseas*, it would be a "sin of omission" not to recommend the extracts from the proceedings of the 1960 conference.*

JOHN J. DEENEY

* H. G. Wayment (ed.). *English Teaching Abroad and the British Universities*. Extracts from the proceedings of a Conference held under the auspices of the British Council in December 1960. London: Methuen & Co., Ltd., 1961 [?].